

# record world

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February 22, 1969

60c

SPECIAL SECTION  
THIS ISSUE

UNDERGROUND EXPOSED!



INCORPORATING  
ELECTRONIC  
MUSIC

In the opinion of the editors, this week the following records are the

## ★ SINGLE PICKS OF THE WEEK



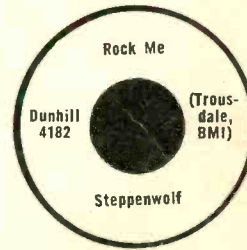
Otis Redding asks "A Lover's Question" (Progressive-Eden, BMI) and the answer will be lots of sales. Good, grooving side (Atco 6654).



Johnny Rivers declares "These are Not My People" (Lowery, BMI). The Joe South song should be big for Johnny, who produced (Imperial 66360).



Dusty Springfield has a contemporary torch song with the Goffin-King "Don't Forget About Me" (Screen Gems-Columbia, BMI) (Atlantic 2606).



Steppenwolf will rock many listeners with their hot rock "Rock Me" (Trousdale, BMI). The fellows should see chart top (Dunhill 4182).

## ★ SLEEPER PICKS OF THE WEEK



Traffic should have a big single in "Medicated Goo" (Tro-Cheshire, BMI), which was produced by Jimmy Miller. Got a funky beat (United Artists 50500).



MC5 kick out all jams for their single bow, "Kick Out the Jams" (Paradox, BMI). Jac Holzman & Bruce Botnick produced (Elektra 45648).

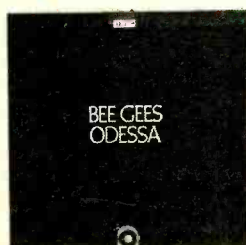


Dr. Tom and his Friends is a Moog instrumental, the first designed for single purposes. Tune is "Happiness Journey" Pams, BMI) (Karma 601). Produced by Sam Coplin.



The Fantastic Johnny C. wonders "Is There Anything Better Than Making Love?" (James Boy, BMI) and the answer is listening to this cut (Phil-L. A. of Soul 327).

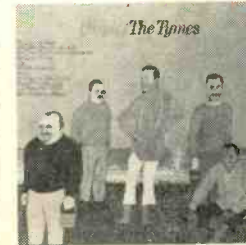
## ★ ALBUM PICKS OF THE WEEK



The Bee Gees, who write about the grandest melodies on the charts, have two records full of strange beauty on "Odessa" (Atco SD 702).



Hugo Montenegro is receiving and transmitting "Good Vibrations" and also does "Classical Gas," "Knowing When to Leave" (RCA LSP 4104).



The Tymes reprise "People" and add "The Look of Love," "Wichita Line-man," "God Bless the Child" and other satin goodies (Columbia CS 9778).



The Staple Singers, with Mavis Staples as exciting lead, do "Long Walk to D. C.," "The Weight" and others (Stax 2004).

**“IMITATION  
IS THE  
CHEAPEST  
FORM OF  
FLATTERY...”**



**...THIS IS THE ORIGINAL SOUND OF TODAY ”**



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## Musicor's Art Talmadge May Intro Underground Groups Via EP

NEW YORK—Art Talmadge, President of Musicor Records, is toying with the idea of introducing new underground groups via EPs that would defray some of the expense and risk involved in marketing unproven product.

His thought is that the EPs containing four songs could be sold at the same price as singles.

Talmadge said that the rising costs of recording, packaging and promoting new talent might seem less prohibitive if the potential of a new group had been tested.

"We're lucky," he noted, "because we have our own studio. Otherwise we might be less interested in groups where you have 40, 50, sometimes 100 hours of studio time and costs of 10 to 15 thousand dollars. It's difficult for a small company."

"An EP might be a way to create a new avenue for new names. You could put them out in a two or three color sleeve, maybe even a hard sleeve," he opined.

Currently, Talmadge is finishing albums by two new groups, Paper Garden and Rebecca and the Sunnybrook Farm. He expects them to be on the market in the next month or so.

## Films Clamor For Rock Groups

Rock groups and soloists are more and more frequently being called on to provide the music for underground and overground movies.

### List is Long

The list is quite long, but, to give just a slight indication of what is happening, Jean-Luc Godard has turned to the Rolling Stones and Jefferson Airplane for music (and on-screen appearances) and Neil Diamond is huddling with Andy Warhol for an up-coming film.

### Pioneer Picture

Last year's pioneer underground type "You Are What You Eat" included music by a number of groups, with writer-producer-arranger John Simon providing most of the original score.

Every day releases arrive at Record World offices noting that a new assignment has been made for a rock performer(s).

Of course, the movie exposure will pay off in added interest for disks.

## Lib/UA Sets New Offices And Executives in London

LONDON—Al Bennett, President of Liberty/UA Records, has just returned to the states from an extensive European tour of subsidiaries and licensees. He announced the opening of the administrative offices at Mortimer Street, London W. 1.

The new offices, as yet in the final stages of completion, will initially house over 30 people. Facilities include a board-room and art department and a fully equipped demo and rehearsal studio.

Bennett stated, "The amalgamation of Liberty and UA Records will enable us to consolidate our position in the British and Continental record markets, and develop our organization at a growth rate which would have been impossible with two separate and unrelated operations.

"The patterns of selling and merchandising in this country could rapidly and radically alter and we must be ready for all eventualities, and in this respect we are going to provide an efficient organization enabling us to compete effectively in this highly competitive and sophisticated industry."

(Continued on page 18)

## Disney Staff Changes

Jimmy Johnson, who heads up the Disney music and record activities, has announced several changes in personnel assignments.

Phil Sammeth, Director of Merchandising of the Disney Character Merchandising Division, will assume supervision of international record activities for the Disneyland/Buena Vista labels.

Jerry Weiner, who has been the Mid-West Sales Manager headquartered in Cincinnati, will become Administrative Assistant to the President and will be moving to California in a few months, although his duties as Administrative Assistant are effective immediately.

### Strohback N. Y. Head

Sandy Strohbach, Southern Sales Manager, headquartered in Miami, will assume responsibility for all Eastern accounts formerly handled by Marty Kadish, who has resigned. Sandy will report to Bob Elliott, National Sales Manager, in Burbank.

## Jazz At The Fillmore

The New York jazz scene is due to be enlivened by a series of Sunday evening jazz concerts at the Fillmore East Theater. The series will be produced by the Newport Jazz Festival in cooperation with Bill Graham of the Fillmore East.

The first program will be on Sunday, March 2, at 7 p.m., and will feature the Thelonious Monk Sextet, Billy Taylor Trio, Clark Terry Big Band and the Newport All-Stars with Red Norvo, Barney Kessell, Ruby Braff, George Wein, Don Lamond and Larry Ridley.

(Continued on page 4)

## Lawrence Hosts NY Grammy Show

RCA Victor Records' Steve Lawrence has been set to host the New York festivities for the annual NARAS Grammy Awards on Wednesday, March 12, at the Commodore Hotel.

## ABC Reactivates Apt Label Stark Named Gen. Mgr.

NEW YORK—Larry Newton, President of ABC Records, announced that plans for reactivating one of ABC's subsidiary labels, Apt, was put into action a short while ago, with the label scheduled to make its debut the week of Feb. 17. Newton named Howard Stark as Vice-President and General Manager of Apt.

Stark, who also heads the Impulse and BluesWay labels, explained that the new label will give him the necessary vehicle for releasing product that will be geared to top 40, Rhythm & Blues or any other direction deemed necessary as new artists are signed to the label. Stark will also use the label as a springboard for many of the self-contained groups who are now currently signed to ABC's publishing firms as individual songwriters.

The first release on the Apt label will be a master recently acquired by Stark entitled, "We Don't Need No Music," by Biggie Ratt. The master was produced and written by Bill McCloud.

## Production Deal For WB, GWP

GWP Productions, via President Jerry Purcell, and Warner Bros.-Seven Arts Records, via Joe Smith, General Manager, have entered into a long-term record pact in which GWP will produce independently for the label.

GWP Productions also has independent production deals with RCA-Victor, Columbia, Kapp and other labels. First releases under the new production deal will be Alice Clark's "You Hit Me" and Debbie Taylor's "Let's Price Them Wrong" in early March.

## Parker Okeh Exec Producer

Richard Parker has been appointed Executive Producer, Artists and Repertoire, Okeh label, announces David Kapralik, Vice President, A and R, Epic Records.

Parker will be headquartered in Chicago and will report directly to Kapralik. He will be responsible for producing Okeh albums and singles with artists assigned to his roster and for the development of new artists and album ideas. Additionally, he will coordinate the activities of independent producers.

(Continued on page 4)



Richard Parker, Dave Kapralik

# Cooper, Malin Col Mgrs., Pop Album Merchandising

The appointments of Ken Cooper and Tom Malin to Associate Managers, Popular Albums Merchandising, have been announced by Fred Salem, Manager, Popular Albums Merchandising, Columbia Records.

Both Cooper and Malin will be directly responsible to Salem for developing merchandising concepts and promotional exploitation ideas for Columbia's popular-album product. They will also be maintaining liaison with A and R producers with regard to all aspects of album releasing. They will be contributing ideas and material to be used in Columbia's "Insight" and "Buyways," as well as in various "Wrap-Ups," advertising, and display pieces.

Cooper joined Columbia last August. Prior to his new position, he was assistant to Dave Wynshaw, Director, Artist Re-



Tom Malin, Ken Cooper

lations, for Columbia. Before coming to Columbia, Cooper was with the William Morris Agency and with Albert B. Grossman Management.

Malin has been with Columbia since May of 1967. His most recent position was that of Junior Analyst in the Market Research Department. Before that, he was a Statistical Assistant in that department. Prior to coming to Columbia, Malin was a musician and musical instructor.

## Roulette Augments Promo Staff

NEW YORK — Morris Levy, President of Roulette Records, announces the appointment of Ron Merenstein, Danny Fortunato and John Mathews to the Roulette promotion staff.

Merenstein has been appointed Promotion Manager, Roulette Contemporary Product, and in this capacity will be directly responsible for the development of new artists such as Tomorrow's Productions' Shadow Mann, currently clicking with his single "Come Live with Me"; Rainbo, 18-year-old Texas lark, who describes her "John, You Went Too Far This Time" as a personal comment on the John Lennon-Yoko Ono album cover; and a newly released Malcolm Roberts single, "May I Have the Next Dance with You." Prior to joining Roulette, Merenstein was with ABC Records in New York

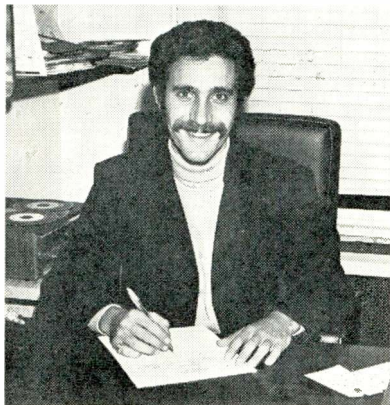
where he had been a factor in breaking "Girl Watchers Theme," Richard Harris' "MacArthur Park" and Steppenwolf's "Born to Be Wild."

Fortunato joins Roulette as National Promotion Manager, R&B Product. Fortunato was formerly associated with MGM/Verve's promotion department and as National Promotion Manager for Musicor was responsible for breaking the first Platters hit in 10 years. His first projects for the label will be Esther Phillips' "Too Late to Worry, Too Blue to Cry" single currently breaking both pop and R&B; and the newly released "New Funk Four Corners," the Richard Marks single.

Mathews will be working with both Merenstein and Fortunato as regional promotion man for the Texas area.



Danny Fortunato



Ron Merenstein

## Combs ASCAP Eastern Rep

ASCAP President Stanley Adams announced the appointment of Dave Combs to ASCAP Membership Representative for the East Coast office, to work in conjunction with Paul Marks, ASCAP Distribution Manager, and assist in enlisting new writing and publishing talent into the fold.



Dave Combs

Combs graduated from Texas Christian College in Fort Worth, Texas, with the degree of Bachelor of Fine Arts in Radio-Television. Upon graduation he was commissioned LT (JG) in the United States Navy and served for three and a half years in the Far East.

Prior to his appointment as East Coast Membership Representative, Combs served ASCAP in the capacity of Assistant Director of Public Relations for (Continued on page 14)

## Jazz at Fillmore

(Continued from page 3)

Jazz at the Fillmore will cover the entire range of jazz as it is being played today, with five artists appearing on each program. Among those scheduled to appear are Coleman Hawkins, Art Blakey, Gary Burton, Bill Evans, Jeremy Steig, Mel Lewis-Thad Jones Big Band, Roy Eldridge, Herbie Hancock, Steve Marcus, Duke Pearson Big Band and many others.

## Parker Produces

(Continued from page 3)

Parker began his career in music in 1962 at Columbia Records, where he was one of the Dutones. From performing, he moved to writing music and was responsible for several Motown hits. In 1964, Parker went to VJ Records as an A&R man, first in Chicago and then in Los Angeles. In 1966, he went to Gold World in Detroit and then branched out as an independent producer.



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

Publisher  
**BOB AUSTIN**

Editor-in-Chief  
**SID PARNES**

Marketing Vice President  
**DAN COLLINS**

Director of Advertising & Sales  
**JOE FLEISCHMAN**

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**Brenda Ballard** Circulation  
**Goldmine Art Service** Art Direction

West Coast  
**Jack Devaney**  
West Coast Manager  
**Ron Baron** Assistant  
6290 Sunset Blvd.  
Hollywood, Calif. 90028  
Phone: (213) 465-6179

**Eddie Briggs** Country Report  
45-10 No. Arthur  
Fresno, Calif. 93705

Nashville  
**John Sturdivant**  
**Red O'Donnell** Nashville Report  
806 16th Ave. So.  
Nashville, Tenn. 37203  
Phone (615) 244-1820

England  
**Jean Griffiths**  
Flat 1, Noblefield Heights,  
London, N. 2. England  
Phone: 01-348-2478

Continental Editor—Europe  
**Paul Stiegel**  
Tauentzienstrasse 16  
1 Berlin 30, Germany  
Phone: Berlin 2115914

Italy  
**Hara Mintangian**  
Piazza Republica 19, Milan, Italy

SUBSCRIPTIONS: One year (52 Issues) U. S. and Canada—\$20; Air Mail—\$40; Foreign—Air Mail \$50. Second class postage paid at New York, New York. DEADLINE: Plates and copy must be in New York by 12 noon Friday.

Vol. 23, No. 1132

Published Weekly by  
**RECORD WORLD  
PUBLISHING CO., INC.**



Smashing!  
**DUSTY SPRINGFIELD**

**"Don't Forget About Me"**

b/w **"Breakfast In Bed"** ATLANTIC = 2606

...From The Hit Album  
**"DUSTY IN MEMPHIS"**  
Atlantic SD-8214





FOUR STAR ★★★ PICKS

## SONG OF THE WEEK

**COOK E. JARR**—RCA 74-0119.

PLEDGING MY LOVE (Lion, BMI)

Cook follows his recent chart item with another which will decorate the lists. Sweetly-sung. ★★★★★

**LAURA GREENE AND JOHNNY McKINNIS**—  
Silver Fox 1.

PLEDGING MY LOVE (Lion, BMI)

Johnny Ace's oldie repledged by Laura and Johnny. Has the sound of a big, big winner. ★★★★★

**BLOOD, SWEAT & TEARS**—Columbia 4-44776.

YOU'VE MADE ME SO VERY HAPPY (Jobete, BMI)  
Blues—Part II (Blackwood-Minnesinger, BMI)

Will make teens so very happy. B, S & T will have a click with this sizzler. ★★★★★

**RONNIE MITCHELL**—Spectrum 104.

A MAN AIN'T NO STRONGER THAN HIS HEART  
(Elstokes-Formation, BMI)

HANG LOOSE (Elstokes-Formation, BMI)

R/Ballad smoothly-sung by Ronnie. This one is already breaking in some areas. ★★★★★

**BOBBY BLAND**—Duke 440.

ROCKIN' IN THE SAME OLD BOAT (Don, BMI)

WOULDN'T YOU RATHER HAVE ME (Don, BMI)

Bobby rocks the boat very gently here and the r/b fans will love it. Lots of spunk and funk. ★★★★★

**HARVEY CLARK AND THE DAWN MONET SINGERS**—Kapp 980.

HOLY POLY (Doo-Jim-Highwood, BMI)

DO YOUR OWN THING (Doo-Jim-Highwood, BMI)

Funny new dance with a slow shuffle beat that could and should delight the fans. ★★★★★

**HONEY LTD.**—LHI 3.

ELI'S COMING (Tuna Fish, BMI)

SILK 'N HONEY (Hazlewood, ASCAP)

The Laura Nyro song done with a galvanic gal chorus. This song is going to break through. ★★★★★

**CAL TJADER**—Skye 4510.

MONEYPENNY (Colgems, ASCAP)

MY LITTLE RED BOOK (United Artists, ASCAP)

Cute Burt Bacharach theme with that insinuatingly sexy beat of his. Cal is spicy-sweet. ★★★★★

**TINY WATKINS**—Excello 2304.

FINE DRIVING MACHINE (Chu-Fin, BMI)

Fine-driving disk here from Tiny. The beat is thick and insistent. ★★★★★

**BILLY MILO**—Bell 765.

ONE STANDS HERE (Johnny Rivers, BMI)

KARMA (Tuneville, BMI)

This is a Jim Webb song and, of course, that young man has the magic touch. Billy adds his own nice touch. ★★★★★

**BILL TINKER**—Tower 472.

MAN FROM BIRMINGHAM (Quantes, BMI)

AN EVERYDAY THING (Guitar, BMI)

A folkrock tune with an intriguing lyric. Bill is a new find and should go far. ★★★★★

**BLUE MITCHELL**—Blue Note 1944.

SWAHILLI SUITE (Metric-Roker, BMI)

COLLISION IN BLACK (Metric-Roker, BMI)

Blue goes to town on this stream-lined instrumental. Has a bit of the sound of the times. ★★★★★

**NANCY SINATRA**—Reprise 0813.

GOD KNOWS I LOVE YOU (Metric, BMI)

JUST BEING PLAIN OLD ME (B-N-B, ASCAP)

Rockaballad Nancy does with chorus. Has a contemporary ring and should go far. ★★★★★

**TOMMY BOYCE & BOBBY HART**—A&M 1031.

L. U. V. (LET US VOTE) (Screen Gems-Columbia, BMI)

I WANNA BE FREE (Screen Gems-Columbia, BMI)

Boyce and Hart are leading the new lower voting age crusade with this rocky new song. ★★★★★

**THE ROYAL GROOVE**—Monument 1127.

ON TO SOMETHING NEW (Helios, BMI)

27 HOURS IN THE DAY (Helios, BMI)

On to the charts soon. Pretty rockaballad crooned by harmonizing guys. ★★★★★

**THE FLUEGEL KNIGHTS**—MTA 166.

ONE OF THOSE SONGS (MCA, ASCAP)

The wonderful old Folies Bergère song in a build arrangement by the Knights. Loads of fun. ★★★★★

**THE AD LIBS**—Share 104.

GIVING UP (Trio, BMI)

APPRECIATION (Van McCoy-T. M., BMI)

The group ought to get way up the list with this R/B-pop deck. Van McCoy's tune. ★★★★★

**NINA SIMONE**—RCA 47-9730.

REVOLUTION (PART I) (Ninandy, BMI)

REVOLUTION (PART II) (Ninandy, BMI)

Nina answers the Beatles "Revolution" with one of her own. She and new group have something to say. ★★★★★

**ALBERT KING**—Atlantic 2604.

AS THE YEARS GO PASSING BY (Lion, BMI)

THE HUNTER (East-Memphis, BMI)

King strums and sings here and his heart and soul are in it. Will be a winner. ★★★★★

**GENE BERTONCINI**—Evolution 1002.

GIA'S THEME (Unart, BMI)

ELENORE (Ishmael-Blimps, ASCAP)

Pretty theme from "Buena Sera, Mrs. Campbell." Gene picks his guitar beautifully. ★★★★★

**GOGI GRANT**—Pete 708.

BUY ME PENNY CANDY (Chiplin, ASCAP)

PARADISE (Rock, BMI)

A pretty tune with harpsichord setting sung with a cotton candy dandy voice by Gogi. ★★★★★

**HOMER BANKS**—Minit 32056.

(WHO YOU GONNA RUN TO) ME OR YOUR MAMA  
(East-Memphis, BMI)

I KNOW YOU KNOW I KNOW I KNOW  
(Roker-Metric, BMI)

Homer socks it out and the crowd will sock the coin right back. A gritty one. ★★★★★

**IRMA ROUTEN**—MGM 14031.

I WILL SACRIFICE (Talent Finders, BMI)

DAYDREAM (Talent Finders, BMI)

New girl with a smart delivery. She could break through to the big time. ★★★★★

**20TH CENTURY ZOO**—Vault 948.

RAINBOW (Vault, BMI)

BULLFROG (Vault, BMI)

New group with grit in the groove. A rainbow of rock here for the fanciers. ★★★★★

**BARBRA STREISAND**—Columbia 4-44775.

FRANK MILLS (United Artists, ASCAP)

PUNKY'S DILEMMA (Charing Cross, BMI)

Barbra's version of the waif's theme from "Hair." It's cute and engaging and everybody will want one. ★★★★★

**THE ASSOCIATION**—

Warner Bros.-Seven Arts 7267.

GOODBYE COLUMBUS (Ensign, BMI)

THE TIME IT IS TODAY (Beechwood, BMI)

Happytime song written as title song for movie of Philip Roth's "Goodbye Columbus." Nice sounds. ★★★★★

**THE GENTLE SOUL**—Epic 5-10448.

2:10 TRAIN (Sparrow, ASCAP)

REELIN' (Artists, ASCAP)

Country-folk-rock kind of thing that the Soul lend soul to. Has a sell sound. ★★★★★

**BASIL**—GRT 3.

(VISION IN A) PLASTER SKY (Hill & Range, BMI)

TOYMAKER (Noma & Darvay, BMI)

New fellow in the studio and he does a groovy job on a groovy ditty. ★★★★★

**THE GUESS WHO?**—RCA 74-0102.

LIGHTFOOT (Cirrus, BMI)

THESE EYES (Cirrus, BMI)

An inside music song for outsiders about a special performer. Will win listeners. ★★★★★

**RAY CHARLES**—ABC 11193.

I DIDN'T KNOW WHAT TIME IT WAS  
(Chappell, ASCAP)

I'LL BE YOUR SERVANT (Tangerine-Roker, BMI)

A change of pace kind of song for Ray and he gives it plenty of soul. A comer. ★★★★★

**THE GLORIES**—Date 2-1636.

THERE HE IS (Roosevelt, BMI)

TRY A LITTLE TENDERNESS (Robbins, ASCAP)

Here it is—a big one from the Glories. They let go with everything they have. ★★★★★

**LINK WRAY AND THE RAY-MEN**—Mr. G 820.

RUMBLE 69 (Florentine-Andval, BMI)

MIND BLOWER (Vern-Wray-Welz-Van Jak, ASCAP)

The oldie in a new version by the guys. Ought to get plenty of new attention. Try flip, too. ★★★★★

**JERRY O**—White Whale 296.

HUCKLE BUCK (United, BMI)

Here comes that old dance that had them them rocking quite a while back and will do it again. ★★★★★

**THE FOUR ACES**—Radnor 301.

ALWAYS KEEP ME IN YOUR HEART (MCA, ASCAP)

DIDN'T WE (Madelon, BMI)

The Aces have a trump in this sentimental singalong and it's just the thing for today's top 40. ★★★★★

**MARVIN HOLMES & THE UPTIGHTS**—Uni 55111.

OOH OOH THE DRAGON—PART I (Highwood, BMI)

OOH OOH THE DRAGON—PART II (Highwood, BMI)

Marvin and the fellows keep it moving with this instrumental in two parts. Everybody has a good time. ★★★★★

**CAROL MURRAY**—Jamie 1370.

THE ARRANGEMENT (Horn of Plenty, ASCAP)

THIS SIDE (Horn of Plenty-Elipsis, ASCAP)

Dramatic ballad inspired (as they used to say) by the up-coming movie of the same title. Well-sung. ★★★★★

**We cut “Pledging My Love”  
as the new Cook E. Jarr  
record on RCA.**

**Shelby Singleton cut the  
same song for his label.**

**We like Shelby.**

**You’ll like our record.**

**“PLEDGING MY LOVE”**

**COOK E. JARR**

**RCA #0119**

**produced by Bob Finiz**

**a product of Koppelman-Rubin Assoc., Inc.**



## Pick Hits

### JAMES TAYLOR

Apple SKAO 3352.

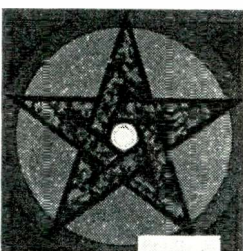
Perhaps Apple's best discovery to date. James plays, writes and sings a groovy and contemporary blues. He's got a great imagination and the backing to bring it all out. Even Paul McCartney sits in on one of the sides. Watch this fellow.



### SWEET CHILD

THE PENTANGLE—Reprise 2RS 6334.

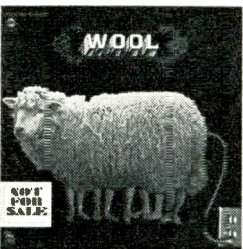
In many ways the Pentangle are an old-fangled folk quintet. They have gathered their music from the present and past of many countries and deliver them with a care to musical precision and emotion. This is a lovely two-record set.



### WOOL

ABC—ABCS 676.

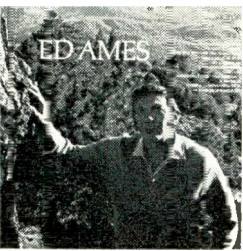
Funky, very together new group, produced by David Rosner. Their cut of "Combination of the Two" has already been on the market. Leader Ed Wool has written some of the pieces as well as has Neil Diamond and that ilk. Hot album.



### A TIME FOR LIVING, A TIME FOR HOPE

ED AMES—RCA Victor LSP 4128.

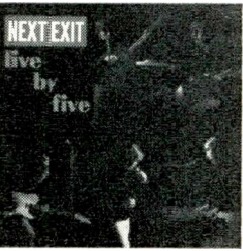
Ed Ames, who has a robust and straightforward voice, sings a collection of inspirational songs. This package will have great meaning for many buyers. "The Sound of Silence," "If I Can Help Somebody," "If I Had a Hammer."



### NEXT EXIT

FIVE BY FIVE—Paula 2202.

They'll light teen fires with "Fire" and "Shake a Tail Feather" and other unadulterated, gritty rock. The group knows how to make the right loop de loop and they do so on just about every one of the 11 cuts.



### KING OF THE BLUES GUITAR

ALBERT KING—Atlantic SD 8213.

The strings reverberate and the voice does, too. The vibrant work is turned in by one of the masters of the blues guitars, Albert King. He wrote most of the sides himself and they're rich and rife with his deep feelings.



### CARTOONE

Atlantic SD 8219.

Four guys in this new group—Chick E. Coffils, Mike Allison, Derek Creigan, Mo Trowers. And guest artist Jimmy Page, who's now with label's Led Zepelin. They get a bittersweet quality into the grooves thanks to Derek's contemporary crooning.



### GIVE ME YOU

ROSLYN KIND—RCA LSP 4138.

On some of the cuts Roslyn sounds like Barbra Streisand's half-sister, which she is. On others she has her own brand of singing magic. Any of the sides could step out as singles, but "I Own the World," "It's a Beautiful Day" and "If You Must Leave My Life" are best.



### COMIN' ON

EVERGREEN BLUES—ABC ABCS 669.

New to the ABC roster, Evergreen Blues make an exciting bow for the label. There are a lot of them and they have fun and funk playing "Try a Little Tenderness," and a list of new songs. Should turn on sales action.



### THE BERKELEY CONCERT

LENNY BRUCE—Reprise R 6329.

A new two-record set of Lenny Bruce. The comedy monologue was delivered at Berkeley and, as with all Bruce humor, seems as pertinent now as it did a few years ago—maybe even more so. As with the best humorist of all times, Bruce's main concern is with the ugliness of hypocrisy.



### FOR ONCE IN MY LIFE

O. C. SMITH—Columbia CS 9756.

A mighty smooth singer and one who know how to sing the today music. He finds a groove on each of the songs and then he grooves there. "For Once in My Life," "Hey Jude," "Wichita Lineman," "Stormy" and like that juicy kind of thing.



### IT'S ALL HAPPENING ON THE INSIDE

TOMMY BOYCE & BOBBY HART—A&M SP 4162.

Tommy and Bobby, along with sidemen Billy Lewis, Louie Shelton and John Gallie, get down to the nitty gritty and other interesting musical locales. "Standing in the Shadows of Love," "Jumping Jack Flash," "Alice Long," "Change."



### ELEAZAR'S CIRCUS

STONEPILLOW—London SP 44123.

Jay Zimmet and Lor Crane wrote all the songs on this albumful of contemporary lyrics and beats. With the right play, perhaps at the underground level, this catchy package will catch. "There's Good News Tonight," "The Eternity Track," "Dr. Love."



### THOSE WERE THE DAYS

PETE FOUNTAIN—Coral CRL (7)57505.

Pete Fountain makes the clarinet sing out on some contemporary melodies. The way he wistfully wails "Wichita Lineman" is worth the whole price and more. This one should be a single. Also "Those Were the Days," "My Special Angel," etc.

(Continued on page 10)





**THIS IS HOWLIN' WOLF'S  
NEW ALBUM**



**HE DOESN'T LIKE IT.**

**BUT WE DO.**

HOWLIN' WOLF  
CADET / CONCEPT LPS-319 

# Dick Gregory Returns To Wax Via Poppy Label

After a five-year absence, Dick Gregory has returned to the record industry with his signing of an exclusive, long-term recording agreement with Poppy Records, announces Poppy President Kevin Eggers. Agreement was negotiated between Eggers and Ralph Mann, of Gregory's agency, Marvin Josephson and Associates.

At the height of his recording and cabaret career, Gregory chose to withdraw from the mainstream of the entertainment industry and completely devote himself to helping to solve social and economic ills. Since then Gregory has become one of the most influential black and student leaders in the United States. Running for President as a write-in candidate during the 1968 campaign, Gregory received nearly a million and a half votes. Gregory also has had several bestsellers, including "Nigger!" and "Write Me In."

Gregory stands, too, as one of the most in-demand speakers

along the college lecture circuit.

Gregory returns to records at this time because he feels it relevant to use the advantages of the record medium to make known his views. Gregory's first Poppy album, due the first week of March, will consist of two long-playing records packaged in individual jackets, with both jackets enveloped in a single cellophane wrapper, and sold as a unit. The two-record set will retail at \$5.98. This low price was set by Gregory and Poppy president Eggers in order to place the important release "within the means of every American."

The first album is titled "The Light Side of Dick Gregory," and consists of a live satirical performance recently given at a special Washington D.C. club engagement. The second, "The Dark Side of Dick Gregory," contains a lecture Gregory recently gave in a college speaking engagement in Massachusetts. Other Gregory LPs will follow. A big Poppy promotion is planned.

## An Abnak 'First':

### Label Releases Single with C&W, Rock Versions of Same Jon & Robin Song

DALLAS — John Abdnor of Abnak Records has embarked on an extensive campaign to promote his label's new musical interest "top 40 country rock."

The most interesting development of the project is being unveiled this week—a deejay copy of Jon and Robin's "Gift of Love" with a pop track on one side and a country track on the other.

Abdnor believes that this is the first time such a pairing of the same song—sung on both sides—with different musical arrangements has been tested with deejays.

A black and yellow label will mark the country side and a red and yellow label will mark the pop side.

To herald the arrival of the Jon and Robin slice Abdnor has sent a series of teaser letters to distributors and country and pop deejays.

He told Record World that the response has been extremely encouraging and he expects immediate response when the Jon and Robin single reaches stations.

Without detailing what his intentions were, Abdnor wrote

in his letter, "What we are doing, is actually simple; in fact it's so simple is probably the reason no one has ever thought of doing it before. We guess that is the reason we thought of it, because we are just SIMPLE PEOPLE and we don't care to be anything any different, just GOOD SIMPLE PEOPLE."

The first release under the new "top 40 country rock" policy, Michael Rabon and the Five Americans' "Virginia Girl," is currently clicking.

## Royal Welcome



London Records' Caterina Valente opened recently at the Americana Americana's Royal Box and stopping by to wish her well were Preston Robert Tisch, the hotelier, and London's Herb Goldfarb and Phil Wesin.

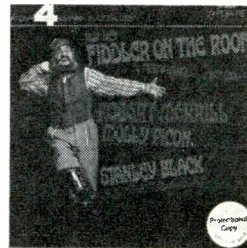
## record world ALBUM REVIEWS

(Continued from page 8)

### MUSIC FROM FIDDLER ON THE ROOF

ROBERT MERRILL, MOLLY PICON—  
London SP 44121.

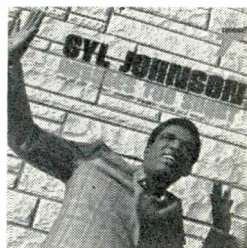
Robert Merrill, Molly Picon and Stanley Black are the name artists who, along with a cast and chorus, sing the classic melodies from the international musical comedy. Merrill is in great form and gets passion as well as beauty from the songs.



### DRESSES TOO SHORT

SYL JOHNSON—Twinight LPS 1001.

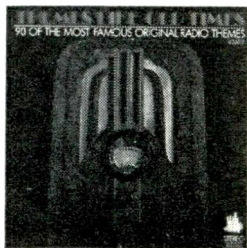
Syl gets a raunchy beat rolling and times will be good while he's grooving. His songs include "Dresses Too Short," "Soul Drippin'," "Come On Sock It to Me," "I'll Take Those Skinny Legs." Terrific new package.



### THEMES LIKE OLD TIMES

ORIGINAL CAST—Viva V36018.

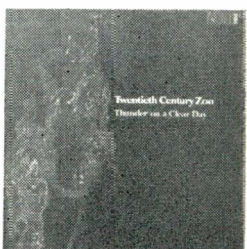
The original cuts from what seems like every old radio show. Actually there are only—only?—90 and they will bring a tear to the eye, a lump to the throat and a laugh to the mouth. A walk down a mossy misty memory lane.



### THUNDER ON A CLEAR DAY

TWENTIETH CENTURY ZOO—Vault 122.

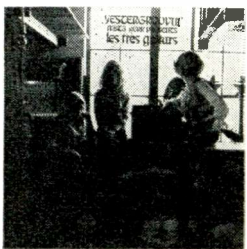
There are six in this Zoo and they like the blues, among other musical idioms. They play an extremely lengthy "Blues With a Feeling" and then shift into a jam that shows them off to good measure. Ought to make friends and influence people.



### YESTERGROOVIN'

LES TRES GUITARS—Dot DLP 25916.

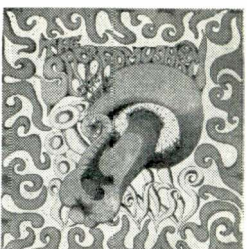
Anita Kerr put this package together and, as usual, it's done with delicacy and beauty and appeal. The songs, as the title implies, are mostly older standards and good they are. "Nature Boy," "My Blue Heaven," "What's New" strummed smartly.



### THE SACRED MUSHROOM

Parallax 4001.

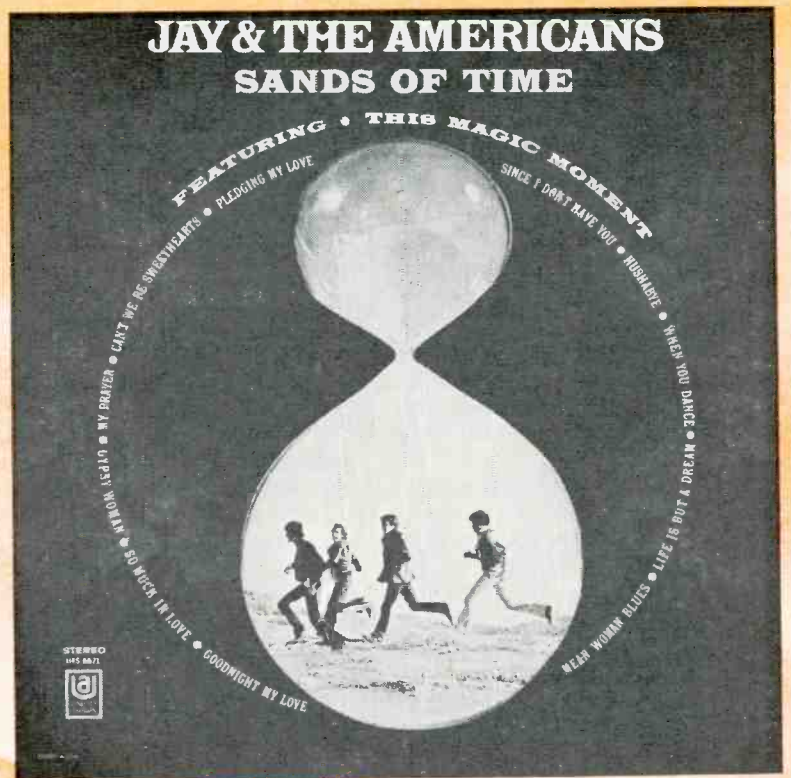
New five-man group could get far if they get the proper exposure. They are interested in the contemporary rock sound and know how it lay it down easily. "You Won't Be Sorry," "Cata-tonic Lover," "All Good Things Must Have an End," "Lifeline."



# SANDS OF TIME

featuring their current smash single

# THIS MAGIC MOMENT



UAS 6671

# JAY & THE AMERICANS



United Artists Records

Entertainment from Transamerica Corporation



# Gala Promo for Buddah's New Elephant's Memory

NEW YORK — Neil Bogart, VP and General Manager of Buddah Records, and Wes Farrell, President of Coral Rock Productions, jointly announce the heaviest promotion ever given a Buddah artist with the premiere of Farrell's new avant-garde group, the Elephant's Memory.

The all-out drive on the group and the double-fold, deluxe, nude-cover album kicks off with the party to be held at Cheetah, Feb. 18th. There will be 2,000 youngsters invited through Mayor Lindsay's Urban Action Task Force along with distributors, rack jobbers, record retailers, disk jockies, trade and consumer press, television and radio representatives and celebrities. A total audience of over 3,000 is anticipated for the gala.

Buddah Records, in conjunction with Action Talent (the group's agency), will make West 52nd Street between Eighth and Ninth Avenues the setting of a jungle land atmosphere including live animals.

In trying to describe the setting, Bogart said, "The Elephant's Memory breaks through the limitations of sensory experience. Their explosiveness is too powerful to be contained in just a sound; they have synthesized theatre, dance, jazz, circus and rock in an enormous mirthful celebration

of life. Before your eyes and ears, they create a fantasy world of jungles and joy. It is like nothing you have ever seen or heard before."

The show will be previewed at three colleges: on Feb. 17 at Hofstra in conjunction with WVHC Radio, on Feb. 19 at C.C.N.Y. Uptown, WCCR Radio, and Feb. 20 at N.Y.U. Uptown, WNYU Radio. On Feb. 24, a press and disk jockey reception similar to the New York gala will be held in Los Angeles at the Aquarius Theatre. Over 1,500 people are expected to attend. Similar presentations are being set up for Detroit and Chicago, along with other tentative markets.

Backing up the personal appearances will be advertising in the trade and consumer press, underground press, college publications and radio stations. Over 7,000 full-color press kits and giant wall posters will be mass-mailed to publications, radio stations, rack jobbers, retail stores, college stores, etc.

Elephant's Memory marks the second production agreement with Wes Farrell for Buddah.

## Berns Has Boy

Bert Berns, President of Harbour Records, became the father of his first son, Michael, on Feb. 6.

## Stereo Dimension World-Wide Deals

NEW YORK — During January, Stereo Dimension Records continued to expand its activity in licensing its product to record companies throughout the world.

The first of these licensing arrangements was concluded with London Records of Canada in a meeting between Alice Koury and Frazier Jamieson of London and Bob Casper, Stereo Dimension's legal head, and President Loren Becker. London will release all of Stereo's product, both singles and albums, and will do so on Stereo's own labels—Evolution and Athena.

Last week, Fred Marks of Festival Records in Australia met with Casper and Becker to place Festival's first orders for masters, cover negatives and other material so as to immediately release Stereo Dimension's first singles and albums in Australia and New Zealand and other exclusive territories.

Other licensing deals have already been finalized in many

parts of the World. Some of the most recent signings include: Hispavox for the territory of Spain and Portugal; Gama, for Mexico; Mareco, for the Philippines; El Palacio de la Musica, for Venezuela; Anvers, for Belgium and Luxembourg.

## Occasion: Gold Disk



Bud Katzel, VP-General Manager of ABC Records, is shown (at right) presenting Jim Hinnant and Donnie Weaver of the O'Kaysions with a gold copy of their RIAA-certified million-selling single, "Girl Watcher." Looking on is the O'Kaysions' manager, Bill Griffin (second from left).



# MONEY MUSIC

by Kal Rudman

Sleeper: "Almost Persuaded," Etta James. Broke KLIF, WQXI, Giant New Orleans.

Flash: 3 Dog Night goes to #4 KLIF, Dallas, and growing. Ditto Bubble Puppy at #3.

New Brooklyn Bridge: "Blessed Is The Rain."

Monster of the Week: "Things I'd Like To Say," New Colony 6. We have crusaded for this record since November. It's half a million and is just now exploding in key markets like Phila., Det., L.A., Boston, Atlanta, Houston, Dallas. This means it has to do a million and go to the top of the charts. Sometimes it is just too hard to convince radio people about legit hits.

Zombies: Exploded WLS, WOR, KGB, KYNO.

Hot Exploder: "Hot Smoke & Sassafrass," Bubble Puppy, Int. Artists, Top 5 Detroit, from nothing to #7 WQAM, Miami, hit WIXY, Clev., and came out of Houston, Dallas, and San Antonio as a chart-topper. WIBG.

Record Mayven Pick: "Turn Around & Love Me," Rita Coolidge, Pepper, WKLO.

Sleeper of the Week: "November Snow," Rejoice. Hit WSAI, KYA, KJR, KLIF, WORC. It sells where played. Great audience reaction to the lyric.

3 Dog Night: "Try A Little Tenderness" is now the national anthem of every local rock group, as "Gloria" used to be Top 5 KLIF, hit WRIT.

Top Tip: Jerry Butler. Giant KILT. On KLIF.

Thee Prophets: "Playgirl." Went from our Record Mayven Pick to WIBG, WFIL, WRKO, KAKC, KFRC, WOR, KYNO, WKBW, WIXY, WEAM. Smash!

Union Gap: "Don't Give In To Him."

Steppenwolf: "Rock Me." Congrats to Gary Shaffer and Dick Starr who broke it out of the LP at KYA, S.F.

Broad Based Music Is In: Frankie Laine has a giant. First Edition and Sammy Davis, Jr., went Top 10 . . . Classics 4 a giant . . . Smoke Ring huge.

Cream is Quietly a Giant: Smash WLS. Top 15 KHJ. Big KQV.

Harold Berkman is thrilled that LOOK HOMEWARD ANGEL-Velvet Crest went on KQV, WOKY and broke open in Cleveland at WIXY . . . Esther Phillips on Roulette on WIXY, WBAM, KNUZ, WCAO, WMPs, KIOA, WDRC, KXOL, KOMA, KEEL, WCLS.

## Betty Breneman Reports for the Bill Drake Team

Play on Most Stations "You Make Me So Very Happy," Blood, Sweat & Tears.

WOR-NYC-Dusty, B. Bridge, N. Sinatra, Shango, E. Starr, #1 Supremes, #6—D. Warwick, #7—Class. IV, #12—Zombies, #15—Meters, #18—Iveys . . . KHJ-L.A.-New-Dusty, "Galveston," Glen Campbell, B. Bridge, T. Roe, Prophets, #1—Miracles, #7—Spirit, #9—1st Ed., #10—Class. IV, #12—3 Dog Night, #14—Dream, #16—D. Warwick, #17—Col. Six, #19—1910 F., #21—P. Revere, #22—B. Deal, #23—Rascals, #24—M & T . . . WRKO-Boston-New: F. Laine, B. Bridge, Road, Shango, #1—Supremes, #3—1st Ed., #8—Miracles, #9—Donovan, #11—D. Warwick, #12—Class. IV, #13—1910 F., #17—Creed., #21—Zombies, #22—Rascals, #24—B. Goldsboro, #26—P. Revere, Smash at #10 Sir Douglas . . . CKLW-Detroit: G. Campbell, C. Carter, Dynamics, B. Lee, Shango, Zombies, Watts 103, Vogues, #2—T. Roe, #4—1910 F., #8—F. Laine, #9—Bubble Puppy, #5—M. C. 5, #6—Temps, #10—Class. IV, #12—Sir Douglas, #17—D. Warwick, #19—Grassroots, #21—F & Games, #24—P. Revere . . . WHBQ-Memphis: Zombies, C. Francis, Prophets, Ace Cannon, #2—Supremes, #4—1st Ed., #5—Nazz, #7—Bob Seger, #8—P. & Jo Jo, #9—Miracles, #10—S. Ring, #15—1910 F., #17—D. Warwick, #18—B. Lee, #20—Col. Six . . . KFRC-S.F.: Zombies, G. Campbell, B. Bridge, #1—Turtles, #3—Miracles, #8—Spanky, #10—Class. IV, #12—1st Ed., #13—M & T, #18—D. Ruffin, #24—Shango, #29—B. Tops . . . KGB-S Diego: N. Diamond, Prophets, B. Lee, B. Bridge, #9—Zombies, #11—1910 F., #12—P. Revere, #14—Miracles, #19—M & T, #21—Bill Deal . . . KAKC-Tulsa: Rita Coolidge, N. Diamond, Arbors, D. Ruffin, #6—B. Hyland, #9—T. Roe, #18—Zombies, #20—S. Staircase . . . KYNO-Fresno: B. Tops, B. Deal, D. Ruffin, N. Diamond, Dusty, #10—D. Warwick,

(Continued on page 14)

# JUKE BOX TOP 25

1. **THIS MAGIC MOMENT**  
Jay & Americans—United Artists 50475
2. **CRIMSON & CLOVER**  
Tommy James & Shondells—  
Roulette 7028
3. **EVERYDAY PEOPLE**  
Sly & Family Stone—Epic 5-10407
4. **BUILD ME UP BUTTERCUP**  
Foundations—Uni 55101
5. **I'M LIVIN' IN SHAME**  
Diana Ross & Supremes—Motown 1139
6. **I'VE GOTTA BE ME**  
Sammy Davis, Jr.—Reprise 0779
7. **TOUCH ME**  
Doors—Elektra 45646
8. **GOODNIGHT MY LOVE**  
Paul Anka—RCA Victor 47-9658
9. **THIS GIRL'S IN LOVE  
WITH YOU**  
Dionne Warwick—Scepter 12241
10. **WORST THAT COULD  
HAPPEN**  
Brooklyn Bridge—Buddah 75
11. **I STARTED A JOKE**  
Bee Gees—Atco 6639
12. **HOOKED ON A FEELING**  
B. J. Thomas—Scepter 12230
13. **CAN I CHANGE MY MIND**  
Tyrone Davis—Dakar 602
14. **GAMES PEOPLE PLAY**  
Joe South—Capitol 2248
15. **IF I CAN DREAM**  
Elvis Presley—RCA Victor 47-9670
16. **YOU SHOWED ME**  
Turtles—White Whale 292
17. **PROUD MARY**  
Creedence Clearwater Revival—  
Fantasy 619
18. **CROSSROADS**  
Cream—Atco 6646
19. **SOUL SHAKE**  
Peavy Scott & Jo Jo Benson—  
SSS Int'l 761
20. **DIZZY**  
Tommy Roe—ABC 1164
21. **WOMAN HELPING MAN**  
Vogues—Reprise 0803
22. **HEAVEN**  
Rascals—Atlantic 2599
23. **YOU GAVE ME A MOUNTAIN**  
Frankie Laine—ABC 11174
24. **LET IT BE ME**  
Glen Campbell & Bobbie Gentry—  
Capitol 2387
25. **THE WEIGHT**  
Aretha Franklin—Atlantic 2603

**Jerry Ross**

## 'Vintage Rock' Always In Season

NEW YORK—With hits like "This Magic Moment" (Jay & the Americans), "May I" (Bill Deal & the Rhondells), "Let It Be Me" (Glen Campbell & Bobbie Gentry), "Tragedy" (Brian Hyland) and "I Love How You Love Me" commandeering the charts, an "old rock" revival seems to be in full swing.

Frontrunning this "come-back" with Bill Deal & the Rhondells and the Duprees is Heritage Records President Jerry Ross, who says "Part of it is nostalgia and part of it is perpetual rediscovery."

Coining a phrase, Ross says the chart revival of "vintage rock" is part of the "real record buyers" (aged 16-26) total identification with music. Today's record buyers consider their music personal property. It plays a greater psychological role than it did for any previous generation. As a result, today's youth (the 'real record buyers') not only know where their music is at they want to know where it came from." This, says Ross, is why he titled the Duprees album "Total Recall."

Ross detailed the "psychological" aspect by saying "There's always a sense of rebellion in young people; they require music that's totally different from that of their parents. As soon as the older generation accepts something like the twist craze, the kids drop it and move on to something else.

"But more important, the kids desperately need an art form — a consistent art form — to identify with. All other forms have failed them except music. There's the occasional movie like 'The Graduate' or the occasional poet like Rod McKuen. But only music communicates to them consistently. Only music keeps coming up with answers. The 'beat generation' had a school of writers — Kerouac, Ferlinghetti, Ginsberg — but no school of writers is coming out of the youth movement today. All the poets have turned into songwriters. Bob Dylan's the proof."

### Brings in Nostalgia Element

Ross also feels that a certain portion of the "vintage rock" audience—the upper end of the record buying age range—brings in the nostalgia element.

"Many of the people who dig the Duprees and Bill Deal & the Rhondells grew up with that kind of sound, so it's nothing new to them. But nostalgia is only a small part of the revival. Last year reissues of old hits made the charts in England—"Duke Of Earl" (Gene Chandler), "This Ole Heart of Mine" (Isley Brothers), "Rave On" (Buddy Holly)—even Bill Haley's 'Rock Around the Clock'. That's significant because England has been a trend-setter for the music business in the last five years."

Ross' point of "perpetual rediscovery" is based on his assertion that "the music industry moves at such a rapid pace that very often someone stumbles across something they think they have discovered, when in fact they have re-discovered it. This can happen with a song like 'Winchester Cathedral' or a blues revival or the sitar becoming a popular instrument. The blues have been around for 200 years and the sitar has been around for nearly a thousand years."

Ross also sees "vintage rock" as having consistent appeal. "Listen to the songs that are on the charts. They're good songs, good melodies. If they were good 10 years ago they'll be good 10 years from now. That's true of any music that has quality. I produced Bobby Hebb's 'Sunny' and I couldn't begin to guess how many times the song has been recorded since. Kenny Gamble and I wrote 'I'm Gonna Make You Love Me'—which I consider a 'good music' type of song. I must admit it didn't hurt to have the Supremes and the Temptations record it."

"But," says Ross, "songs like 'Goodnight My Love' and 'My Love, My Love' which I cut with the Duprees, will always have a market—they're good music songs regardless of which bag you put them into."

Pointing out that while the Duprees have maintained a continuity of sound, they "sound better" today because of the technical advances in recording. Ross says that "recording technique alone only goes so far. Ultimately it depends on the group and the song. That's why I see 'vintage rock' as staying hot—there's nothing faddish about good music."

## Consolidated Electronics, No. Amer. Philips In Merger

WILMINGTON—At a special meeting held here, shareholders of Consolidated Electronics Industries Corp. (Conelco) approved the merger of North American Philips Company, Inc., with Conelco.

Conelco is a diversified manufacturing operation whose shares are listed on the New York Stock Exchange. The merger became effective on Friday, Feb. 14, after which the merged company will operate under the name of North American Philips Corp.

The merger brings together Conelco with sales of \$346,000,000 and North American Philips with sales of \$154,000,000, both estimated for the year 1968, thus creating a company with combined sales at the half billion mark, according to information released at the stockholders' meeting. It was further disclosed that estimated earnings for Conelco in 1968 came to approximately \$10,300,000 (after provision for minority stockholders' interest), while those of North American Philips total \$9,200,000, so that the merged companies' total after-tax earnings for the year are estimated at \$19,500,000.

## Hyland Profiled

LOS ANGELES—Brian Hyland, whose Dot release, "Tragedy," is moving on the charts, will be the subject of Dot's next Profile newspaper distributed through the company's regular channels to retailers and consumers throughout the world.

## Peer Southern Names Promotion Coordinator



Jimmy Jenner, center, Peer-Southern Talent Director and Lucky Carle, right, Peer-Southern General Professional Manager, welcome Andy Hussakowsky to the Peer-Southern organization as National Promotion Coordinator. Hussakowsky, who was Promotion Head at Universal Attractions, will supervise Peer-Southern's network of promotion men in major markets throughout the U.S.

# BILLY HARNER'S "SHE'S ALMOST YOU"

OR-1253



**Over 200,000  
A Coast To Coast  
Smash . . . Thanks  
To All  
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SHE'S ALMOST YOU  
BILLY HARNER



NATIONAL PROMOTION DIR. O-S-1100  
LEN MURRAY



Records

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(215) 228-5100 & 228-5900

## Bourdain Product Mgr. Col Classical, Orig. Caster LPs

Pierre Bourdain has been promoted to Product Manager, Classical Albums and Original Cast Catalog, announces Bruce Lundvall, Director, Merchandising, Columbia Records.

Bourdain will be responsible to R. Peter Munves, Director, Classical Albums Merchandising, for the support plans for all original cast and sound track recordings, as well as having a continuing responsibility for the merchandising of all Columbia Masterworks and Odyssey albums.

Bourdain joined Columbia in 1967 as Associate Manager, Classical Albums Merchandising, and held that position until his recent promotion. Prior to coming to Columbia, Bourdain held a position as a manager for Audio Exchange, a chain of high fidelity stores in New York. He has also been with London Records.

## Jay, Americans' 'Magic Moment' LP

NEW YORK—With sales and chart listings in the top 10 for Jay and the Americans' single, "This Magic Moment," United Artists Records has announced the release of an album by the group.

Titled "The Sands of Time" and including their current hit single, the album was produced for UA by the group's own Jata Enterprises production firm. A spokesman for the group said that the selections were carefully chosen to reflect tunes reminiscent of their development, tunes that they waited in line as youngsters to hear at the successful in-person shows that were a frequent New York attraction at the Brooklyn Fox and Paramount theaters during the middle and late fifties and into the early '60s. He said it combines the nostalgia of that era with the sound of today.

## ASCAP's Combs

(Continued from page 4)

a period of four years. During the past year Dave has been active in the Membership Department where he was instrumental in garnering new writing and publishing talent.

The appointment of Combs is part of the Society's all-out drive to recruit writers of today's music. He will coordinate his activities with Peter Burke, his West Coast counterpart.

## Money Music (Continued from page 12)

#11—Grassroots, #13—1st Edition, #17—Spanky.

### Drake Analysis

**Three Dog Night** smash #12 KHJ confirms #4 KLIF, HIT WRIT and KYA. We say this is a hit record.

**Cream** is a giant WLS & WSAI, HIT KQV.

**Sir Douglas Made It, As We Predicted:** "Mendocino." #1 KHJ. Smashed to #4 in four weeks at WIXY, Clev.

**R&B To Pop Sureshot:** "25 Miles," Edwin Starr. #1 CKLW. Exploded R&B in Cleveland and Chicago. Figure WLS, WIXY, WIBG. It's going to be another like the Marvin Gaye (the drum beat, man) which we also called.

Solid hit sales on **Everything Is Everything:** "Witchai Tai To."

B Side R&B To Pop Tip: "I Can't Do Enough," Dells. Surefire sound.

Hit R&B To Pop As Predicted: **David Ruffin.** On the big ones now.

Top requests WIBG: **Association.**

**Mercury Getting Hot:** Spanky has exploded KFRC, WRKO. The new **Jerry Butler**, "Only the Strong Survive," cannot miss. Great lyric. **Gamble-Huff.**

**Crazy Elephant Hit For Bell:** Detroit is over 10,000. Cleveland is 18,000. On KQV, WDRC, WAYS, KYA, WKIX. Giant in Conn.: "Gimme Gimme."

**New Booker T.:** "Time Is Tight."

"Sabre Dance," **Love Sculpture**, is the Mitchell Pick: He says he loves it from hearing it during the acrobat acts on the Ed Sullivan show. Broke at KRIZ, Phoenix, where **Capt. Pat McMahon** is an expert on kids.

**Bill Garin** calls "Snatching It Back" **Clarence Carter**, "another hit." On WLS.

**Ronnie Dove** On WLS: "What's Wrong With My World." Great song.

**Derek Is Taking Off Fast:** "Back Door Man."

KLIF on "Luv," **Boyce & Hart**, A&M.

Next **Tommy James** is Unbelievable: This one nearly 2 million.

Lyric of the Week: "Garden of Eden," **Sandpebbles**, Calla. **Teddy Vann.**

The "Golden Girl" LP is coming on Atlantic. A Music Revolution.

Tower Records' top push is "Snowball," **American Machine . . . Chips Moman's** pride and joy is "Angelique," **Roy Hamilton.**

**5th Dimension:** "Aquarius" from "Hair."

**Pepper Has A Beauty:** "Turn Around & Love You," **Rita Coolidge.**

**Etta James** a hit at KLIF, Dallas.

**Monument's Big Push:** "On To Something New," **Royal Groove.** Good record!

WRIT-Milw.-New: **Ronnie Dove**, I. Butterfly, **Temptations**, **Crazy Elephant**, Sales: **Derek**, **Nazz**, **M. Mann . . . WORD-Spart.-New:** **P. Rainbow**, **Temps**, **C. Nobles**, **Arbors:** **Breakout-Connie Francis**, #1—**B. Swann**, #2—**Zombies**, #3—**First Edition**, #4—**Jerry Smith**, #5—**Carla Thomas**, Hit LP cut "River's Invitation," **Aretha Franklin . . . The new B. J. Thomas** is "It's Only Love" . . . The new **J. C. Riley** is "There Was a Time."

Congratulations to **Rochelle & Ron Alexenburg** (head of promotion-Columbia Records) on the birth of a girl. Ron is high on "Gonna Have a Good Time Tonight," **Clingers**. **George Burns-WSAI** feels the best cut in the **Blood, Sweat & Tears** LP is "God Bless the Child."

**Kent Burkhardt** WQXI-Top Pick "Embracez Moi," **K-K Super Circus.**

WIBG-Phila.: #4—**D. Ruffin**, #5—**S. Davis, Jr.**, #6—**1910 F.**, #10—**T. Roe**, #12—**Watts Band**, #15—**Rascals**, #16—**Ethics**, **New-Zombies**, **E. Starr**, **Bubble Puppy**, **P. Revere**, "Rhythm of the Rain," **Gary Lewis** LP . . . "Pledging My Love," on SSS goes on WTIX-New Orleans.

WSAI-Cinci.-Confirms **KILT** on **Jerry Butler** hit. Smash giant at #12 "November Snow," **Rejoice**, **Dunhill** (also a smash **KYA-S. F.**) #1—1st Ed., #13—**Mongo**, Sales: **Bubble Puppy**, **Aretha**, **Everything**, **Cream** is big (confirms WLS). New: **Derek**, "Breakfast in Bed," **Dusty Springfield.**

WMCA-NYC-Pick: **Sir Douglas**; New: **Temps**, **Englebert**, **Step-penwolf**, **P. Rainbow**, **P. & Herb**, **Cherry People**, **N. Diamond**,

(Continued on page 16)

# Stereo Dimension Is Ready To Go!

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on our EVOLUTION Label

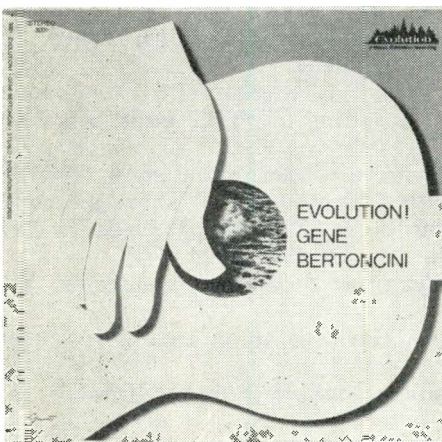
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The musical excitement of the classical gut string guitar...in the hands of a brilliant new star...with the contemporary "Sounds of Today".

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Little Green Apples  
You Are A Story  
The Heather On The Hill  
Chuva

One, Two, Three  
I Say A Little Prayer  
Mrs. Robinson  
Soon It's Gonna Rain  
Here, There and Everywhere  
Hey Jude



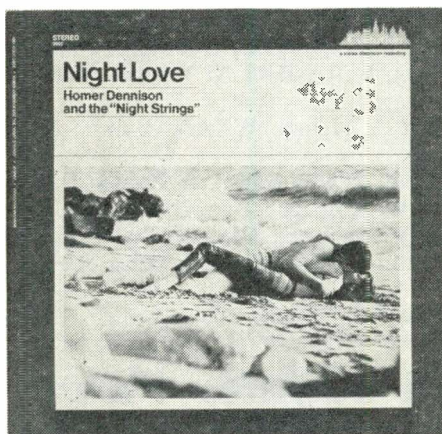
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The Impossible Dream  
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This Guy's In Love With You  
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## Chappell in Theatrical Expansion

Chappell & Co., Inc., large publisher of theater music, is widening the scope of its already-existing theater department by intensifying activities in terms of acquisitions of new properties, development of young writers and closer contact with producers.

The move is in line with the organization's current general expansion in all major areas since its recent acquisition by North American Philips Co. Chappell's President Jacques R. Chabrier has appointed Bob Baumgart, experienced theatrical liaison for the company for 20 years, as head of the reorganized area.

The expansion, Baumgart explained, will be in terms of revitalization and renewed growth of a fertile area of Chappell's past and present publishing life, and will be concerned primarily with the signing and development of new writers for the theater, films and television. Chappell will more actively utilize its existing catalogue of composers and lyricists which includes Betty Comden, Adolph Green, Tom Jones, Burton Lane, Alan Jay Lerner, Harvey Schmidt, Stephen Sondheim and Jule Styne, while simultaneously trying to attract and develop the giants of tomorrow's musical world.

By acting as personal liaison between Chappell's writers and producers, Baumgart hopes to close the communications gap that often occurs between the two. He feels that this kind of close personal contact will implement his double-pronged program which consists of (1) development and showcasing of

### Krizman to Atlantic

Len Sachs, Atlantic-Atco Records' Director of Album Sales and Merchandising, has announced the appointment of Dick Krizman to the firm's network of Regional Sales Managers. Krizman will become one of the company's Midwest managers.

Prior to the Atlantic post, Krizman spent four years with Seaway Distributing Co., Inc. in Cleveland, where he was in charge of sales and promotion and reported to Dave Glew. Before that, Krizman was with Cleve-Disc Distributors, also in Cleveland, as a salesman. At the new post, Krizman will report directly to Sachs.

writers and their material and (2) keeping producers abreast of appropriate writers for their properties.

"Chappell is proud of its musical heritage," Baumgart added, "a heritage created by Cole Porter, George and Ira Gershwin, Oscar Hammerstein, Richard Rodgers, Kurt Weill and many others. We intend to pass this on to the younger generation of writers who enter our doors now. We have a lot to share and we will."

### Pair Exit Beck

Ron Wood and Mick Waller, the bassist and drummer of the Jeff Beck Group, have left the quintet as announced in London last week (12).

The move has cancelled the Group's scheduled Fillmore East appearance on the 14th and 15th and will affect future dates on his current tour. Beck is in England auditioning replacements and plans are to pick up the tour on the 28th at Worcester, Mass.

A new single, "All Shook Up," and "Throw Down a Line" is near completion and scheduled for release shortly.

### R. P. R. Label Formed

Restaurateur Ed Palaska and Morrie Herzog, promotion man and record producer, announce the forming of R.P.R. Records, Inc., located in Hollywood, Calif.

#### First Two Singles

Herzog, Vice President and General Manager of the new label, recently released the company's first two singles, "My Dream" by Sunny and the Sunliners and "Working Man's Prayer" by Harold Bradley. R.P.R., according to Herzog, will release 24 singles and 15 albums this year.

## Money Music (Continued from page 14)

"Little Tin God" Michael Henry Martin-SSS, #1—Creed, #2—J. South, #4—Supremes, #6—D. Warwick, #7—Class. IV, #8—S. Davis, #10—J. Taylor, #11—Col. Six, #13—Rascals, #16—Miracles, #17—P. & Jo Jo, #19—D. Ruffin, #20—Iveys.

Imperial is all out on the Kim Foley LP and the single "Bubble Gum" . . . Laurie Records is all out on "Cherry Pie," Six Day Creation.

Smash sales at WLS, Chicago, on Bill Deal. Big in L.A., #3 WIXY, Cleveland.

Betty Everett has the #2 R&B record in the nation for Uni. It is getting good pop play and is a giant at WAYS, Charlotte.

Big MOR action on "If," Al Hirt. A lot of interest in "Good Vibrations," Hugo Montenegro . . . Augie Blume and Danny Davis are all out on the Monkees: KLIF, WKLO, KRUX, KAAV, WLEE.

Zombies is a hit record wherever it gets played. It has proven itself over and over again. Needs some more big stations. Spirit Top 10 KHJ.

Tommy Roe is the next #1 record in Phila. . . Bettye Swann big WQXI.

WLS broke "Long Green," Fireballs. Selling KIMN . . . Kapp is all out on "Holy Poly," Harvey Clark . . . George Furness is knocking himself out with the Cartoone for Atlantic around the nation.

Big WLS play on the Neil Diamond. Many big stations . . . Shelby Singleton is all out on "Blow In His Ear," David Wilkins, and "Little Tin God," Michael Henry Martin . . . "Pledging My Love," Laura & Johnny, on WLS.

Jeff Barry is very excited about the new Andy Kim, "Tricia, Tell Your Daddy." I flipped over "I Can Love You," Robin McNamara, Steed, from the new film, "Hello, Down There." Dean Christopher did a great arrangement.

Meters' "Sophisticated Cissy" is a giant R&B instrumental. Good pop play now. It sure is selling . . . TNT Band is a giant in R&B sales.

Porky Chedwick is doing a great underground show for WAMO-FM in Pittsburgh. Ken Reeth's "Brother Love" show is a monster. Strong Engelbert Humperdinck: "The Way It Used To Be."

New Paul Anka: "In the Still Of the Night."

Dionne Warwick and Peggy & JoJo smash sales at WQXI, Atlanta.

"Feelings," Cherry People, Heritage, is on a gang of secondary stations.

WFIL, Phila. on: Zombies; Bubble Puppy; Frankie Laine; Derek; Cream.

Miracles has developed as a giant pop hit.

Frankie Laine is certainly the surprise Top 40 smash of the year.

Dionne Warwick had sold a lot of records . . . Nazz a giant in Dallas . . . Jerry Butler is a giant at KILT, Houston . . . Sunshine Co. a hit in N Orleans WCAO, Balt.; Hit: Al Wilson, KQV, Pitts. on Crazy Elephant.

Everything Is Everything a smash WEAM Wash. & KRIZ, Phoenix.

WBBQ hits: Michael Martin ("Tin God") & Bobby Darin . . . WQXI, hit: P. Revere . . . WSAM, #1—Everything . . . KDWB, Minn., Flirtations . . . KRUX, Phoenix, Giant: "30-60-90," Willie Mitchell (Pick KXOK, St. Louis) . . . Arbors getting the big station shot like KILT, KHJ.

*(Continued on page 18)*

## At Remember Records' Vince Edwards Party



Pictured at the recent Remember Records party for Vince Edwards at New York's Spindletop Restaurant are, from left: Bob Austin, Irving Deutch, Hy Mizrahi, Murray Deutch; Mizrahi, Edwards, Austin, Red Schwartz, Nat Ash; Edwards, Mr. and Mrs. Harry Apostolaris. Vince's new single disk for Remember is "I've Got the World to Hold Me Up."



## Evans Sue Records' Nat. Promo Mgr.

NEW YORK — Juggy Murray, President of Sue Records, Ltd., announces the appointment of Ray Evans as National Promotional Manager.

Evans has been a writer-producer with Screen Gems-Columbia Pictures, and in 1964 Ray was associated with RMH Productions as a producer and songwriter.

As a writer, Ray teamed with Randy Stewart and wrote such hits as "Opportunity" recorded by the Jewels and "Jerk It" recorded by the Gypsies.

With Sue since January, Ray is doing well with his first assignments: "Oily" by Juggy and "I Know" by Baby Washington.

## Bizarre Production Deal with Team

Bizarre Records has made a non-exclusive production deal with the record producing team of Jerry Yester and Zal Yanovsky, two former members of the Lovin' Spoonful, announces Frank Zappa and Herb Cohen, founders of the label.

Bizarre artists the Yester-Yanovsky team will produce will be announced at a later date.

## Douglas, ITCC Partner In Sound On Consciousness System

Douglas Corporation and International Tape Cartridge Corporation have announced collaboration on the manufacture and marketing of a new educational facility, "The Sound On Consciousness System."

An adjunct to traditional curriculum material, the SOC System is an audio tape cassette library of original and unusual source materials that relate to new student values stressing social relevance and emotional involvement with the process of education.

The Sound On Consciousness System was developed by Douglas subsidiary Cambridge Communications Corporation, a Cambridge, Mass., based consultation firm of university educators and industry consultants whose institutional expertise will be directed at making SOC a permanent facility at institutions of learning. Emphasis of the extensive Douglas-ITCC promotion will be placed on high schools, colleges and public libraries.

"With timely and dramatic treatments," explained Cam-

bridge director Dr. Gunther Weil, "the SOC programs document and recreate the formative spoken, musical and emotional languages and experiences shaping the consciousness of the present generation of students."

### Complete Package

The Sound On Consciousness System will be offered as a complete hardware-software package, including a basic library of 100 cassettes and a specially designed playback console. Provision is made for the connection of four stereo headsets which can be plugged into one or both stereo program channels.

The intimacy of the headphone sound and the undistracted contact between listener and SOC program material is one of the underlying concepts of the system.

The audio cassette was chosen for SOC because of its stereo sound fidelity, small size, light weight, durability and inter-changeability with

(Continued on page 89)

## Grossman Honored At Waldorf Luncheon



Jack Grossman (third from right), President and Chairman of the Board of Merco Enterprises, Inc., receives the "Lion of Judah" award presented to him by the Music and Performing Arts Division of the Anti-Defamation League. With Grossman are (left to right) Gerson G. Gordon, Chairman of ADL Committees and B'nai B'rith; Herb Goldfarb (London Records) President, Music and Performing Arts Lodge; George Gabriel, Co-chairman, Music and Performing Arts ADL luncheon; Warren Rossman, Co-chairman, Music and Performing Arts ADL luncheon; Grossman; Cy Leslie (Pickwick International), Luncheon Chairman and Louis Freedman, Honorary Chairman, ADL Committees and B'nai B'rith. Grossman was honored on Feb. 4 at the Waldorf-Astoria.

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# Lib/UA in London

(Continued from page 3)

Bennett continued, "Already the changes announced for the United Kingdom have been accomplished in Germany and this new company under Siegfried Loch is fully operational. We shall then turn our attention to other countries in Europe to see if it is practical to initiate similar plans. However, we see this country and Germany as the two key organizations in these expansionist plans and it is our intention to develop these markets as quickly as possible."

## New Departments

The new company has been re-organized into several new departments to provide a firm structure for the rapid growth rate the company expects to achieve in coming months.

Reporting to Noel Rogers, Head of European Operations, and John Spalding, European Financial Director, will be Martin Davis, General Manager of Liberty/UA Records.

Ronnie Bell heads the Promotion and Artists relations Departments and Vivien Holgate assumes responsibility for

both Liberty and UA press. Noel Walker has been appointed head of A & R and has been given a clear mandate to invest in British talent.

The position of Head of Sales and Merchandising is yet to be announced. Merchandising is the responsibility of Barbara Scott who worked for the New York office before coming to London. Andrew Launder will continue as Label and Repertoire Manager of Liberty; as will Alan Warner for United Artists. These two key execs will report to Martin Davis.

Brian Alderman is the Chief Accountant for the new company under whose responsibilities will come all aspect of accounting and copyright control.

As evidence of the current Liberty/UA drive is the large executive team Bennett brought to Europe with him and who were engaged in discussions with various European licensees and distributors. Namely, Lee Mendell, Vice President; Sy Zucker, Vice President Legal & Accounting; Bob Skaff, Vice President A & R; Jerry Thomas, Head of International Department; Ted Trotman International Department; Bud Dain, General Manager Liberty and Imperial Divisions, U.S.A.

To conclude the current situation plans are already advanced for a similar organization in France and Eddie Adamis, the head of the Paris office, is enlarging the French company in anticipation for the rapid increase in turnover expected as a result of a new agreement recently negotiated with the French licensees.

## Bab's Sister Roz



Songstress Roslyn Kind bowed on RCA last week with her first album, "Give Me You." Gal, who's Col's Barbra Streisand's half-sister, has an impressive set of p.a.'s lined up. She's due, among other places, at S.F.'s hungry i and New York's Persian Room. She also has Ed Sullivan and "Hollywood Palace" skedded.

## Money Music (Continued from page 16)

"Conspiracy of Homer Jones," Dallas Frazier, KILT, WTIK . . . Betty Everett is #16 WTIK; on KILT., Houston which has Col. 6 at #7; #11—1st Ed.

WKNR, #7—Bubble Puppy; #9—MC5; #13—Cl. 4; #14—Sir Douglas, Pick: "No Not Much," Vogues . . . WAYS, Char, #8—B. Everett; #18—Ella Washington; Bettye Swann; Zombies; Monkees; Sol Burke . . . WTRY, Crazy Elephant; GRoots; #23—BPuppy . . . WKDA, Pic: Derek; #32—R. Winters; #12—Brenda Lee . . . WAKY, "Stubborn Kind of Fellow," Short Kuts . . . KJRB, BPuppy; Connie Francis; Rejoice . . . KRUZ, Zombies; #8—Willie Mitchell . . . WCOL, #12—Everything; Nazz; O. Express . . . WSGN Pic: Neon Philharmonic; #7—Nick DeCaro.

"Switch It On," Cliff Nobles, selling WIBG, WSGN, Miami.

KLIF feels the Nancy Sinatra is a hit.

George Hound Dog Lorenz, Behind the Scenes, Thee One: "What's Wrong With My World," Ronnie Dove. Pop Parade: "Conspiracy of Homer Jones," Dallas Frazier; "I've Got the World To Hold Me Up," Vince Edwards, Remember.

SMS, Dick Reus, Southern Special: Betty Everett, Smash WAYS & WMVA, Hit WLEE, WDOL, WLCY, WCLS, WSGA . . . Heavy picks Johnny Rivers; Fireballs . . . SMS Pick of the Week: "Pledging My Love," Laura & Johnny, Silver Fox . . . Bobby Goldsboro, WKWK, KANE, WMVA, WHHY, WLCY, KNOX, KONO, KLEO, WAPE, WTBC . . . Carla Thomas, pop Atlanta, Richmond, Augusta, P. Bluff, Marietta, Memphis . . . Connie Francis, WTGR, WLBG, WKIX, KLEO, WCAO, WGOE, WWKY, WKDA, WLOF . . . Monkees WBBQ, WLEE, KIRL, WTAL, WAYS, KLIF, KANE, WGOE, WMOR, KSWO, WVLK, WMAK . . . Sunshine Co. broke N. Orleans, #5—WWKY . . . Sir Douglas, top 10 KONO, #12—KEYS, WLEE, KAK, WBBQ, WFOM, KLEO, WGOW, WTOB . . . Fireballs, WLBG, WFLB, WPGA, WACL, WLEE, WDXY, WAYS, KNIT, WKYB, KSWO, WVLK, WLOS . . . 3 Dog Night Top 5 KLIF, top 3 requests WQAM Miami, WTOB, WCOG, KOTN . . . Iron Butterfly, KIRL, WLEE, WBGW, WDXY, WWKY, KSWO, WMVA . . . Derek, WKDA, WPGA, KIMN, WFIL, WLS, KNIT . . . Neil Diamond, WQXI, WMAK, WLOS, WLS . . . Crazy Elephant, smash Detroit CKLW & WKNR, WTRY, WAVZ, WBRL, WNHC, WIXY, KQV . . . Bubble Puppy top 10 WPAG & CKLW, WLS . . . Sir Douglas, Top 4 WIXY, hit WFBG, WSNY, WLAV, WKNR, WHYN, WSNY . . . Arbors & Spirit coming in for Columbia . . . Rejoice is breaking in Lowell, Worcester, and Providence, Smash WSAI.

Local Promo Man of the Week: Lee Fogel, Summit, Cincy.

KIMN, Pick Cinnamon, On: Everything; BBoys; FBalls; 3 Dog Night . . . WRIT, #8—Zombies; #16—Prophets . . . WOKY, #4—Zombies . . . WMEX, Zombies . . . KNUZ, #2—Zombies; #6—Col. 6; #10—Children; Esther Phillips; Betty Everett . . . WKFR, Pick: Frijid Pink . . . Don Fardon on WKLO, WKY, WBBQ, WKYC, KBZY . . . WQXI, #9—Col. 6; #13—P&JoJo; #14—Dionne Warwick; #15—J. Taylor; #16—Bettye Swann; Zombies; Neil Diamond; Meters . . . WPRO, N. Diamond, Mongo S., #7—Zombies; #14—Col. 6; TNT Band . . . WKBW, Pick: Prophets; Grass Roots; Smash; Col. 6. On: Cartoone; Zombies; B. Deal . . . WZUM, Cartoone; Juggy; R. Winters.

WQXI, Atlanta, Grass Roots . . . WAAM, Smash, BPuppy . . . KLEO, #6—Zombies.

Hit KRIZ, Phoenix, "Sabre Dance," Love Sculpture.

KCBQ, BPuppy; 3 Dog Night . . . KCPX, #3—Col. 6 . . . WILS, Hit: GRoots; BPuppy; Sir Douglas . . . WLLH, #1—Thee Prophets, Smash: Col. 6; GRoots; P. Rainbow . . . WIXY, Clev.; #3—Sir Douglas; #4—B. Deal; #9—Col. 6; #15—F&Games; #16—P. Rainbow; Everything; GRoots; P&JoJo; BPuppy, Crazy Elephant; Velvet Crest; Dionne Warwick; B. Casuals . . . WEAM, Zombies; GRoots; #5—Col. 6; #10—Everything; P&JoJo.

The new Pulse in Detroit shows that Ted Atkins brought CKLW to even higher ratings than Paul Drew enjoyed there, and Paul feels that Ted deserves all the recognition in the world for hitting 20-20-27-23. Ted, you proved yourself. You are one heck of a man and CKLW has one heck of a fantastic staff.

"Try a Little Tenderness," 3 Dog Night, WFUN, WMPs, Smash KJR, Seattle; WDR, KTSA, KONO, Giant KLIF, KIMN, WQAM, KOL, WKYC, WMEX, KYA, KCBQ, Giant KHJ & KRLA.

"Lovin' Things," Grassroots, is over 150,000 . . . Tom Amman did a great job of promotion on "Beverly Drive," Hal Blaine, Dunhill, at WSAI, Cincy.

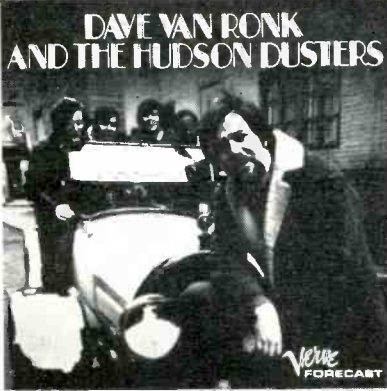
(Continued from page 40)

ROULETTE'S  
Aces of the Week

A "BROADWAY  
JOE"  
The  
Super-Chicks  
R 7033

"MAY I HAVE  
THE NEXT  
DREAM WITH  
YOU"  
Malcolm  
Roberts  
R 7032

ROULETTE



DAVE VAN RONK AND THE HUDSON DUSTERS  
Verve FORECAST  
FTS-3041

Romping Through The Swamp one Chelsea Morning, Alley Oop saw the Head Inspector Swinging On A Star. Cocaine? he asked. New Dreams, said Mr. Middle, as he tried to Keep Off The Grass. They dusted their Hudson and switched on Dink's Song, their minds in the Clouds.

**Dave Van Ronk And The Hudson Dusters.**  
**Success has gone to their heads. From**



Verve/Forecast Records is a division of Metro-Goldwyn-Mayer Inc.

# NOTES FROM THE UNDERGROUND

By CARL LaFONG

As one generation cries crocodile tears over the death of the Saturday Evening Post, whose last edition is now on the stands if collectors haven't already bought up all copies, another generation will soon notice that a magazine supposedly directed at it will undergo a plastic surgery job. **Eye Magazine** will emerge, authoritative sources say, a junior version of **Cosmopolitan**. It will remain under the direction of the lady who made its big

sister a commercially sound publication. **Helen Gurley Brown**. It is hoped the album reviews by **Jon Landau** and **Michael Thomas** will be carried over into the new format.



**NEWSTEW:** Elektra is releasing an LP by **Lonnie Mack**, pioneer rock guitarist. "Glad I'm In The Band," the grapevine says, is very nice. It includes his big hit, "Memphis." In some circles Mack is considered the best white rock guitarist . . . **Cartoone** is receiving excellent airplay, and a big buildup from Atlantic. Included in mailings on the new English band is (naturally) a comic book . . . **Village Voice** columnist and popular rent-a-hippy **Howard Smith** will do a hip commentary, packaged in short bits, for the new ABC-FM network **Love** concept. Sort of **Eric Sevareid** with beads . . . Warner-7 Arts Records has come up with a brilliant advertising/merchandising schtick for two excellent LPs, **Van Dyke Parks'** "Song Cycle" and "**Randy Newman**." Full page ads in underground newspapers described the losses the company hung with when the LPs didn't sell, listed both records' rave reviews, then made this offer to those who have already bought either: send in your old Parks or Newman album and one penny, and get two albums back. But you must promise to pass one of them to a "poor but open friend."

Producers **Gary Usher** (Byrds, Sagittarius, Chad and Jeremy) and **Curt Boettcher** (Association's "Along Comes Mary" and "Cherish" and the **Millenium**) are forming a new label on the West Coast . . . A first solo LP by **Linda Ronstadt**, heavy country, is due later this month. It's titled "Hand Sown, Home Grown." . . . **David Rubinson**, formerly with Columbia, is near ready to announce an exciting West Coast production arrangement. It has to do with San Francisco—directly . . . A year or two ago rock people were all uptight when the Grammy nominations were announced, and even uptighter after the grand awards dinners. Nowadays, it's all taken for granted . . . Can you dig **Time** doing a story on groupies? A direct result of the **Rolling Stone** feature . . . **Stevie Winwood**, having left **Traffic** and two very excellent UA albums behind, is rumored to be teaming with **Eric Clapton** for his next venture . . . **Jeff Beck Group's** lead singer, **Rod Stewart**, has been signed by Mercury . . . Give a listen to the new A & M album, "Brer Soul," by **Melvin Van Peebles**. Very unusual. And into it. Van Peebles is an author and film-maker.

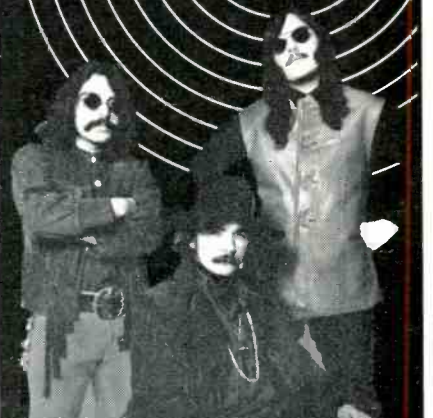
**Rascal Felix Cavaliere**, who writes most of the group's material, is setting up a record company whose sole purpose is to provide an outlet for ghetto talent. The label, **Ki**, will be distributed by Atlantic. Cavalier will start with open auditions in Harlem, and record the best of whatever presents itself. The other **Rascals** are not involved in the project. Cavalieri has no hopes, reportedly, of making any bread out of the deal, and if the company does turn a profit, it will be plowed back into seeking more talent.

The **Mothers Of Invention** will tour Europe in the spring, and will return to Scandinavia in the fall . . . The **Airplane's** new

(Continued on page 89)

# THE UNDERGROUND GROOVE

THE CENTRIFUGAL FORCE OF THE WILKINSON TRI-CYCLE



A thrust.  
Then a compelling, almost mute tremor.  
You're driven against the wall.  
Propelled by their sound.  
Sound you've never known before.  
Because it's all their own. . .  
Lyrics. Rhythm. Power.  
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TOP NON-ROCK

- |   |    |  |    |
|---|----|--|----|
| 1. I'VE GOTTA BE ME<br>(Damila, ASCAP)<br>Sammy Davis, Jr.—Reprise 0779                         | 1  | 21. LES BICYCLETES DE BELSIZE<br>(W-7, ASCAP)<br>Pete Fountain—Coral 62557                             | 22 |
| 2. RAIN IN MY HEART<br>(Razzle-Dazzle, BMI)<br>Frank Sinatra—Reprise 0798                       | 2  | 22. FLYIN' HIGH<br>(Par-Ed, BMI)<br>Julius Wechter & Baja Marimba Band—<br>A&M 1005                    | 18 |
| 3. YOU GAVE ME A MOUNTAIN<br>(Mojae, BMI)<br>Frankie Laine—ABC 11174                            | 6  | 23. WHERE WAS I<br>(United Artists, ASCAP)<br>Margaret Whiting—London 126                              | 30 |
| 4. GOODNIGHT MY LOVE<br>(Quintet, BMI)<br>Paul Anka—RCA Victor 47-9648                          | 4  | 24. I'VE GOT MY EYES ON YOU<br>(Regent, BMI)<br>Ray Conniff—Columbia 4-94724                           | 28 |
| 5. A MINUTE OF YOUR TIME<br>(Anne-Rachel, ASCAP)<br>Tom Jones—Parrot 40035                      | 3  | 25. SUNSHINE WINE<br>(4 Star, BMI)<br>Perry Como—RCA Victor 47-9722                                    | —  |
| 6. WICHITA LINEMAN<br>(Canopy, ASCAP)<br>Glen Campbell—Capitol 2302                             | 5  | 26. CHANGING CHANGING<br>(Solar Systems, ASCAP)<br>Ed Ames—RCA 47-9726                                 | —  |
| 7. KUM BA YAH<br>(Cinton, ASCAP)<br>Tommy Leonetti—Decca 32421                                  | 7  | 27. WICHITA LINEMAN<br>(Canopy, ASCAP)<br>Larry Page Orchestra—Page One 21018                          | 32 |
| 8. THIS GIRL'S IN LOVE WITH YOU<br>(Blue Seas/Jac, ASCAP)<br>Dionne Warwick—Scepter 12241       | 26 | 28. LET IT BE ME<br>(MGA, ASCAP)<br>Glen Campbell-Bobbie Gentry—<br>Capitol 2387                       | 33 |
| 9. WOMAN HELPING MAN<br>(Viva, BMI)<br>Vogues—Reprise 0803                                      | 10 | 29. GLAD SHE'S A WOMAN<br>(Tamerlane, BMI)<br>Bobby Goldsboro—United Artists 50497                     | 35 |
| 10. SCARBOROUGH FAIR<br>(Charing Cross, BMI)<br>Sergio Mendes & Brasil '66—A&M 1001             | 8  | 30. CLASSICAL GAS/<br>SCARBOROUGH FAIR<br>(Irving/Charing Cross, BMI)<br>Alan Copeland Singers—A&M 988 | 19 |
| 11. MY FAVORITE THINGS<br>(Williamson, ASCAP)<br>Herb Alpert & Tijuana Brass—A&M 1001           | 9  | 31. HURRY ON DOWN<br>(Criterion, ASCAP)<br>Claudine Longet—A&M 1024                                    | —  |
| 12. IF<br>(Shapiro, Bernstein, ASCAP)<br>Al Hirt—RCA Victor 47-9717                             | 15 | 32. L. A. BREAKDOWN<br>(AND TAKE ME IN)<br>(Labra, ASCAP)<br>Jack Jones—RCA Victor 9687                | 20 |
| 13. JIMTOWN ROAD<br>(Famous, ASCAP)<br>Mills Bros.—Dot 17198                                    | 29 | 33. DREAM<br>(Golden, BMI)<br>Sajid Khan—Colgems 1034  | 34 |
| 14. JOHNNY ONE TIME<br>(Hill & Range, Blue Crest, BMI)<br>Brenda Lee—Decca 32428                | 16 | 34. IF I ONLY HAD TIME<br>(Duchess, BMI)<br>Johnny Mann Singers—Liberty 56083                          | 31 |
| 15. LO MUCHO QUE TE QUIERO<br>(Pecos, BMI)<br>Rene & Rene—White Whale WW 287                    | 11 | 35. ZORBA<br>(Sunbeam, BMI)<br>Percy Faith Orch. & Chorus—<br>Columbia 4-44734                         | 36 |
| 16. I LOVE HOW YOU LOVE ME<br>(Screen Gems, Col., BMI)<br>Bobby Vinton—Epic 5-10397             | 12 | 36. CHITTY CHITTY BANG BANG<br>(Unart, BMI)<br>New Christy Minstrels—Columbia 4-44631                  | 37 |
| 17. FEELIN'<br>(September, ASCAP)<br>Marilyn Maye—RCA Victor 47-9689                            | 17 | 37. OLIVER<br>(TRO-Hollis, BMI)<br>Frank Owens—Columbia 4-44730  | 38 |
| 18. SATURDAY NIGHT AT THE WORLD<br>(Irving, BMI)<br>Mason Williams—<br>Warner Bros./7 Arts 7248 | 13 | 38. BUT YOU KNOW I LOVE YOU<br>(First Edition, BMI)<br>First Edition—Reprise 0799                      | 39 |
| 19. THIS MAGIC MOMENT<br>(Rumbalero/Progressive, BMI)<br>Jay & Americans—United Artists 50475   | 40 | 39. ONLY THE LONELY<br>(Acuff-Rose, BMI)<br>Sonny James—Capitol 2370                                   | —  |
| 20. IF I ONLY HAD TIME<br>(Duchess, BMI)<br>Nick DeCaro—A&M 1000                                | 14 | 40. NO NOT MUCH<br>(Beaver, ASCAP)<br>Smoke Ring—Buddah 77   | —  |

Money Music (Continued from page 18)

The title of the new Tommy James is "Sweet Cherry Wine." I say it will sell two million . . . The new Jackie Wilson is "I Still Love You" . . . WTI-X-New Orleans—Picks "Pledging My Love," Laura & Johnny, C. Carter, B.S. & Tears. Hit Sales—O. Redding, P. Revere, B. Deal, Rascals . . . Toots Thielemans' Bell disk, "Father O'Connor" incredible melody, done well.

"Luv," Boyce & Hart, A&M, is the theme song of the "Let Us Vote" campaign on Joey Bishop. Each spin can be logged as public service according to a recent FCC ruling. WCFL is now the Luv station. Pick KIMN. Once an hour play. This is a fantastic concept for a youth station. President Nixon just stated that he is in favor of lowering the voting age. On KLIF.

RCA is rush-releasing "Pledging My Love," Cook E. Jarr, which is very much in the original Johnny Ace bag. Johnny Bond announced a full campaign.

"Hair," Cowsills, went on WKNR, Detroit.

KLIF, Dallas, New: Fireballs; Sir Douglas; Tommy Leonetti; Madeline Bell; Zombies; Rejoice (action); Monkees; Iron Butterfly; Neil Diamond; Spanky; Aretha; Derek; Temptations, Otis Redding; Jerry Butler; Clarence Carter; Boyce & Hart; Dusty Springfield . . . #1—Ty Davis; #3—BPuppy (going to #1); #4—3 Dog Night; #7—First Edit.; #9—BTops; #12—Nazz; #15—Judy Collins (smash); Miracles (hit); hit sales on "Almost Persuaded," Etta James R&B and pop. Also Dionne Warwick. Local Hit: "Rene DeMarie," Triste Janero, GPC (big in Dallas, master is for sale).



UP  
SINGLES COMING

- |  |  |
|--|--|
| 1. SHOTGUN<br>(Jobete, BMI)<br>Vanilla Fudge—Atco 6655   | 26. GAMES PEOPLE PLAY<br>(Lowery, BMI)<br>Boots Randolph—Monument 1125                               |
| 2. SOMETHING'S HAPPENING<br>(Shane, ASCAP)<br>Herman's Hermits—MGM 14035                                   | 27. ONLY THE LONELY<br>(Acuff-Rose, BMI)<br>Sonny James—Capitol 2370                                 |
| 3. DON'T WASTE MY TIME<br>(Pamco/Sounds of Lucille/Little M.,<br>BMI)<br>B. B. King—Bluesway 61022         | 28. HAWAII FIVE-O<br>(April, ASCAP)<br>Ventures—Liberty 56068  |
| 4. SOUL EXPERIENCE<br>(Cotillion-Ten-East-Itasca, BMI)<br>Iron Butterfly—Atco 6647                         | 29. NOVEMBER SNOW<br>(Wingate, ASCAP)<br>Rejoice—Dunhill 4176  |
| 5. ONE EYE OPEN<br>(Catalogue Den, BMI)<br>Masked Man & Agents—Dynamo 125                                  | 30. LOVE IN THEM THERE HILLS<br>(Downstairs/Double Diamond, BMI)<br>Maxine Brown—Epic 10424          |
| 6. RED RED WINE<br>Jimmy James & Vagabonds—Atco 6608   | 31. CHITTY CHITTY BANG BANG<br>(Unart, BMI)<br>New Christy Minstrels—<br>Columbia 4-44631            |
| 7. MY DECEIVING HEART<br>(Camad, BMI)<br>Impressions—Curton 1937   | 32. FOX ON THE RUN<br>(Dick James, BMI)<br>Manfred Mann—Mercury 72879                                |
| 8. ONLY THE STRONG SURVIVE<br>(Parabut/Double Diamond/<br>Downstairs, BMI)<br>Jerry Butler—Mercury 72898   | 33. RACE WITH THE DEVIL<br>(Eldon, BMI)<br>The Gun—Epic 10413  |
| 9. TOO LATE TO WORRY,<br>TOO BLUE TO CRY<br>(Dexter, Norma, Presley, BMI)<br>Esther Phillips—Roulette 7031 | 34. GENTLE ON MY MIND<br>(Glaser, BMI)<br>Dean Martin—Reprise 0812                                   |
| 10. TWENTY-FIVE MILES<br>(Jobete, BMI)<br>Edwin Starr—Gordy 7083   | 35. THE WAY IT USED TO BE<br>(Maribus, BMI)<br>Engelbert Humperdinck—Parrot 40036                    |
| 11. NOTHING BUT A HEARTACHE<br>(Felsted, BMI)<br>Flirtations—Deram 85036                                   | 36. WHAT'S WRONG WITH<br>MY WORLD<br>(Regent, BMI)<br>Ronnie Dove—Diamond 256                        |
| 12. GIMME GIMME GOOD LOVIN'<br>(Peanut Butter/Kahoona Tunes, BMI)<br>Crazy Elephant—Bell 763               | 37. HAIR<br>(United Artists, ASCAP)<br>Cowsills—MGM 14026  |
| 13. APPLE CIDER<br>(Beechwood, BMI)<br>5 x 5—Paula 319   | 38. DON'T MAKE PROMISES<br>(Faithful Virtue, BMI)<br>Z. Z. Hill—Kent 502                             |
| 14. RED BALLOON<br>(Faithful Virtue, BMI)<br>Cook E. Jarr—RCA Victor 9708                                  | 39. I'LL UNDERSTAND<br>(Birdees, ASCAP)<br>Soul Children—Stax 0018                                   |
| 15. MEMORIES ARE MADE<br>OF THIS<br>(Blackwood, BMI)<br>Gene & Debbé—TRX 5017                              | 40. HERE COMES THE RAIN<br>(Morris, ASCAP)<br>Leapy Lee—Decca 32436                                  |
| 16. LILY THE PINK<br>(Felicia, BMI)<br>Irish Rovers—Decca 32444  | 41. BABY, YOU'RE MY KIND<br>OF WOMAN<br>(Catalogue/Cee & Eye, BMI)<br>Gene Pitney—Musicor 1348       |
| 17. WHAT'S YOUR NAME<br>(Kaskat/Kahoona Tunes, BMI)<br>Music Explosion—Laurie 3479                         | 42. DON'T TOUCH ME<br>(Pamper, BMI)<br>Bettye Swann—Capitol 2382                                     |
| 18. CARLIE<br>(Russell-Cason, ASCAP)<br>Bobby Russell—Elf 90023  | 43. MR. POOR MAN<br>(Nootrac, ASCAP)<br>Cartoone—Atlantic 2598                                       |
| 19. THE WORM<br>(Jell, BMI)<br>Jimmy McGriff—Solid State 2524  | 44. THAT'S HOW I GOT<br>TO MEMPHIS<br>(Newkeys, BMI)<br>Bill Haley & Comets—<br>United Artists 50483 |
| 20. 30-60-90<br>(Jec, BMI)<br>Willie Mitchell—Hi 2154  | 45. COME LIVE WITH ME<br>(Tattersall, BMI)<br>Shadow Mann—<br>Tomorrow's Productions 0001            |
| 21. THE GREATEST LOVE<br>(Lowery, BMI)<br>Billy Joe Royal—Columbia 4-44743                                 | 46. FEELINGS<br>(Screen Gems, Col., BMI)<br>Cherry People—Heritage 810                               |
| 22. PLAYGIRL<br>(Four Star, BMI)<br>Thee Prophets—Kapp 962   | 47. DID YOU SEE HER EYES<br>The Illusion—Steed 712   |
| 23. DREAM<br>(Michael H. Goldsen, ASCAP)<br>Sajid Khan—Colgems 1034  | 48. APRICOT BRANDY<br>(Nina, BMI)<br>Rhinoceros—Elektra 45647  |
| 24. DAY AFTER DAY<br>(Goomby/Irving, BMI)<br>Shango—A&M 1014   | 49. LONELY EYES<br>(App, ASCAP)<br>Candyman—ABC 11175  |
| 25. I'D DO IT ALL AGAIN<br>(Pincus, ASCAP)<br>Eloise Laws—Columbia 4-44737                                 | 50. LADY SAMANTHA<br>(Dick James, BMI)<br>Elton John—DJM 70008                                       |

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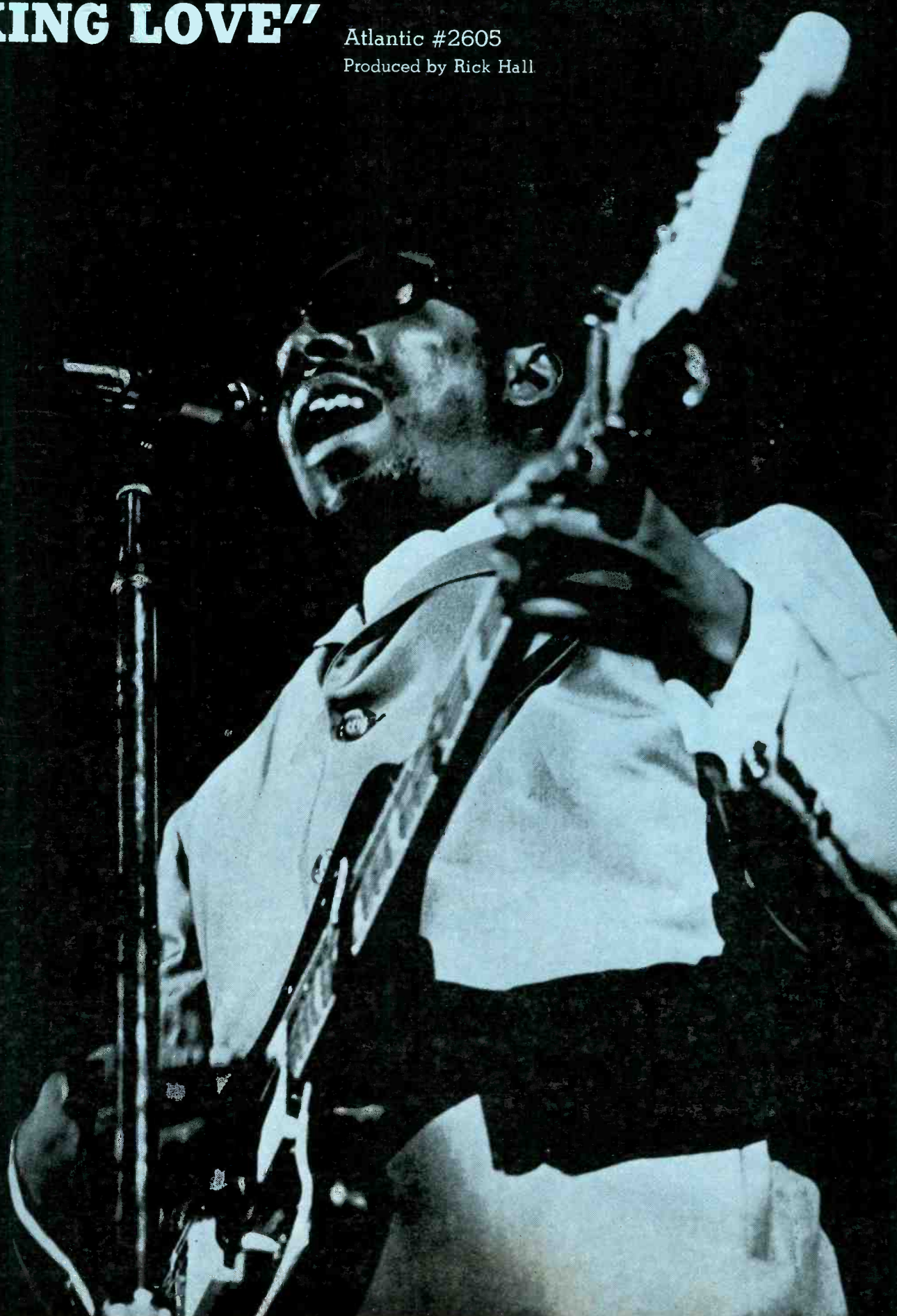
# Clarence Carter

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b/w "MAKING LOVE"

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Atlantic SD 8199





# 100 TOP POPS

record world

Week of February 22, 1969

This Wk. Feb. 22	Last Wk. Feb. 15	Wks. on Chart	This Wk. Feb. 22	Last Wk. Feb. 15	Wks. on Chart	This Wk. Feb. 22	Last Wk. Feb. 15	Wks. on Chart
3	1	10	35	12	13	68	73	5
2	2	12	36	39	10	☆	(—)	1
3	3	11	☆	59	2	70	24	14
☆	5	9	38	42	5	☆	(—)	1
5	6	7	39	41	4	72	76	2
☆	8	11	40	17	14	73	74	3
7	4	12	☆	48	4	☆	81	2
☆	10	5	42	45	8	☆	87	3
9	9	15	☆	51	3	☆	91	2
10	13	8	44	46	5	77	77	5
11	14	7	45	25	12	78	80	4
☆	21	6	☆	55	3	☆	88	2
☆	20	6	47	47	7	80	83	3
☆	18	6	48	53	3	81	82	3
15	15	11	☆	84	2	☆	93	2
16	16	12	☆	61	6	☆	92	2
☆	23	6	☆	58	2	☆	(—)	1
18	19	9	52	54	9	85	86	3
☆	22	5	☆	60	5	86	(—)	1
20	7	9	54	57	2	87	89	4
☆	34	4	☆	62	4	88	(—)	1
22	26	9	56	56	8	89	(—)	1
23	27	6	☆	(—)	1	90	90	4
☆	31	11	☆	71	3	91	(—)	1
☆	32	4	☆	66	2	92	(—)	1
26	28	6	☆	72	3	93	96	2
27	30	5	61	63	4	94	(—)	1
☆	43	6	62	(—)	1	95	97	2
☆	36	3	63	64	3	96	98	2
30	33	5	64	67	5	97	99	2
☆	38	7	64	65	9	98	(—)	1
32	11	11	65	70	4	99	100	2
☆	40	4	66	68	5	100	(—)	1
☆	44	3	☆	75	2	100	(—)	1

## TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

A LOVER'S QUESTION (Progressive, Eden, BMI) .....	62	GOOD VIBRATIONS (Sea of Tunes, BMI) .....	87	LONG LINE RIDER (Argent, BMI) .....	52	THE WEDDING CAKE (Singleton, BMI) .....	100
AM I THE SAME GIRL (Dakar/BRC, BMI) .....	76	GOODNIGHT MY LOVE (Quintet, BMI) .....	18	LOVIN' THINGS (Gallico, BMI) .....	58	THE WEIGHT (Dwarf, ASCAP) .....	57
ALMOST PERSUADED (Gallico, BMI) .....	100	GREAT BALLS OF FIRE (BRS, BMI) .....	73	MAY I (Rhinelander, ASCAP) .....	42	TEAR DROP CITY (Screen Gems, Col. BMI) .....	82
ANYTHING YOU CHOOSE (Tanya, ASCAP) .....	89	HANG 'EM HIGH (Unart, BMI) .....	9	MAYBE TOMORROW (Apple, ASCAP) .....	48	THERE'LL COME A TIME (Jalyne, BMI) .....	28
BABY BABY DON'T CRY (Jobete, BMI) .....	11	HEAVEN (Slacсар, ASCAP) .....	29	ME ABOUT YOU (Chardon, BMI) .....	90	THESE ARE NOT MY PEOPLE (Lowery, BMI) .....	84
BABY YOU MAKE ME FEEL SO GOOD (Camad, BMI) .....	92	HELLO IT'S ME (Screen Gems, Col. BMI) .....	63	MENDOCINO (Southern Love, BMI) .....	68	THINGS I'D LIKE TO SAY (New Colony/T.M., BMI) .....	24
BACK DOOR MAN (Cynta, BMI) .....	71	HEY BABY (Unart, BMI) .....	30	MR. SUN, MR. MOON (Boon, BMI) .....	60	THIS GIRL'S IN LOVE WITH YOU (Blue Seas/Jac. ASCAP) .....	21
BROTHER LOVE'S TRAVELING SALVATION SHOW (Stonebridge, BMI) .....	86	HONEY (Russell-Caron, ASCAP) .....	54	MY WHOLE WORLD ENDED (Jobete, BMI) .....	66	THIS MAGIC MOMENT (Rumbalero/Progressive/Quintet/Tedlow, BMI) .....	6
BUT YOU KNOW I LOVE YOU (First Edition, BMI) .....	23	HOT SMOKE AND SASAFRASS (Tapiar, BMI) .....	64	NO NOT MUCH (Beaver, ASCAP) .....	66	TIME OF THE SEASON (Mainstay, BMI) .....	43
BUILD ME UP BUTTERCUP (January, BMI) .....	1	I DON'T KNOW WHY (Jobete, BMI) .....	69	PROUD MARY (Jondora, BMI) .....	13	TO SUSAN ON THE WEST COAST WAITING (Peer Int'l, BMI) .....	41
CAN I CHANGE MY MIND (Dakar, BMI) .....	5	I DON'T WANT TO CRY (Ludix-Betalbin, BMI) .....	80	RAMBLIN' GAMBLIN' MAN (Bear, ASCAP) .....	16	TOUCH ME (Nipper, ASCAP) .....	20
CARROLL COUNTY ACCIDENT (Warden, BMI) .....	93	I FORGOT TO BE YOUR LOVER (Memphis, BMI) .....	31	RIOT (Cherio, BMI) .....	47	TRACES (Low-Sal, BMI) .....	34
CLOUD NINE (Jobete, BMI) .....	67	I GOT A LINE ON YOU (Hollenbeck, BMI) .....	44	RIVER DEEP—MOUNTAIN HIGH (Trio, BMI) .....	38	TRAGEDY (Bluff City, BMI) .....	36
CRIMSON & CLOVER (Big Seven, BMI) .....	3	I LIKE WHAT YOU'RE DOING (TO ME) (East, Memphis, BMI) .....	88	RUN AWAY CHILD, RUNNING WILD (Jobete, BMI) .....	49	TRY A LITTLE TENDERNES (Connelly-Robbins, ASCAP) .....	75
CROSSROADS (Noma, BMI) .....	19	I STARTED A JOKE (Casserole, BMI) .....	32	SHE'S ALMOST YOU (Lowery, BMI) .....	94	WHEN HE TOUCHES ME (Painted Desert, BMI) .....	83
DIZZY (Low-Twi, BMI) .....	17	IF (Shapiro, Bernstein, ASCAP) .....	77	SHE'S NOT THERE (Gallico, BMI) .....	81	WHO'S MAKING LOVE (East/Memphis, BMI) .....	51
DO YOUR THING (Wright/Gerst/Tamerlane, BMI) .....	98	IF I CAN DREAM (Gladys, ASCAP) .....	35	SNAP OUT (James Boy, Miltan. Aye Bee, BMI) .....	95	WILL YOU BE STAYING AFTER SUNDAY (Screen Gems, Col. BMI) .....	64
EVERYDAY PEOPLE (Daly City, BMI) .....	2	I'M GONNA MAKE YOU LOVE ME (MRC, BMI) .....	45	SOMEDAY SOON (Witmark, ASCAP) .....	39	WILLIE JEAN (Stork, BMI) .....	97
FOOLISH FOOL (Chappell, ASCAP) .....	72	I'M LIVING IN SHAME (Jobete, BMI) .....	8	SOMEBODY LOVES YOU (Nickel Shoe, BMI) .....	85	WITCHI TAI TO (Lovetruth, BMI) .....	53
GAMES PEOPLE PLAY (Lowery, BMI) .....	10	INDIAN GIVER (Kaskat/Kahoona Tunes, BMI) .....	14	SON OF A PREACHER MAN (Tree, BMI) .....	70	WOMAN HELPING MAN (Viva, BMI) .....	27
GIVE IT AWAY (Dakar/BRC, BMI) .....	99	I'VE GOT TO HAVE YOUR LOVE (East/Memphis, BMI) .....	79	SOPHISTICATED CISSY (Marsaint, BMI) .....	55	WORST THAT COULD HAPPEN (Rivers, BMI) .....	7
GIVE IT UP OR TURNIT A LOOSE (Brown & Sons, BMI) .....	25	I'VE GOT TO HAVE YOUR LOVE (East/Memphis, BMI) .....	79	SOUL SHAKE (Singleton, BMI) .....	26	YOU GAVE ME A MOUNTAIN (Mojave, BMI) .....	50
GLAD SHE'S A WOMAN (Tamerlane, BMI) .....	46	JOHNNY ONE TIME (Hill & Range/Blue Crest, BMI) .....	74	SOUFUL STRUT (Dakar, BRC, BMI) .....	40	YOU SHOWED ME (Tickson, BMI) .....	4
GOOD LOVIN' AIN'T EASY TO COME BY (Jobete, BMI) .....	33	KUM BA YAH (Cinton, ASCAP) .....	56	SWEET CREAM LADIES (Blackwood, BMI) .....	22		
		LET IT BE ME (M.C.A., ASCAP) .....	59	SWEETER THAN SUGAR (Kaskat, BMI) .....	65		
		LIGHT MY FIRE (Nipper, ASCAP) .....	78	SWITCH IT ON (Dandelion/James Boy, BMI) .....	96		
		LONG GREEN (Burdette, BMI) .....	91	TAKE CARE OF YOUR HOMEWORK (East/Memphis, BMI) .....	12		
				THE GREATEST LOVE (Lowery, BMI) .....	61		





# record world

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VOL. 23, NO. 1132

SPECIAL SECTION

FEBRUARY 22, 1969

# UNDERGROUND EXPOSED!



INCORPORATING  
ELECTRONIC  
MUSIC

# "An honest sailor in a sea of pirates," he evaluated.

That's how Phil Ochs once evaluated the record business and, in the center of it, Our Mr. Ostin. That was nice, especially because Phil Ochs plays on another team. Our Mr. Ostin is head of Reprise Records.



MR. O.



MR. S.

Our Mr. Smith is head of Warner Bros.-Seven Arts Records. Not to be outdone, Our Mr. Smith is so popular with *his* record acts that one of them just dedicated a whole *book* he wrote to Joe.

Like they say about Mo and Joe down on Fairfax, "good vibes."

Good vibes come from great teachers. For starters, we list twenty-two of our greatest teachers:

- The Jimi Hendrix Experience**
- The Mothers of Invention**
- Van Morrison**
- The Grateful Dead**
- Kensington Market**
- Arlo Guthrie**
- Neil Young**
- The Jim Kweskin Jug Band**
- Geoff and Maria Muldaur**
- Tiny Tim**
- The Collectors**
- The Fugs**
- David Blue**
- Joni Mitchell**
- Randy Newman**
- Eric Andersen**

- The Electric Prunes**
- Sweetwater**
- The Pentangle**
- Family**
- Jethro Tull**
- Van Dyke Parks**

Which of course fails to mention the Sinatras, the Associations, the Everlys, and — golly — dozens more.

So think about it:

If *you* could only be one record company, and; If *you* had only 22 record acts to associate with, and; If *you* liked to toot your horn a bit; Then you'd probably look something like:



also known as  
**The Gold Dust Twins.**

# The Underground:

## New Wave of Creativity

By CARL LaFONG  
Underground Editor

It was only right that hard rock FM radio should have its beginning in San Francisco—the spiritual, if not actual, center of the hard rock renaissance. Poetic logic.

Less than two years ago KMPX-FM, a hodge-podge foreign language, semi-religious station, went to a loose and creative format, airing basically hard rock, but providing a public forum for all kinds of music not normally heard on commercial radio. No playlists were used and no sales charts were kept. Disk jockeys were given the freedom to play whatever they wished to play, in whatever order or concept they wished to use.

### Radio Dogma Ignored

Radio dogma was ignored. Presbyterian strictures on the use of the contemporary idiom—as far as these radio guerrillas were concerned, just another manifestation of the Double Standard—were tested. Consequently, the Fugs got their first commercial airplay, and album cuts by artists like Steppenwolf, whose version of Hoyt Axton's "The Pusher" was a valid and currently important social comment, were aired for the first time.

And radio began to experience the freedom it needed to survive as an honest factor in our accelerated society.

### Amazing Things in S. F.

Well, amazing things started to happen in San Francisco. Like, the bottom fell out of the singles market, and album sales soared. Record companies had come around and were releasing LPs either simultaneously with singles, or prior to choosing two cuts for 45s. Distributors in the bay area began to notice that overwhelmingly, when both a hit single and an album containing that single were available, the album was the product that took off. A monster rock single there two or three years ago would sell more than 100,000 copies. Today it might add up to 25-30,000, while album totals are up dramatically.

As usual, these statistics are general, because nothing is absolute. Rhythm and Blues product, since the San Fran-

cisco and east bay ghetto areas are just as impoverished as in any other part of the country, doesn't jibe with the formula; the singles market in this area is not significantly changed recently, and R and B LPs sell just about as they always have through black outlets. And the principle doesn't consistently apply to hard rock LPs, either, especially in cases where the hit single cut and a lot of junk make up the rest of the album.

FM radio in San Francisco has had the effect of keeping artists and record companies honest.

### To Varying Degrees True Across Country

To varying degrees this has been true across the country as hard rock radio has spread like a prairie fire, folks, like a prairie fire. To varying degrees because honesty comes in your choice of sizes and colors. For

the most part, however, the result of radio free rock and roll has been an enormous surge in the sales of records and FM air time. The variety of good rock product on the top sales lists is the key to fathoming hard rock radio's success; at last count, upon checking the national charts, 60 per cent of the top selling albums were the kind that get play on hard-rock radio stations.

### Revolution Too Easy?

Perhaps it happened too fast. Is it possible that the revolution was won too easily? A paranoid might concoct a theory that the establishment pulled its punches and allowed the rebellion in music and radio to come on strong and burn itself out. Like the *schtick* in old movies where the comedian hurls himself at a locked door only to fly through it and out the window at the other end of the room, when someone inside opens the door unexpectedly.

Well, there has been a rash of articles in recent weeks complaining of the boredom of rock. Concert attendances are down in key areas. And respected rock critic Richard Goldstein in a piece for New York Magazine a month or so ago bid farewell to rock, and wondered what was next.

### Too Many Harder Top 40

In a very few markets, underground radio is still underground radio, but too many stations calling themselves underground are really only harder versions of Top 40. Unfortunately, there is very little attempt being made to further change radio. Most programmers are playing it safe and living within boundaries established by others, not trying to experiment and afraid to make waves.

Many record companies, too, are guilty of complacency. But guiltiest of all are the artists, who have cashed in and now are satisfied to play the same old things, capitalizing on the past and not giving a damn about the future.

So, let this milestone issue of *Record World*, intended as recognition of a victory in rock and in radio, serve as a starting point in a new wave of creativity.

If we don't, there may never be another.

## The Underground Lets Freedom Sing

What is underground music?

Mr. Webster defines "underground" as "a secret organization." People in the record business know it is hardly that as it pertains to music. The underground—with its voice on what has been termed alternative radio—has brought a totally new, one could even say revolutionary day in popular music which has as its byword "freedom."

### With Rock's Coming of Age

It has come about as rock and roll in the past year or two has come of age as an art form and significant medium of expression. No longer just "teen music," rock has appeal to an immense and growing cross-section of society and is proving increasingly important in all entertainment media—films, TV, theater. It has exploded so rapidly, in so many directions, that radio as it only recently existed was unable to completely satisfy the diffused interests of this new generation of listeners.

Consequently, this new, evolved rock (regenerating excitement for hitherto cultish musical forms) has forced new radio outlets. Voilà—Underground, or alternative, or progressive rock or the latest appellation, free form radio. The new radio form is working full-time on many FM stations around the country. It is working part-time in otherwise slow time periods on Top 40 or jazz or even country stations. It is working tremendously on college stations. The formats vary—from pure rock, mostly albums, to stations that program not only rock but blues, Country and Western, avant garde jazz, raga, Koto, electronic music, humor and even sound effects.

Certainly, the underground seems to believe in making love over war—except when there's a chance to shoot a zinger at the Establishment.

### Freedom Is Its Essence

But what *is* underground music? Some say that whatever it is, it is not *underground*, reasoning that anything as successful as it is is surely *aboveground*. Definitions vary—underground fans are never ones for labels, anyway. All agree, though, that freedom is its essence.

And all agree that it has ushered in a fresh, unfettered era of creativity in music, and very likely the arts in general.

**Clive Davis On:**

# Underground Merchandising

## Columbia Switches On, Plugs In And Turns on To Trend

By DAVE FINKLE

NEW YORK—Columbia Records' President Clive J. Davis may be the only record company head who has been cheered from an auditorium floor by fans.

The occasion was a Donovan concert a year or so ago. As it concluded, one enthusiastic fan shouted something like "Clive Davis is the greatest man in the world."

While this may remain a debatable point (Gandhi still gets some votes in the polls), there is no gainsaying that Clive Davis, Columbia and its subsidiaries are, as contemporary underground slang goes, heavily into underground music—and heavily into gold records (something like 21 gold records last year). By way of tying up important new artists, letting them do their estimable thing and shrewdly packaging and merchandising them.

Davis says: "The way I use 'underground' is to describe the kind of artist who, in the beginning of his or her career, has built up an audience awareness before a record comes out by the spread of information through the press—usually the underground press — and through personal appearances. Of course, many artists build up a reputation before a record has come out, so you have to define an underground artist further by the type of audience to which he or she primarily appeals when he first starts out, the type of music, the length, the instrumentation."

Once Columbia and subs record an underground artist, Davis indicated by his description, promotion is done through the underground press, to a great extent, with other trade and consumer advertising complementing the initial force.

### 'Let Underground Know'

Other campaigns are mounted to expose more general product that will appeal to underground buyers. "That's what we're trying to do with our 'Bach to Rock' campaign," Davis said, "not create underground music, but let the underground buyers know about something new. 'Switched-on Bach' was not meant to be an underground album, but certainly a percentage of the sales are to the un-



Clive J. Davis

derground. You can't call Simon and Garfunkel underground." But "Switched-on Bach" and Simon and Garfunkel are featured in Columbia institutional ads under catchall titles like "The Rock Machine," etc.

The ads, stressing words like "revolution," point to a change in Columbia attitude under the Davis regime. "I think there's been a revolution in music," he opined. "There's certainly been a revolution at Columbia. Some of the old truths still hold weight, but the new music has had a profound effect on Columbia. When you compare today's roster with our roster five years ago, it's an eye-opener. We still lean on the great mainstream performers, but we're

trying to be highly-selective on a more all-around basis now.

"There has been a revolution in the meaning of music over the past five years—all revolutions take at least five years—and what it means in our society today. Since Dylan, music is based on more than just love. There were kernels of protest and new sounds in folk music, but suddenly, this new music is appealing to masses of people on a world-wide basis. More and more we are emphasizing creativity. Heretofore only classical music was studied analytically, but now the Times reviews a new rock album when it comes out."

### 'A&R Nerve Center'

On other underground phenomena, Davis discoursed: "A & R is the nerve center of our industry. Columbia has always tried to create an atmosphere in which it is easy for an A&R man to flourish and easy for independent producers to deal with. We place a great emphasis on creative latitude and freedom. We want the A&R man to show what he can do."

On his peripatetic nature: "I usually only go to see someone when I've had a reliable lead, although I had no lead on Janis Joplin."

On breaking up of groups: "There are advantages and dis-

advantages when groups break up. Since it happens frequently, we have learned to build names within groups rather than group names. Of course, you can't do this with every group. There are some groups where the great talent is one or two members and others where it's a sum of the parts. With Al Kooper and Mike Bloomfield, we've been lucky and we are beginning to build a house repository company. But you can't count on that. Also sooner or later people are going to want to cut albums with people on other labels and we can only be courteous about that up to a point. We were lucky with Blood, Sweat and Tears. Al Kooper left, but we still have a powerful group."

### R&B Success, Too

On R/B: "Because of our success in the underground, our R/B success has been overlooked, I think. But we have the Chambers Brothers on Columbia, Sly and the Family Stone on Epic. Five or six of our artists are always in the R/B charts."

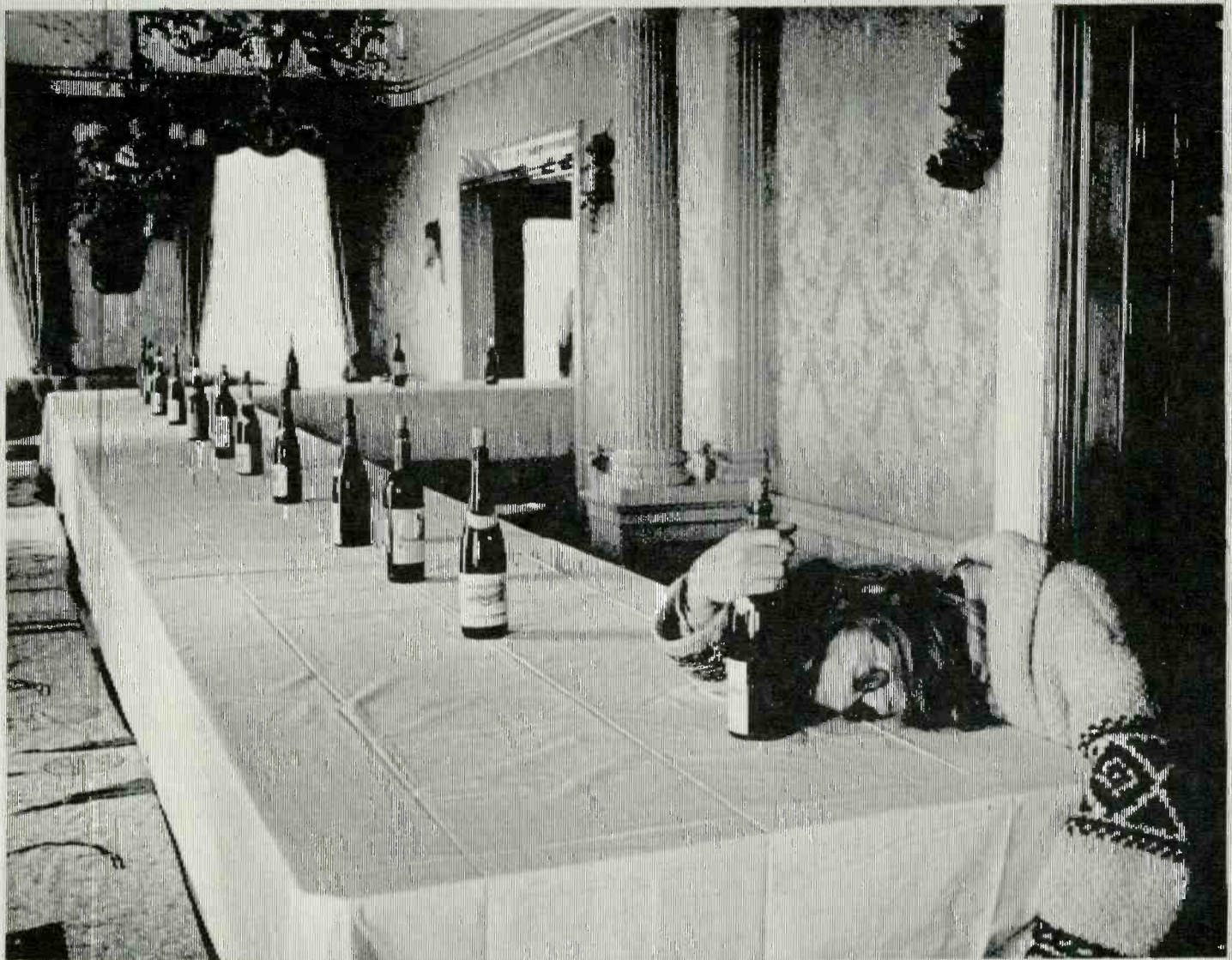
On solo performers: "We have some great songwriter-performers. Bob Dylan, Leonard Cohen, Laura Nyro, Al Kooper now, Paul Simon, of course. Wait til you hear the new Leonard Cohen album. It's beautiful." He throws his arms in the air. "Just beautiful."



COLUMBIA GOES UNDERGROUND, COMES UP WITH HITS from: Mike Bloomfield, Al Kooper, Leonard Cohen, Janis Joplin, Simon and Garfunkel, Bob Dylan, the Chambers Brothers and Laura Nyro.

**It's time.**

**BLESS ITS POINTED LITTLE HEAD**



**JEFFERSON AIRPLANE**

Alive At The Fillmore East/West

Available on RCA Stereo 8 Cartridge Tape

LSP-4133

**RCA**

# Kama Sutra / Buddah: An Underground Tradition

Kama Sutra and Buddah Records made an early commitment to the underground sound, and today the underground tradition of the labels continues as strong as the music itself.

Kama Sutra can claim the classic case of bringing the underground aboveground in the form of the Lovin' Spoonful. The Spoonful opened the field for many other artists who combined a message with their entertainment. That the "message" aspect has become more pronounced is evident on the Spoonful's new "Revelation: Revolution 69" album. A single from the album, "Me About You," is on the charts, while former Spoonful leader John Sebastian, now solo, had a recent hit with "She's a Lady," from the score he penned for the Dustin Hoffman Broadway comedy, "Jimmy Shine."

Most recent entries in the Kama Sutra underground drive are the Road and Outrage, with reworkings of "She's Not There" and "The Letter," respectively—updates of hits made famous by the Zombies and the Box Tops. So the old merges with the new and becomes newer.

## Buddah's Plunge Deep

Buddah Records' plunge underground has been deep and seismographic since its earliest days. The first album release on the label was "Safe as Milk" by Captain Beefheart & His Magic Band, featuring the "Music of the Desert" by the avant-garde West Coast group. Besides winning a cover design citation from no less a member of the underground press than Rolling Stone, the Buddah Captain Beefheart LP became an underground best-seller in England.

Buddah's underground tradition continues with the all-out promotion being given to lark Melanie and her "Born To Be" album. One of the most intense and consistent promotion campaigns of recent years, the drive on Melanie began immediately after the release of her deluxe gate-fold album last November. A cross-country promotional tour covering New York, Cleveland, Detroit, Chicago, Seattle, San Francisco, Denver, Philadelphia and Los Angeles was quickly followed by an overseas jaunt to visit Buddah distributors in England, France and Germany.

When radio station reports came back to Buddah favoring certain cuts on the Melanie album, Buddah rushed an extended-play 45 rpm disk containing the four most preferred cuts to underground and pop radio stations. To introduce Melanie to the New York underground press, a quiet reception was held at an East Village restaurant featuring health drinks, macrobiotic food and a concert by the lark.

## Melanie in Europe

Melanie is currently in Europe, phonetically re-recording her album in French and Italian and appearing on national television in London, Paris, Hamburg and Milan. At the beginning of February she will arrive back in the United States for dates at the hungry i in San Francisco and at the Troubadour and Fillmore West in Los Angeles.

Buddah's belief in steady promotion of the underground sound has led to extensive advertising in the underground press. This type of advertising has been particularly beneficial to Barry Goldberg, the "god-like" organist legendary to other musicians but largely unknown to the general public.

Goldberg's first LP, "The Barry Goldberg Reunion," and the artist himself were the subjects of a major press, promotion and advertising campaign. A huge billboard in the Haight-Ashbury district of San Francisco proclaimed "Can Dig Barry?," and a single pulled from the album, "Hole in My Pocket," made the national charts.

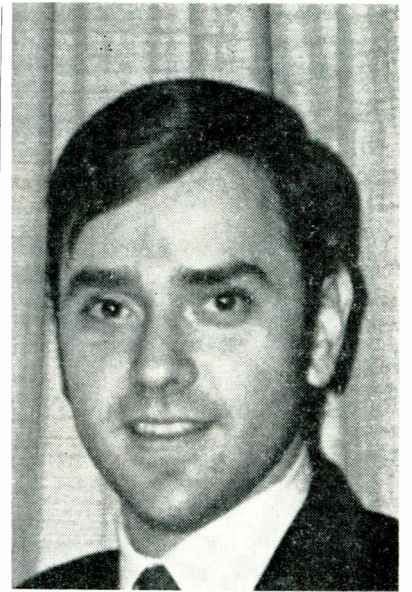
The groundwork done on the first Goldberg LP made the reception of the second, "Two Jews Blues," much warmer. But the promotion hasn't stopped there. Soon after the release of the album, special telegrams were dispatched to Buddah distributors, rack jobbers, individual disk jockies and thousands of radio stations—the telegrams were in Yiddish. Off-the-wall radio spots combining underground humor and selections from the new LP have also been dispatched to the underground stations. The promotion is paying off in album sales and industry reaction—Buddah recently received a wire from a distributor, detailing his efforts in moving the LP. The telegram was in Slavic.

Buddah continues to add new artists to its burgeoning underground LP program: "U.S. 69," produced by Doc Cavallero; "Calliope," produced by Lewis Merenstein (who also produced the two Goldberg LPs) and the Eire Apparent, whose first album, "Sunrise," is also the first independent production by singer-guitarist-popstar Jimi Hendrix.

## Farrell Readies Memory

Producer Wes Farrell, who turned in the top 10 (and very much aboveground) "Worst That Could Happen" smash by the Brooklyn Bridge, is readying his first underground album for Buddah: the Elephant's Memory, complete with the now - nearly - mandatory nude cover.

"Underground," says Buddah Vice President and General Manager Neil Bogart, "is developing as big as has Rhythm and Blues—today's R and B hits are played by top 40 stations as is the best of today's underground. We aim our underground product to cross over, like Rhythm and Blues has. 'Overground' music,



Neil Bogart

however, is still what sells in the big numbers."

So the underground tradition at Kama Sutra and Buddah is maintained in lively fashion, the heavy promotion building its own charisma as more and more underground artists find themselves attracted by the professionalism, energy and open arms (all six of them) of Kama Sutra/Buddah.

## Vanilla Fudge: Busy Vacationers

NEW YORK—Atco's Vanilla Fudge, having completed three successful cross-country tours (with Jimi Hendrix, Cream and Canned Heat) and their new LP, have also just concluded three well-earned weeks of vacation here before doing the Ed Sullivan TVer on Sunday, Feb. 2.



Mark and Vinnie of the Vanilla Fudge are shown here with Record World's Dan Collins (left) and Aaron Sternfield of the Rogers, Cowan and Brenner office. The boys are very excited about their new LP, though they only brought a test pressing along for a listen. One side, "Break Song," was recorded live in L.A.; other side includes their new single, "Shotgun."

They'll be doing a European tour sometime during May and June, so their international manager Bruce Wayne will be leaving for Europe after the Sullivan show to set the exact dates. The new LP, incidentally, racked up 200,000 in advance orders during Atlantic's recent Bahamas convention.

Also recently added to the group's credits is a TV commercial for Braniff International.

The Fudge's most recent live date was in Waterloo, Ontario, and from there they're going to the Electric Theatre in Chicago.

## WWDB-FM Takes Part In Villanova Music Fest

PHILADELPHIA — WWDB-FM is again taking an active part in the 9th annual Villanova Music Festival at the University's Field House the weekend of March 7 and 8.

WWDB will present a trophy to the winner of the small band or combo group. Sid Mark and Stew Chase of WWDB will participate in this festival by presenting the winner's trophy.

COLUMBIA RECORDS  IS UNDERGROUND  
AND DEEP.

**BLOOD, SWEAT AND TEARS**  
**MIKE BLOOMFIELD**  
**THE BYRDS**  
**THE CHAMBERS BROTHERS**  
**LEONARD COHEN**  
**BOB DYLAN**  
**THE ELECTRIC FLAG**  
**TIM HARDIN**  
**JANIS JOPLIN**  
**AL KOOPER**  
**TAJ MAHAL**  
**MOBY GRAPE**  
**LAURA NYRO**  
**SIMON & GARFUNKEL**  
**SPIRIT**  
**SWITCHED-ON BACH**  
**AND**  
**JOHNNY WINTER**

"the next genuine super-star"  
THE VILLAGE VOICE

# Command Commands, Probe Probes

By JOSEPH R. CARLTON

Vice President, General Manager  
Command/Probe Records

The two record companies I am responsible for under the ABC mantel, Command Records and Probe Records, proselytize for neither the old nor the young school of record business thinking. We simply believe in the new.

All that is fresh and futuristic, we welcome into our recording studios and our company philosophy, "Music with the Good, Good Feeling," turns off the acceptance of categories. Our seismograph for the "Good, Good Feeling" vibrates for electronic music, even as it tingles to the blues, to the acid, to the bubble gum or straight "pop." From the knobby, psycho-acoustics of Moog, to the "Root" sounds of the blood, we involve and identify with all new music so long as it satisfies our quest for "Good, Good Feeling."

Let us make the point, however, that we are quite aware of the "youth" trend and the "youth" market, indeed we recognize for the actual buying of records perhaps "youth" and "only" have become synonymous. The record executive who ignores the age-group perimeters of the market is plain bull-headed. He should be using his experience to formulate new creative products, he should not cozy his company with the foolish comfort that the trends will go away. It is not a question of old people serving young people; it is a question of new ideas being pumped into the merchandising trough from which the new buyers drink. The challenge for new products laid upon the industry by the youth market caused the "underground" trend. The word "underground" now is a misnomer, since today "underground" product enjoys best-seller volume business.

The up-thrust of the youth culture and its sub-cultures brings a demand for newness that is awesome, but to any real record man, any real A&R man, the demand is stimulating beyond comparison with the past. Creativity for a record company is no different than creativity for the artist . . . it thrives on recognition.

Garret-starving finally has been gelded from the anatomy of A & R; the bromides were swept away when the underground erupted into Himalaya. Now, it is no longer considered esoteric to talk about synthesizers, time-changes, phase



Joseph R. Carlton

tricks, protest songs, ethnic cross-breeding . . . now it's real *wunderbar* for company profits.

Take today's electronic music trend for example. I myself recall the pioneer days of electronic music and synthesizer music as far back as the first primitive RCA Olsen synthesizer. I enjoyed the early Varese compositions from France, and remember thinking that an "Ionization" would inexorably lead to brave new worlds of music. As the vacuum tubes were replaced by transistors, as Varese was followed by Cage, Stock Hausen, Ligeti, Subotnick—as the variety of synthesizers and electronic composers evolves, so did our conviction strengthen that the "pop" world would embrace these new technologies.

## Switched-On Pop

This conviction led last year to my impelling that wonderful musician Dick Hyman to produce our newest Command electronic brainchild. We turned Hyman loose on the Moog for over 70 solo hours, and he has produced the *first* popular-music synthesizer album. Finally, the magic of melody is wedded to the humanoid sound-expansion of the Moog. The album title goes right to the core . . . it's "Moog—The Electric Eclectics of Dick Hyman." One of our fine, major competitors has scored in the classical field with a "Switched-On Bach" album. We believe our Switched-On Pop album by Hyman will react just as strongly in the pop field.

Meanwhile, our Probe label (launched only six months ago) has made its "Good, Good Feeling" motto well-known to the market-place. The Soft Machine album, which in trade vernacular would be deemed "heavy" or "acid," was an instant chart-seller and a credit to the three young men and their producer,

Mike Jefferey, who brought us this unique album. Robert Wyatt of the Soft Machine sports an advanced jazz background, plays drums, does the lead vocals and is amazingly facile on piano, violin, cello, bass and guitar.

Michael Ratledge of the Soft Machine holds graduate degrees in psychology and philosophy, and also is renowned as an avant-garde jazzophile. The third member of the trio, Kevin Ayres, composes, plays guitars, arranges and is an accomplished illustrator.

## 'Moving Parts Packaging'

Probe's sales and promotion people working along with "our" good, good feeling "objective" innovate what we call "moving parts packaging." Die-cut packages are nothing new in our business but the idea of a spinning-wheel turning within a die-cut front-cover was a unique inception, in our opinion, and contributed much to the success of our Soft Machine album.

The newest album release on the Probe label features another moving-parts album package with a new blues group from Kansas City, known as the Mystic Number National Bank and featuring lead singer-drummer Glenn Walters. This group defies the cliché that underground stems from New York, Los Angeles or Great Britain. Here is a mid-western group that is tuned into "root blues" about as well and as honestly as any. The Mystic Number is new, but they will be heard from again and again.

Finally, the success of Command and Probe's new directions and new spirit would be impossible without the wonderful cooperation of our staff. The sales efforts of Charlie Trepel, Gene Goodman and Don Thorn; the A & R commitment and conviction of Dick Weissman and John Turner; the new promotional zeal of Barry Seidel and the tireless efforts of our independent promotion men keep Command in command, and Probe continually probing.

## Canned Heat Sellout

On a recent weekend, Canned Heat in three Texas concerts grossed \$50,000 while playing to sold-out houses all three nights. The concerts, promoted by Skip Taylor and Irving Grantz, were so successful that in each case over 2,000 were turned away.

## WBCN-FM Proves A New England Powerhouse

WBCN-FM has established itself as a powerful progressive rock station in the New England area. And through its connection with the Boston Tea Party, one of the country's leading rock ballrooms, WBCN has become a powerful factor in rock album sales.

Formerly a classical and then easy-listening station, WBCN first experimented with its rock format last March 15, when a daily seven-hour late night program, "The American Revolution," was first aired. That program was produced by Ray Riepen, owner of the Boston Tea Party, and was such a success in all respects that in two months the transition to full-time progressive rock programming was complete.

## Similar Change Contemplated

Riepen has since been made President of Concert Network, Inc., which owns WBCN and WBCN-FM, an automated, easy-listening station in Hartford for which a similar programming change is being contemplated.

## Led Zeppelin Example

The market power of the station is best illustrated with an example. Led Zeppelin, a new English act with an LP released by Atlantic just a few days ago, appeared at the Tea Party on Jan. 23-26, the last night a holdover appearance. For nearly a month prior to that appearance, WBCN played an acetate of that group's unreleased album. When in town, they were interviewed on the station and received heavy press coverage because of their Tea Party appearance.

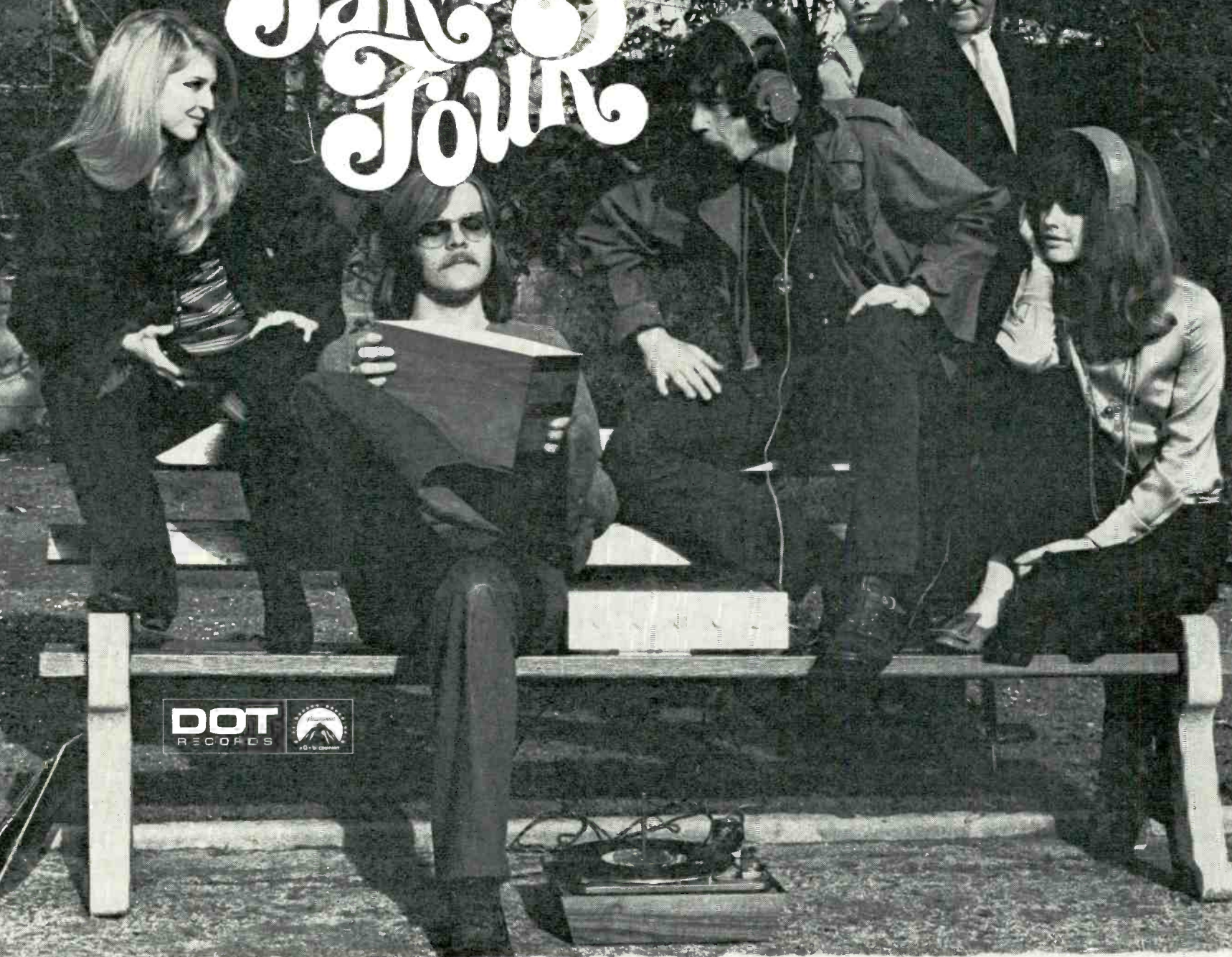
Their album was released in Boston the very next week, and according to Howard Ring, of Dumont-Bay State Distributors, is selling twice as fast as the new and last Cream LP, released on the same date. And such results are typical.

## Charters Yale Lecturer

Vanguard A&R producer Sam Charters will teach and run a seminar on Contemporary Pop Music at Yale University for the spring semester of 1969. Course will be offered at the Ezra Stiles College at Yale. Charters will invite as Special Guest Speakers people who are active in the music world.



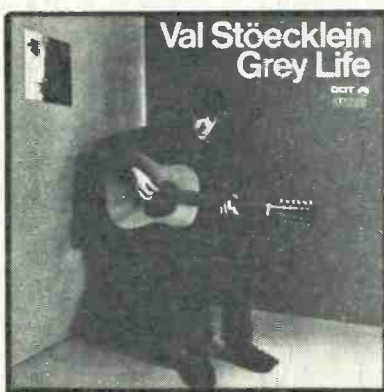
# The Far Out Four



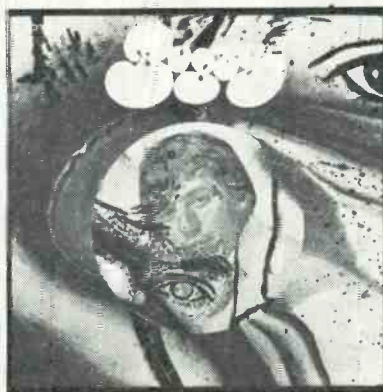
**CONGRATULATIONS, MAN. YOU GUYS DID IT. OPENED UP THE NATIONAL HEAD TO SOME OF THE THINGS THAT ARE HAPPENING. SOME JOCKS ARE OLDER NOW...AND WISER...AND SO ARE SOME OF THE PEOPLE...AND SO ARE WE. HERE, WE'RE THE FOUNDATON, THE CORE. HEAR, WE'RE DOING THINGS.**



**MOUNT RUSHMORE  
HIGH ON MOUNT RUSHMORE  
DLP 25898\***



**VAL STÖCKLEIN  
GREY LIFE  
DLP 25904\***



**BUGSY  
BUGSY  
DLP 25917\***



**MINT TATTOO  
MINT TATTOO  
DLP 25918†**

\*PRODUCED BY RAY RUFF  
†PRODUCED BY JIM GUERCIO

**DOT RECORDS / A DIVISION OF PARAMOUNT PICTURES CORPORATION**

# Merco Services 'Now Sound' In Over 400 College Stores

By WARREN ROSSMAN

VP, Secretary & Director  
Merco Enterprises, Inc.

"Underground" music is the "now sound."

"Now sound" is as close a definition, I think, as can be applied to this music that is constantly changing, constantly experimenting. The term "underground," applied to music, is very general and very vague. You can listen to hard rock, blues rock, soul-blues, protest, folk, folk-rock and electronic music and it can all be—it all is—"underground."

Volatile, unpredictable, in a state of constant flux, underground moves from one musical form to another, staying with that form until it has derived all the expression that the form will permit, and then moves on.

Merco Enterprises, the leading record service merchandiser in the college area (out of 600 college bookstores, Merco/Collegiate Record Corp. services over 400), has been able to observe the musical movements of the underground—the "now sound."

## It Began 3 Years Ago

It began three years ago with the appearance of truly "underground" groups like the Fugs and the Holy Modal Rounders. They were truly "underground" because the sentiments they expressed—and the way they expressed them—were completely anti-Establishment. But from the scatological-rock of the Fugs, underground went to more temperate criticism—protest-rock. From there it became even softer with folk-rock and the "flower-power" movement. Suddenly it changed back into aggressive hard-rock and today the "now-sound" is heard in blues and "soul music." The next musical form of the "now sound"—although it is highly unpredictable—may be electronic music featuring the Moog synthesizer.

All these different forms of the "now sound" had a large and appreciative audience and by and large it remained the same audience. It moved en masse from one musical form to the next, although there are devotees of the various forms who stay with their favorites.

Since the "now sound" is so changeable—since it may alight on a style or a particular artist at any given time—Merco main-



Warren Rossman

tains one of the most complete and comprehensive inventories of recordings in the world.

Here—in alphabetical order—are the 10 most popular artists, the leaders of the "now sound" on the college campus: the Beatles, Glen Campbell, Chambers Brothers, Judy Collins, Cream, Doors, Janis Joplin, Lettermen, Rod McKuen

and Simon & Garfunkel.

## Special McKuen Mention

It is interesting to note the appearance in this list of such middle of the road performers as the Lettermen and Glen Campbell in the so-called "underground." And special mention should be made of Rod McKuen, whose popularity is not that of the artist, but that of the songwriter. His songs are musically interpreted by a variety of artists, but McKuen's name on an album as a lyricist is a heavy sales factor.

The "now sound" may be unpredictable in its musical form, but certain characteristics of it remain constant. It is adventurous. It is bold, sometimes brash, sometimes disturbing. It has a great pulse to it—in addition to its beat—and this pulse is the pulse of the young people, especially on the nation's campuses, whose restlessness and adventurous spirit it reflects.

## Temple Bows In Minneapolis

MINNEAPOLIS — David Anthony and the Community News announce the grand opening on Sunday, Feb. 2, of the Temple (Minneapolis Labor Temple) as the Twin Cities attempt to give the area an exposure club on the caliber of the Fillmores.

It holds about 2500, and is about eight blocks from the University of Minnesota.

Opening act Sunday, Feb. 2, was the Grateful Dead; Feb. 9, the Rotary Connection and the Jethro Tull; Feb. 15, the Spirit; Feb. 25, the Fraternity of Man. March dates will include Jeff Beck on the 23rd and the Ten Years After on the 30th. Persons wishing to contact David Anthony may send information to P. O. Box 4411, Minneapolis, Minn. 55421.

## P. D. Q. Bach Tours

Vanguard's P.D.Q. Bach (Professor Peter Schickele) is set for a national in-concert tour beginning Feb. 24-March 29.

# Dot Takes to Underground in Big Way

Dot Records has taken to the underground under an aggressive new management team and closer ties with one of Hollywood's most successful movie studios—Paramount.

Even a casual visitor to bustling Dot headquarters at Sunset and Vine can feel the gung-ho spirit of the staffers as they generate the excitement that's a requisite to make their 1969 "Year of the Dot" slogan come true.

For openers, Dot has been highly active in the second-generation San Francisco group sweepstakes. Three of the most talked-about new Frisco

groups have already signed with Dot for development as recording superstars.

Already on consumer's shelves is "High on Mount Rushmore," a debut by a good-timey heavy electric sound group whose widely ranging tracks show a full mastery of the many different paths of the Post-Hendrix era. Rushmore's "Stone Free" single has also been kicking up action.

Womb, a jazz-tinted Frisco unit that has been the hottest new act at the Fillmore in months, is being rushed into production to lift-off on their enthusiastic word-of-mouth reputation among the S. F. Bay hip crowd.

The long-awaited Mint Tattoo album with the highly regarded Bay area action trio making their major debut has been put together by top producer Jim Guercio and is about to hit the field.

## Ray Ruff 'Mr. Underground'

Dot's "Mr. Underground" is producer Ray Ruff, who is responsible for both Rushmore and Womb. Ruff, a former record artist himself and the independent studio dynamo who brought many hard-rock groups including Them to prominence, also delivered Dot into pure-and-heavy blues with "Bugsy," a long-overdue solo premiere

by Bugsy Maugh, lead singer of Butterfield Blues Band fame.

Besides all this, Ruff brought to light the performance and songwriting talents of Val Stöecklein, a contemporary country-style singer whose "Grey Life" marks the birth of a unique musical viewpoint in the Hank Williams tradition. One of the biggest and farthest-out promotion campaigns in Dot's history has been unleashed to give Stöecklein a sendoff.

Dot has utilized the whole new spectrum of underground media possibilities to give these artists a full hearing. In closely related developments, Dot has also started burning up the charts in the Country and Western category,

(Continued on page 12)



Bugsy



Mint Tattoo

# THE WOZARD OF IZ

AN ALL ELECTRONIC EXPERIENCE



**TIME TO MEET THE WOZARD! TIME TO KILL YOUR WITCH!  
DEATH IS ALIVE AND IT'S FUNNY THAT DINO DRINKS!  
RIGHT? THERE IS A BADDY WITCH FROM LEMON COUNTY!  
THERE IS A GOODIE AND TASTY WITCH FROM UPSET STRIP!  
DOROTHY'S ODYSSEY IS A SHOCKING ADVENTURE THAT  
TAKES HER OVER THE RAINBOW-YOU CAN NOW MEET THE  
SCARED CROW WHO HAS A CASE OF THING A LING! AND  
THE IN-MAN WHO HAS YOUR NUMBER BUT NOT HIS OWN!  
YOU CAN LISTEN TO THE LYIN' COWARD AND GET BUSTED!  
AT THE BLUE POPPY YOU CAN FORGET THINGS YOU'VE  
NEVER KNOWN! GET HIGH ON BIG SUR... THERE ARE  
WOZARDS AND WITCHES AND MADNESS FOR THE WOZARD  
OF IZ-IZ! THE WOZARD OF IZ-IZ ALIVE AND LIVING ON  
A&M RECORDS-IT'S TRULY QUITE FRIGHTENING!**



## Fillmores' Bill Graham:

# 'We Give the Public What We Think They Should Want'

By DAVE FINKLE

NEW YORK—To many, the Fillmores East and West are symbols of the underground.

To Bill Graham, who owns the Fillmores East and West, "the underground doesn't really exist anymore." He qualifies this by saying "underground music is what an elite takes to its bosom. The minute there are too many bosoms the music gets dropped by the elite. It's like if you got a suit in Madrid and wore it here and you were proud of it. And suddenly it becomes popular and people are buying it at Macy's and Alexander's. You don't want to wear it anymore."

Graham, who describes himself variously as "competitive," "looking for publicity" and "a dirty capitalist" with disarming candor, told *Record World* what he is into is "changing tastes." His motto, repeated frequently, is "We give the public what we think they should want."

And that, supported by great care in production, is what has made his business—and what has made his business successful. And what has helped make his acts successful. What has made the Fillmore an express stop from underground to record companies, the charts and celebrity.

Let Graham speak for himself. "I believe in giving the public what they should want, but, to be more exact, I give them what I think they will accept if they knew about it. I certainly don't want to force my personal tastes on the public. Rock is the way to do this. Rock happens to be big these days. And the beauty in a big act like Bob Dylan or Janis Joplin besides their beauty as performers is that when you have them on the bill, you can put anyone you want in front of them. It's like when you were a kid and you like dessert. But your mother said, 'You want dessert, you'll have to eat this meat first.' And you do and you discover this new taste, this meat. And you like it."

### Money Goes Right Back

"It's true that we make a lot of money, but the money goes right back into getting facilities. If an act comes to me and

says 'I want 17 ramps and a harpsichord,' they get it. Then when they get out there, they have no excuses. We have \$24,000 invested in lighting alone. Of course, sometimes a microphone breaks down, but no one can come to me and say it was the set-up that messed them up."

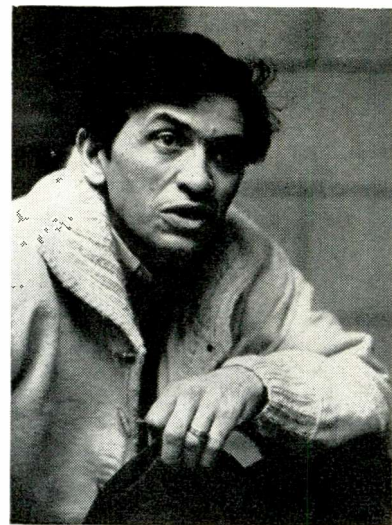
"Blood, Sweat and Tears played here last week," Graham said, in his Blood, Sweat and Tears sweatshirt, "and they were great. I wanted to do something nice for them right at the moment they came off stage. I sent to Ratner's and had them fill a huge bowl with strawberries and sour cream. I didn't have to do it and it wasn't much, but it was the thought. Last night we had a three-and-a-half hour production meeting to see what we could do to present Janis Joplin when she plays here next week. Now, here's the point, we're going to sell out those shows. I don't have to do anything. I could take the money and forget it. But I don't. So we

might have made \$5,000. Instead, we are going to invest some money in the show and we'll make \$3,000. What's the difference."

Graham oversees all aspects of his Fillmore operation right to designing the ad logo run regularly in local newspapers. He also serves as a management consultant for a number of San Francisco groups, including Grateful Dead, Santana, It's a Beautiful Day, Country Weather, Frumius Bandersnatch, Sanpaku, Cold Blood and Dancing Food and Entertainment.

### S. F. Tuesday Showcase

At the San Francisco Fillmore recently Graham instituted a Tuesday night showcase for new groups and for negotiating the deals that invariably come their way from companies, he has offered his help. "This night is the most exciting of the week," he said. "There was a while seven or eight months ago when I was worried about



Bill Graham  
*Underground Impresario*

the scene. But there is much good going on. There's also a rejuvenation with all the blues artists popular now. The era of amplification is over."

Among Graham plans for the future is his own independent production. He'll set up his own label for distribution through other companies. He's been approached to be artistic supervisor for any number of TV shows, but refuses to go into television on any other than his own terms.

"If you're going to set standards, they might as well be good ones," he stated.

## Reshen on Bizarre Trip To Europe

Neil C. Reshen, Business Manager of Bizarre Records, is now in London on business concerning the newly-formed label which is distributed by Reprise.

Reshen is setting up European offices for the operation, discussing the signing of four European acts to the label and doing advance planning for the Mothers Of Invention April European tour.

In addition to his duties with Bizarre, Reshen serves as Business Manager to Dion, the Times Square Two, the Delfonics, artist Peter Max, the Mothers of Invention, Tim

Buckley, Linda Ronstadt and Fred Neil.

### Mothers Win Poll

Meanwhile, the Mothers of Invention, Bizarre recording artists, have won the international critics' poll of *Jazz & Pop Magazine* for the second year in a row.

The Mothers were voted best big band and their LP, "We're Only In It For The Money," was voted best album of the year. The LP was also judged to be the best small group album, and head Mother, Frank Zappa, was voted Arranger of the Year.

### Stark Reality Sign

MAYNARD, MASS. — Big Yellow Productions has signed the Stark Reality, new instrumental vocal group. The first single (on the Big Yellow label) is "Say Brother," which will also be used as the theme song for Boston's WGBH weekly television show of the same name. Record was produced by Spotlight Enterprises, Boston,

and will be distributed by the Sounds of Music Distributing, Inc.

### Buckley Scores 'Changes' With Judy, Kim

Elektra artist and songwriter Tim Buckley has scored and written four original songs for the Hall Bartlett Production of "Changes" to be distributed by Cinerama. Judy Collins and Kim Weston are heard in the film.

### Dot Underground

(Continued from page 10)

widely regarded by the hippest young as the next phase of the In Sound.

The Paramount movie bond, too, is providing Dot with some offbeat underground soundtracks, including "Rosemary's Baby" and Bob Crewe's "Barbarella." The big-beat Booker T. and the MG's themes from "Up-Tight" is also finding solid acceptance on Stax, a division of Paramount Pictures Music Companies.

# FROM SWINGIN' LONDON, ENGLAND



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 The Blues Alone — 534  
 Crusade — 529  
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 Bluesbreakers — 492  
 Blues From Laurel Canyon — 545

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RECORDS



## TEN YEARS AFTER

Undead — 18016  
 Ten Years After — 18009  
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## SAVOY BROWN BLUES BAND

Blue Matter — 71027  
 Getting To The Point — 71024

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## THE MOODY BLUES

In Search Of The Lost Chord — 18017  
 Days Of Future Passed — 18012  
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## THE DEVIANTS

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Touch — 51004

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## ELECTRONIC MUSIC'S FIRST SMASH ALBUM!

Electronic music is the brightest hope for a major breakthrough of classical record sales to the youth market. For the past decade classical sales have remained relatively stable at approximately 10 percent of the total industry sales while pop and, especially, rock albums have soared to record highs. But the zook sounds of electronic music by Stockhausen, Subotnick, Henry Berio, Cage and Varese are reaching a market undreamt of as recently as two years ago.

The most stunning breakthrough is "Switched-On Bach" (Columbia)—realizations of the music of Johann Sebastian Bach on the Moog III Electronic Music Synthesizer by two extremely gifted musicians: Walter Carlos and Benjamin Folkman. The album is getting the kind of press associated with a Beatles or Simon and Garfunkel. Life, Time, Newsweek, Saturday Review, Eye and newspapers across the country are devoting pages to it. It's a turntable smash on underground, college and progressive rock stations. Good music AM and FM stations are starting to spin cuts from the album. And, this is translated into the fastest selling "classical" album in years. Columbia reports sales in excess of 50,000 but notes that heavy orders from racks are just beginning to come in. This week S.O.B. is high on Record World's Top LPs chart and it's still climbing.

Only a handful of classical albums made the pop parade in the last decade: Van Cliburn's Tchaikovsky Piano Concerto, Horowitz' First Carnegie Hall Concert of 1965 and, of course, Geza Anda's Mozart 21st Piano Concerto (the theme from "Elvira Madigan"). MGM's "2001" soundtrack album (using music by both Richard and Johann Strauss, Ligeti and Khatchaturian) also made the pop charts.

But all of these albums had big up-front campaigns going for them. Van Cliburn won the 1960 Tchaikovsky Competition in Moscow and was greeted on his return to America as a national hero. Horowitz' return to the concert stage after a 12-year absence was front-page news across America. Both soundtrack albums fed off the enormous exploitation campaigns for both films.

### Built-In Youth Approval

All four albums had built-in appeal to the youth market. Kids everywhere identified with the young, unknown American pianist who showed the Russians how their Tchaikovsky should be played. It was an overnight success story that appealed to the idealistic young. Horowitz was a legend to youngsters who had known him only by his recordings and they slept in blanket rolls and sleeping bags in an unheard-of 24-hour vigil waiting for the box office to open so they could hear their legend in the flesh.

A predominantly under 25-year-old audience flocked to see "Madigan" and "2001," making them among the biggest grossing pictures of 1968. Kids readily identified with the lovers in "Elvira Madigan" who defied the establishment. To them "2001" was a trip that literally sent them out of this world. It was (and is) sheer escapism on a scale undreamt of by modern man. The disembodied feeling of soaring through space, the vast expanse of the universe, the promise (and terror) of the unknown intrigued (and intrigues) today's hip generation.

### Out-and-Out Sleeper

But "Switched-On Bach" had no impressive campaign going for it. It was an out-and-out "Sleeper." All it had was a very clever gimmick. It took music that had been around for over two centuries and brought it up to date by giving it the "now" sound of electronic music. The music of Bach became a well-ordered container for the wild bleeps, whooshes, gurgles and noodlings of electronic music.

"By God!", everyone seemed to be saying, "the darned thing can actually play music." The publicity breaks came solely as a result of the album. "Switched-On Bach" had it in the grooves. But, even more important, it was a breakthrough in the fullest sense of the word, for it took electronic music (which up until that time had appealed to a relatively small market of sophis-

# Underground Radio: An Ideal Realized

By RON KREITZMAN

Director of A & R,  
Tetragrammaton Records

The new form of radio called "underground" is most intriguing in many ways. It's not necessarily new in the sense of being a leader or pacesetter of particularly new ideas. It is definitely reflective of not only "the times," but of the realization of young people. The realization that all is not right with anything, whether it be war, sex, society or radio.

Until now radio has been used as a method of plugging songs and selling products, and just incidentally of providing entertainment for its audience. That's old news. We don't have to be told that every song is the greatest and is being performed by the most fantastic artist ever anymore.

### Most Important Concept

We can listen instead to a Tom Donahue or a B. Mitch Reed or an Ed Mitchell and realize that here are some downhome people playing the music they dig for us. This is the most important concept of underground radio. We're being provided with what is hoped is true entertainment and communication; the essential elements which fulfill the ideal of what radio should be. Whether or not we agree with Jazzbo's criticism of a particular album cut doesn't negate the value of his freedom to make such a statement to a mass audience.

It's unfortunate that because of certain F.C.C. restrictions, a station doesn't really have total freedom to play whatever the recording industry might come up with, although the F.C.C., too, must of necessity get caught up in the mood of change or become powerless.

### Immediate Communication

Radio is an immediate form of communication. Therefore, it is incumbent upon radio personnel to use it as such. Whether it be for the broadcast of news, the taking part in community or national or international affairs, or for the musical entertainment of a few heads, radio must be consciously and conscientiously used, and not be held in awe. The old forms are cute, but then so is the word cute.

### Really Good Sound Now

We're lucky enough that technologically we have progressed to the point of really good sound recording, and now that sound can be broadcast with very little loss in quality. Also, thanks to a couple of progressive record companies, even singles can be broadcast in stereo, and some of these singles have real value not to be overlooked.

It's great to know that you can "get it on" and have fun listening to the radio. That's the beauty of the new radio. It's raw, and it's often wrong, but then so is Bob Dylan. And that says it all.

ticates) and transformed the language of electronic music into a mass entertainment.

Carlos and Folkman were ripe for this breakthrough for they had been practicing for it with every television commercial they produced like the one for Schaefer Beer where the bases sing a catchy electronic ditty. And Messrs. Carlos and Folkman have even done something else. They have found a new way to sell classics to the new generation—a generation surrounded by electronic gadgets and electronic sounds. Carlos and Folkman have created a big market out of the experimental electronic music of Varese, Cage, Stockhausen Babbitt, Berio and Subotnick—all of whom have composed masterpieces in the electronic idiom.

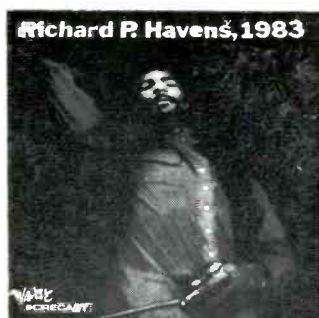
Stockhausen, Cage, Varese, Berio and Subotnick have had top selling classical records but it remained for Carlos and Folkman to put electronic music where it's always belonged—on the Top LPs pop charts and in the homes of thousands. If their album keeps up its pace, it may well be in the homes of hundreds of thousands soon and be the first electronic music album to win a gold record for over \$1,000,000 in sales.

Make no mistake, "Switched-On Bach" is going to cause a sales surge in the sales of electronic music by other composers. Some that are sure to benefit by "Switched-On Bach's" phenomenal success will be discussed in our next column.

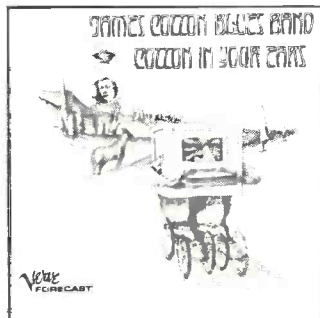


# We've got 'em by the ears.

The Underground market. Plugged-in to tomorrow. With great new sounds that sell themselves.



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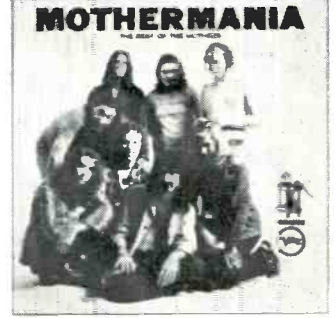
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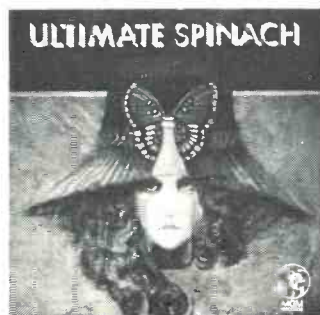
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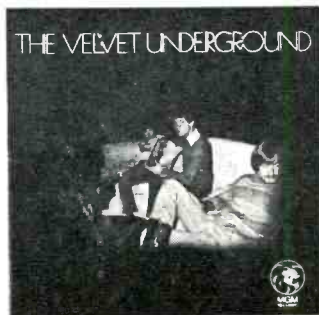
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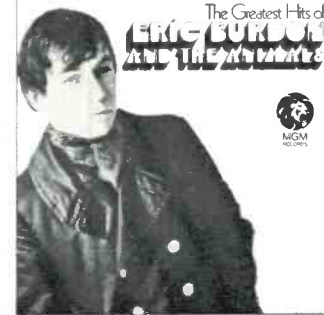
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# The Underground Surfaces at MGM

By PHIL MORRIS

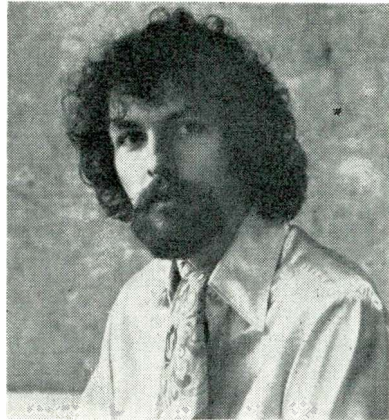
*MGM Records*

I'm Phil Morris, former pop journalist and dj and way before that a folk-singer/songwriter. About three months ago I joined MGM-Verve/Forecast as, now dig this title, Director of Underground Publicity and Promotion.

In some circles that translates as company freak. I accepted the position because I felt that my presence in the company would help the musicians present their art to the public in the proper light and thereby benefit the artists, the listening public and the company, as well as myself. If you approach it that way, everybody wins.

The past few years have seen what was once considered "underground" music rise to the forefront of the industry, as a quick look at the LP charts on any given week will show. The Verve (Mothers of Invention) and Verve/Forecast (Blues Project, Richie Havens) labels were among the first to pay significant attention to the music that is now lumped into those obscure categories "underground" or "progressive rock."

Currently, we have one of the best white blues bands around, the Colwell-Winfield Blues Band. Street is a hard-driving rock group with an excellent vocalist, Anya Cohen, and a sharp young producer named Rick Shorter who also writes some of the group's material. No adjectives are necessary for Richie Havens. Or for Tim Hardin who regrettably has left the label, though we have his current album and one more to come. The Blues Project is no more, but their music lives on. There'll be a "best of" album and also a "best of" the Mothers of Invention who have formed their own company—but don't forget their current offering, "Cruising with Ruben and the Jets." Eric Burdon and the Animals have a big double album currently. The Lovin' Spoonful featuring Joe Butler are presently represented. Dave Van Ronk is very much with us on the "Hudson Dusters" LP. Patrick Sky is about to do an English tour and has begun work on another record. Current one is "Reality is Bad Enough." A new group called the Trout is enjoying consider-



Phil Morris  
*Photo by Wm. Horeis*

able airplay. And don't forget the Paupers whose second and current album, "Ellis Island," is a hard-rock masterpiece.

There's also Janis Ian, Jim and Jean and Ian and Sylvia and Kangaroo (whose single, "Daydream Stallion," is enjoying renewed attention). Of course there are others artists but their current albums may have been out for some time.

## Big Release Soon

We have a big release coming in a couple of weeks. Newcomers will be Bear, a fine first album containing the title tune from the movie "Greetings" for which they did the soundtrack; Caravan, an English group whose unique sound has already hit the charts in that country; Wakefield Sun, very hard rock, much credit due their producer Eddie Jason; and folk rock from Terry Boylan.

A few that may come out later than the bulk of the release: several "best of" "hits of" type albums (Mothers, Blues Projects, Eric Burdon); and another live Tim Hardin record.

Then there are new albums by some established acts like the fantastic new James Cotton album (wait til you see the cover). The production credits are something on this one, too. Try Elliot Mazer and Mike Bloomfield. There's a new Ultimate Spinach album which should be big with the boppers. And the third album from the most futuristic rock group in the world (I'll confess to favoritism), the Velvet Underground, is ready for release.

There are a few re-issues coming, too: Laura Nyro, the Alan Bown, an English group with beautiful hard arrangements and lots of power; and Howard Tate, an incredibly ex-

## Groups Cry:

# 'Give Us the Simple Life' Say Hempstead Execs

## Firm Produces At ABC

NEW YORK — Hempstead Heath Productions' President Jay Senter and VP-producer Ed Kramer will have provided a total of eight LPs under their exclusive ABC Records pact by the end of '69.

Kramer also has just finished recording another new group they will be peddling elsewhere (by permission of ABC), NRBQ, a group from Kentucky. As Kramer told *Record World* last week: "I think they are the next group. I rate them with the Stones or the Beatles. They are highly original, very refreshing, one of the best groups I've recorded—and I've recorded some of the best. They play everything—early '50s rock, Country and Western, jazz—you name it. We produced them for Kaleidoscope Productions."

## Created by Press?

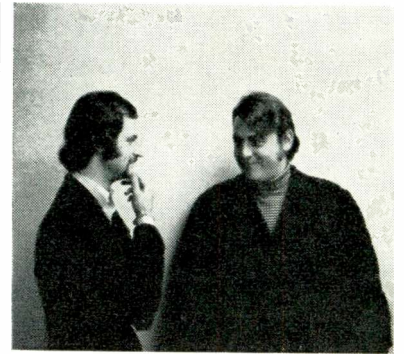
Continued British-born Kramer: "Underground to me is a name created by the press. If music is good, why should it be dubbed anything but music? You could say that some of the Stones songs that were banned were underground. It's a misconception. However, I do think top 40 radio is too kiddie-oriented. It's very rare when really creative music makes it to top 40. We're hoping the groups we're doing now will have universal appeal. I think people have become more attuned to contemporary music."

Currently, Kramer is producing for Hempstead Heath the groups Graffiti, Puzzle and a few as yet unnamed groups.

citing blues-R&B singer produced by Jerry Ragavoy.

Some new signings to watch are Barbara Keith, a wonderful songwriter and former lead singer with Kangaroo; Major Wiley, a gutsy, rather indescribable singer who is so versatile we can't predict what his album will be like; and Lighthouse, a phenomenal 12-piece band (rock quartet, string quartet, brass quartet) led by Skip Prokop, drummer from the Paupers.

We also have a tremendous jazz roster which in the interest of "just good music without



Ed Kramer, Jay Senter

Why are groups so popular? "Maybe because with a group the young people can attach themselves to a variety of faces."

## Duos Coming Back

Nevertheless, according to Senter, "I think the duos are coming back. A lot of labels are signing them. We have an act to go on ABC which we haven't named yet, with all original material. Every act we sign has a large—or at least growing—repertoire of original material. I think people are also becoming more attuned to each other and can identify with a boy and girl singing to each other about the way it really is."

## Market Changing

"The market is changing," noted Kramer. "People are getting tired of plastic psychedelia—they want to hear good musicians playing blues and country. They're tired of all that feedback. They're going back to the simpler things."

The new Graffiti single, "Do You Feel Sorry," is a case in point. It has a distinct Western tang to its contemporary rock sound, kind of like a freaky Sons of the Pioneers.

categories" I'd like to make the underground market aware of. For example, Bill Evans is currently recording an album with Jeremy Steig, a young flautist who once led his own rock group, Jeremy and the Satyrs.

Well, there's a start. I'm sure I've left out someone. If you want to know more and keep up to date please write to me and get on the mailing list for the newsletter I have established. Meanwhile, let's all take some time out from making, selling, playing, writing, reading or talking about records and listen to some music.



# The Underground:

## Seeds and Stems

By TOM DONAHUE

Operations Manager

KSAN-FM, San Francisco

In the last two years I have done a lot of writing and talking about so-called "underground" or, as I prefer, free form radio, and I guess the most oft-repeated question that inevitably arises in its plastic-coated paranoia is "How long will it last?" The question is based on the assumption that "they" (whoever they are) will not tolerate the continued existence of anything so beautiful and so free.

Before the conversation is over, you're sure to hear that large corporations will fear its image, that crass commercialism will scar its beauty, that governmental restrictions will destroy its freedom.

First, as to image—as of the first of the year there are 1,873 commercial FM stations licensed and on the air. If 25 of these are in the black it would be a generous estimate.

To date I have been involved with the programming of three of these stations: KMPX and KSAN in San Francisco and KPPC in Los Angeles and in addition have a nightly taped show on KMET in Los Angeles. KMPX was in the black within five months after full-time programming began, KPPC in 90 days. Here at KSAN, where we have been broadcasting since May 21, 1968, the station had its first profitable month in December and I anticipate will be firmly in the black by May. It is one of the few FM formats that can make money for the broadcaster when all the elements of programming, sales and engineering are properly administered.

### Eternal Numbers Game

In the world of demographics where advertising agencies and station account executives play their eternal numbers game all three stations quickly attained first or second ranking in the 18-34 age group between 7 p.m. and midnight. As time passes this demographic superiority works its way up through the day and offers the advertiser an age grouping that is responsible for a large percentage of the retail purchasing in this country. Intelligent use of this kind of sales information can put an FM station comfortably in the black within a year.

The only image objection that can be offered would come from

those who in almost every aspect of our society are trying to deny the existence of people in that age group. Nothing will change their attitude. If you don't like the young you won't like the sound and you won't want the image. If youth per se does not frighten you, then there is a great opportunity to serve them while at the same time enhancing the value of your property. Much of the music and much of the feel of these stations is consistent with the demands of youth today for social and cultural change—the kind of change that brought greatness to this country but, paradoxically, is most feared by those who have reaped the greatest benefits from change in the past. When they were young they called this change progress—now they are old and call it revolution.

### Re Commercialism

Secondly, commercialism: There will always be a segment of your audience that considers any kind of advertising that goes beyond head shops and boutiques as a form of sell-out. If this is the guide line then we have indeed sold out, as has everyone but the Fool on the Hill (when he stays on the hill). I do not believe that the commercial per se is evil. In truth, a lot of radio commercials are bad but the people we have who labor in production, Paul Boucher in particular, have brought many of our commercials to the point where they constitute entertainment with communication and it is hoped that as agencies, who are responsible for most radio commercials, become aware of and understanding of the kind of radio we are attempting that the quality of our commercials, which unfortunately are oft-times superior to the T.V. programming which they surround.

Thirdly, governmental oppression: The Federal Communications Commission as a regulatory agency has no official opinions about the nature of programming as long as it fulfills the basic F.C.C. precept of operating in the public interest, convenience and necessity. By its very existence free form radio accomplishes much of this. It serves as an entertainment and communications medium for a segment of the

population that was being sadly neglected by the broadcast industry though not usually by intent. A huge body of great American music was being kept in the closet because broadcasters did not understand that while Top 40 radio serves a great purpose in dealing with the life styles and philosophies of a young and growing ever younger audience it simply was not prepared for the duality imposed by trying to serve this audience and at the same time establish communication with an "older" younger generation.

It is this kind of ambivalence that has Top 40 in the trouble it finds itself in many markets today. When Top 40 operators get to the point where they can admit to themselves that the hard core of their audience is 9-15 years of age and really begin to serve this age group they will achieve greater economic success and the mental relief that is enjoyed by the schizoid who's found a cure.

At KSAN the emphasis on our public service is on local groups and local activities. We undertake successive campaigns of a public service nature where we work closely with the group or an agency such as the Free Medical Clinic, producing spots for them as you would a commercial client and coordinating our activities with them so that the public service is meaningful, not just the lip service that is offered by many broadcasters.

### Developed News Approach

In the area of news at KSAN Stefan Ponek, Wes Nisker and Bob Postle have developed a news approach for us that brings the news to our audience in a form that they understand and relate to and that constitutes far more dialogue with the audience than is achieved in most radio news today. It is, to a large degree a satirical approach similar to Mad Magazine. It has no heroes and there is more truth to be found in its satire than you will find in the so-called objective news that is broadcast by the rip and read operations that make up 95% of the broadcast news in this country. In addition, it is the only news I have ever known that gets daily fan mail and calls asking for news-cast repeats.

But there is much more to be done. We have a continuing series of meetings with various segments of the audience to find out how we can best serve their needs and interests. We are developing our Free University of the Air, with three to seven minute inserts in our regular musical programming of an educational nature, in line with the expanding Free Universities that have sprung up as adjuncts to established college campuses around the nation.

The age of technological advancement in which we find ourselves offers mighty challenges to broadcasters. People are being born today who will never know work as we of the forty-hour work week know it now. The educational process will soon be a continuing viable thing for all the days of a man's life and radio can be a great part of this future and I believe Free Form radio can lead the way.

### Dependent on Good Taste

In the final analysis, the continued success of this kind of radio is dependent upon a very simple element—good taste in musical selection. The disk jockey in free form radio today has a better understanding of today's music than anyone else in the business. Not only is he playing it on his show four hours a day or more, but he is in constant contact with the artist and the consumer while others in the business are involved primarily with their own product.

I like disk jockeys who are essentially groupies, who love their music and take it home with them and are involved with it to a degree that approaches fanaticism. I don't expect them to like the same things I do or play the same records or construct their shows in the same fashion but it is only with this intensity of interest and understanding that you can hope to pursue the thematic ideas that are so attractive to an audience and generate the kind of musical enthusiasm that has been gone from radio since the early days of Top 40.

A good disk jockey should truly be an artist, creating a kind of pop art that has an immediacy that is untouchable yet at the same time disappears as fast as it is created. He signs his name to an echo and a memory is the only residue of his achievement. Like all artists he creates for himself. If he is a great artist his recognition will be in those memories.

# Roots Music: New Underground?

## A&M Goes All Out

By BOB GARCIA

*A&M Records Artists Relations*

A&M Records is concentrating more and more on roots music, which could be the new underground.

Being still the Managing Editor of *Open City*, a Los Angeles underground publication, I feel that underground is an outmoded term. Today the word is alternative, and the goal of that alternative press or media is truth, and truth is in turn universal. The word underground now carries such awesome vibrations with revolution in the streets and in the mind.

With its January and February releases, I feel that A&M Records is taking a big step forward from the good-time, middle of the road music image to the revolutionary, roots-rock-pop sounds of the Flying Burrito Brothers, Sea Train, Paul Winter, Phil Ochs, Melvin Van Peebles and Procol Harum. A&M's music people are no longer telling it as people would like to hear it (good time music), but as it is, and as their individual tastes dictate.

Having also worked as the *Open City* pop writer for two years I feel that there is no underground music, except that made by a copywriter's hype pencil or square manager's mind. Music is either good or bad, according to individual tastes.

### Pop in Transition

Pop music is in the transition phase. The big psychedelic rock

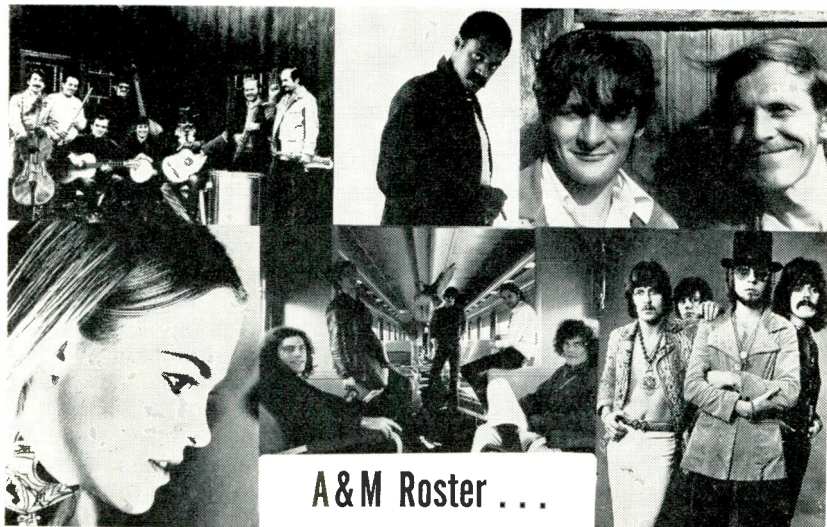
halls are dying, and those fingers that once turned amps up to 10 are palsied from over-exposure. The next step is up for grabs. Everybody screams country, but that's not the answer. Honest music is the answer. Psychedelic rock was the natural outgrowth of the Vietnam "conflict," and as that "war" runs its violent course, more and more people are turning away from the chaos of psychedelia toward the simplicity of folk and Country and Western. Roots music is coming in.

To that end A&M dedicates its 1969 release.

### Burritos Play Roots

The Flying Burritos are playing roots music, music steeped in Southern blues, Cambridge folk, early '50s rock and roll. The Sea Train blends all of this and adds jazz for a different effect. Dillard & Clark are electric country, and echo the days of Presley's "Don't Be Cruel," and early Cash—their way. The Paul Winter Consort uses only miked acoustical instruments to recreate, not only the roots music of this country, but Hungary (Bartok), Brazil (Villa Lobos and Jobim) and Bulgaria. White Joanne Vent sings what Billie Holiday laid down as "God Bless the Child" so many years ago, while Melvin Van Peebles as Brer Soul tells Joanne's and Billie's stories in real blackface—TO-DAY.

Whether these artists are underground or not is a moot point. The simplicity of roots music is in its truth, and in this lies its universality. Call it country or underground, its basic element is still the same individual truth.



A&M Roster ...

A&M'S GRASS ROOTS: Paul Winter Consort, Melvin Van Peebles, Doug Dillard and Gene Clark, Joanne Vent, Sea Train and the Move.

# Stax Records, Underground Soul

By AL BELL

*Executive Vice President  
Stax Records*

Stax/Volt Records got into the underground by accident. We suddenly discovered that we had a whole new audience for our music. Hip young people were starting to appreciate soul music and blues and that led them to Stax/Volt artists like Albert King, Otis Redding, the Staple Singers and Booker T. & the M.G.s.

Our first major entry into the underground came about through the talents of a wonderful man named Albert King and the many people who helped open the doors for him. Bill Graham booked Albert into the Fillmore West and East. Tom Donahue, a West Coast dj, played Albert's records and subsequently generated airplay on other stations. Jon Landau wrote about Albert in the underground publications and Gene Simmons, our West Coast distributor, helped Albert gain popularity.

### Contemporary Without Changing

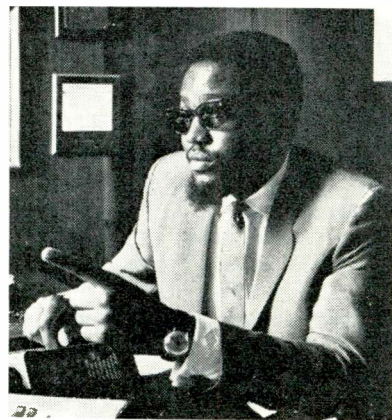
What we found most surprising, at first was that Albert had become contemporary and communicable without changing his style. People who enjoyed the naked blues 20 years ago still appreciate him and young audiences, both here and in Europe, were ready for his gut-bucket country blues.

Long before anyone coined the term "underground," there was a growing interest in songs that were true-to-life. Young people were searching for reality. Their music was reflecting a more candid expression of life as it really was.

Stax artists and songwriters have always put this kind of honesty into their music. Soul is a personal experience transferred to others through words and music—it gives the listener an emotional involvement. The same thing is happening in the underground, so it was only natural that the new breed of record buyers would be attuned to Stax artists.

What's also gratifying is the reputation Stax has among underground musicians.

Whenever Albert King is appearing in a club or the Staple Singers are making a concert



Al Bell

appearance, it's not unusual for the other underground acts on the bill to join them in an impromptu jam session. Janis Joplin has sung with both Albert and the Staple Singers on several occasions.

### Admired, Imitated M.G.s

Booker T. & the M.G.s are one of the most admired and imitated bands and underground musicians consider Steve Cropper one of the very best guitarists, even though he doesn't have a flashy style of play at ear-splitting volume.

To me, the underground represents young people in search of the truth, and they're not accepting pseudo-soul anymore. They want to hear it like it is. Our hope for tomorrow lies in Young America and my greatest dream is that in their search for reality and truth they will find it.

Salvation for all mankind depends on whether or not young people find their direction. I think that one of the better ways for them to find what they're searching for is through music.

## Janis Ian On First Concert Tour

Singer Janis Ian has just embarked on her first major concert tour in nearly a year, marking the start of a new phase of her career.

Janis has expanded her own recording career to include the production of other artists. The newly-released, Ian-produced debut album by Andy Robinson (on Mercury) has already met with favorable reception. Next on the production schedule: her own next LP (on Verve-Forecast); and eventually Janey and Dennis, a rock duo.

# RCA Symposium Explores Underground

## Altschuler, Anger on Trend

NEW YORK—When Record World called RCA Victor Records for the word on underground philosophies there, it was decided that a symposium be set up at which the men directly involved could throw around their thoughts.

It worked out that Ernie Altschuler, Division Vice President and Executive Producer, Popular Artists and Repertoire, and Harry Anger, Manager Popular Advertising, best summed up RCA approaches, with Altschuler talking about dealing with underground groups and product as it comes to disk and Anger talking about what to do from the finished product on.

Altschuler: "What underground music is is that non-commercial commercial stuff. It's the music the kids like because they don't want to go the older way. They want to express new ideas and things taboo.

"In order to accommodate these kids we're building two underground studios and I really mean underground. They're both going to be underground and they're going to incorporate new innovations. I can't tell you exactly what innovations, but I can say that this is only the beginning of the



RCA ARTISTS: John Hartford, Lorin Hollander, Nilsson; the Jefferson Airplane, Gary Burton.

electronic age. They haven't invented the best instruments yet.

### 'Brought Up on Music'

"Today the kids are brought up on music. Ten years ago you could find some kids who didn't know anything about music and didn't care but not today. They treat it as serious music. The underground is becoming overground.

"And you have to go with the groups. They don't give an inch. And then they break up. I thought Jefferson Airplane might not last, but they have developed such a trust among themselves. They are so close.

The Youngbloods moved from the East Coast to the West Coast and then they said they needed time to acclimate themselves. We haven't had product from them in a year. But I'll tell you, the one thing you can't do is back groups against the wall.

### 'Most Creative and Interesting Time for Music'

"And so we go with them, because this is probably the most creative and interesting time for music ever. John Hartford is changing his whole style. Right now we're trying to encourage some of our art-

ists to write longer pieces for orchestras. Classical music is becoming an underground item. We've got Lorin Hollander. And, of course, Elvis is big underground."

### Basic Marketing Rules

Anger said: "No matter what kind of music you have, you usually have the same basic marketing rules. You still have to reach the people and create the demand. We just have to find new ways. When Jefferson Airplane first came out, we went into all the underground papers like the Berkeley Barb and the Los Angeles Free Press." (And Rolling Stone, which just last week ran a tie-in subscription promo featuring the new Airplane package, "Bless Its Pointed Little Head.")

"The challenge of finding new ways of reaching the people also helped us to get more aural in our advertising. Also when we recorded the Airplane, we had an open session and word-of-mouth filled Webster Hall here when nobody knew about the group on the East Coast. Our Group Quakes proved to be a good way to introduce groups."

Altschuler concluded: "We're constantly experimenting with a few groups. You have to."

## IA's Bubble Puppy: Hard Rock with Soft Touch

HOUSTON, TEXAS—Traditionally one of the prime sources of great talent in both country and Rhythm and Blues is now rapidly asserting itself in the hard rock underground, thanks in major measure to a group with the unlikely underground tag, the Bubble Puppy. The foursome have scored with their very first single, "Hot Smoke and Sasafrass," on Houston's own hometown record company, International Artists.

The boys in the group, Rod Prince, who gave up helicopter pilot training to take up lead guitar; Todd Potter, another lead guitarist; bassist Roy Cox, a refugee from one year of junior college; and David Fore, percussionist, collectively characterize their music as "hard rock with a soft touch."

Despite the bubblegum overtones of their group name, the Bubble Puppy mix plenty of funky and soulfully bending guitar strains with a well-worked out vocal harmony structure, reminiscent in many ways of earlier Beatles sounds. As "Hot Smoke and Sasafrass" becomes IA's first big hit in the new Texas rock groove, an LP is on the way.

### Ray Rush Heads IA Promo Activities

International Artists Producing Corporation, whose day-to-day creative and sales and promotional activities are headed up by Ray Rush, also includes the 13th Floor Elevators in its rock roster. This group enjoyed a sizable singles hit in "You're Gonna Miss Me"

## KPPC: A Musical Philosophy

PASADENA, CALIF.—The musical sound of the "new" KPPC is a blending of contemporary folk rock, Rhythm & Blues, traditional blues and folk, international music, jazz, humor, electronic and modern classical.

A sampling of records heard might include:

Folk Rock—the Beatles, the Byrds, Rolling Stones, Grateful Dead, Country Joe & the Fish, Jefferson Airplane, Simon & Garfunkel, Donovan, Paul Butterfield, the Blues Project, etc.

Rhythm & Blues—Otis Redding, Aretha Franklin, Ike & Tina Turner, B. B. King, etc.

Traditional Blues—Howlin' Wolf, Leadbelly, Sonny Boy Williamson, John Lee Hooker, Jimmy Reed, etc.

Folk—Joan Baez, Buffy Sainte-Marie, Judy Collins, Pat Sky, Dave Van Ronk, Pete Seeger, Phil Ochs, etc.

International—Ravi Shankar, Ali Akbar Khan, Japanese Koto Music, Bulgarian Folk Music, Arabic and Middle Eastern Music, etc.

Jazz—John Coltrane, Charles Lloyd, Gabor Szabo, Miles Davis, Charlie Mingus.

Electronic and Classical—Henk Badings, Dick Raijmaker, Stockhausen and contemporary classicists who utilize unusual instrumentation.

Humor—Lord Buckley, Lenny Bruce, Jonathan Winters, etc.

as far back as 1966, and currently there are four LPs in the catalog which enjoy continuing profitable sales. Big things are planned for the Elevators also in the near future. Another group, Red Krayola, has two rock LPs in the catalog while the Shades, a new group just signed, will have a debut on the market shortly.

# Problems of An Underground Group

## Barry Bryant, Manager-Producer Of Kapp's Silver Apples, Cites Some

By DOUG McCLELLAND

NEW YORK — Wanting to get to the core of the problems an underground group might face, *Record World*, naturally enough, recently spoke to Barry Bryant, manager-producer of Kapp's Silver Apples who 1) states, 2) admits, 3) boasts or 4) bemoans, "We're *very* underground."

As a seeming non-sequitur, Bryant, formerly of Seattle and also a painter and sculptor, lives in a penthouse atop an office building in Park Ave. South. But it is painted silver, and the two-man Silver Apples—Danny Taylor and Simeon—do find it ideal to practice there—"The nearest neighbor is two blocks away," revealed Bryant.

He met the group when it numbered five at four o'clock one morning on a Madison Avenue bus over a year ago. "We got to know each other right away. Then when a friend of mine told me his daughter was looking for a rock band for a party she was giving, I recommended them," he said. The group then called itself the Overland Stage Electric Band.

### 'Hit of the Thing'

One of their earliest public appearances was at the Fifth Annual New York Avant Garde Ferryboat Festival where, Bryant recalled, "They were the hit of the whole thing. They were called the Magic Theater then—our corporation is now called that. People really reacted to them and their freaky oscillator. So I quit my job as Director of Communications with Restaurant Associates and devoted myself to Silver Apples. They trusted me, because I'm an artist, too. On Jan. 1, 1968, I started working with them as two people. The voids were filled with more oscillators. I encouraged their electronic approach."

For Kapp, they have done two albums and two singles, and the boys expect to go back into the studio in March for more recording.

As Bryant sees it, there are four main problems connected with being underground in today's music world. Acceptance

outside of the underground is one. Although Bryant did note that acceptance is becoming wider spread: "It's no longer confined to New York, and for this I credit the mass media. Now along with the Fillmores on both Coasts, there is the Black Dome in Toronto; the Rock Pile in St. Louis; the Palace near St. Louis which is run by Jesuits (!); the Grand Dee in Detroit; the Temple in Minneapolis and others — all over the country these little underground communities are springing up.

"These places become the center of that particular city's underground area. Inevitably, out of this 'institution' come underground newspapers and radio stations, with stations, especially, feeding the rock palaces, and vice versa. And there you have a new underground. We've experience this in all the cities we've played—there's this underground waiting there for us, and we can relate to them. Also out of this come new rock groups and writers making their statements about this change in society."

### 'The Modern Culture'

Continued Bryant: "The term I like in place of underground is 'the modern culture.' In fact, this is my attitude toward the whole thing. It is met with resistance by the establishment or 'the above ground,' not so much as the result of the generation gap as the communication gap, which involves understanding this modern culture's mores. It is through the statement that Silver Apples and all the others make that the mes-

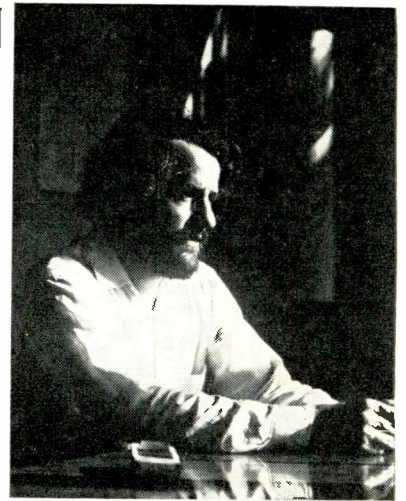


Silver Apples

sage is being conveyed outside the underground."

Another problem: finding the tools to work with. "You're usually broke because of the philosophy of communal living, so you devise things by whatever means possible and this makes for a very creative approach. The shopping center of the underground is Canal St. here in New York, by the way."

"A major problem, too, is convincing the record company," Bryant went on; "getting the executives to understand what we're saying. Before we went to Kapp, we approached several labels, but they all rejected the idea of a two-man group. But at Kapp John Walsh and Jack Wiedenmann believed in us. So did Jackie Turk, the daughter of the owner of the Colony and Nappy's record stores and one of the most musically knowledgeable girls I know who introduced us to Walsh; and Mickey Ruskin, owner of Max' Kansas City where Silver Apples played its first engagements at the place's after-hours, for-underground-inhabitants-only discothèque. One of the biggest god-sends is FM radio." With albums as the accepted method of conveying the underground



Barry Bryant

statement, getting hit singles is a problem Bryant said still has to be solved.

### Starting Own Diskery

In the meantime, Bryant informs that he will be into his own thing shortly, "an educational label that will be totally different, with music treated as an extension of education. The company will be called Anonymous Arts, which is how I sign all my painting and sculpting—I believe all art should be anonymous."

Now that Silver Apples are working regularly, they have a road manager and Bryant is able to get other things done, even think of other clients. Such as Charlotte Moorman, the topless cellist, and Ultra Violet, Andy Warhol superstar, both of whom are after Bryant to put them on record. If he can find a way to get on wax what they're best noted for, he will be surmounting problems far greater than any thus far mentioned.

## Beck Group Lead Inked by Mercury

CHICAGO—Rod Stewart, the lead singer of the British Jeff Beck group, has been signed to an exclusive recording contract as a single artist with Mercury Records, announces Irving B. Green, President of Mercury Record Corp.

The 24-year-old singer—whose vocals were featured on the recent chart LP "Truth" by the Beck group—will record for Mercury as a single while continuing as vocalist for the Beck group also.

### Reizner Instrumental

Green said that Mercury's London representative Lou Reizner was instrumental in signing Stewart to Mercury. Reizner will also serve as producer for Stewart's upcoming Mercury releases.

Reizner said this week that he currently is assembling a back-up group for Stewart that

will include a number of Britain's key rock musicians.

The London born Stewart currently is managed by Jonathan Rowlands, who helped launch Tom Jones and Engelbert Humperdinck. Already established as a notable blues singer, Stewart has appeared on every major jazz and blues festival in Britain and on the continent.

Before joining the Beck group Stewart worked with Long John Baldry's Steam Packet for a time.

## Village to Murbo

NEW YORK — Gaslite Village, vocal-instrumental rock group, has joined Bourne's Murbo Records through writer/producer-Richard Babeuf. Their first release: "I Am Afraid"/"Up From the Underground."

Jeff Beck  
Anna Black  
Chicken Shack  
Donovan  
Fleetwood Mac  
Gentle Soul  
Kak  
Leonda  
Terry Reid  
Sly & the Family Stone  
Snow  
Dino Valente  
West

The underground is together on Epic



# The Underground Sound Revolution

## Armstrong of Armstrong Guitar

### Cites Instrumentation Trends

By ANDY GOBERMAN

One of the more readily apparent aspects in the upsurge of underground music is the ever-present sound of the electric guitar.

When the Beatles first started "doing it in the road," they did it to the clanging of their electric guitars. And instantly (it seemed), every rock 'n' roll band in the world included at least two guitars and one electric bass in their lineup. All you needed then was drums and you could play just like the Beatles. But as soon as everyone started using electric guitars, those who didn't want to just copy other group-sounds started experimenting with new methods and new sounds. The Rolling Stones did "Satisfaction" with that famous fuzz-tone riff, and all of a sudden everybody had a fuzz-tone. But not all used it to imitate a saxophone, and soon many lead guitarists were using it to sustain and embellish their solos.

Since then, it's been hard to turn on the radio (either AM or FM) without hearing some sort of distorted lead guitar break, or heavy rhythm riff. Someone who played electric guitar in the '50s would find it hard to believe that the instrument can now be used to produce such a staggering variety of sounds.

Dan Armstrong of the extremely successful Dan Armstrong Guitar Service in New York on LaGuardia Place has helped many performers achieve the sound they wanted by building special instruments for them or modifying old ones, and according to Dan, the rediscovery of some old electric guitars was the turning point in the sound revolution. The "Les Paul" model Gibson and the old Fender "Telecaster" are two favorites among rock musicians today. Dan explains their popularity now by pointing out that "there has been no significant change in electric guitar design in 20 years."

#### Now Advantages

The original "Les Paul" model Gibson was made in the late '40s and discontinued about 1960 or 1961. The instrument was not a success in its day because the pickups were too "hot" (too powerful) and the body (made of a solid chunk of maple or

mahogany) was considered too heavy. Since then, both these characteristics have been turned to the musician's advantage. The too-powerful pickups produce a sound with body and guts without using a fuzz-box or distortion booster, and the heavy weight of the body enables one to sustain notes much longer. An original Les Paul model may sell now for as much as \$800, for even though the "Les Paul" has been re-issued by Gibson, it is equipped with standard pickups and a lighter weight body.

The Fender Telecaster of 1948 was a revolutionary instrument, in that it was the first solid plank body guitar. It, too, had extremely powerful pickups, and is also available today, but with weaker pickups. So one of today's top guitarists may be producing totally contemporary sounds on a 20-year-old instrument! Mike Bloomfield played a Telecaster in the days of the old Paul Butterfield band (and the beginnings of the Chicago Blues revival) and used an old beat-up Les Paul on the "Super Session" LP with Al Kooper. Albert King loves "Lucy," a rare V-shaped Gibson not available any more.

#### 'Revolutionary Electric Guitar'

This is why Dan Armstrong refers to his latest project as "the first revolutionary electric guitar in 20 years." He has been designing a new guitar and bass since last September for Ampeg. It will be called the "Armstrong" and will feature a clear plexiglas body, 24 fret neck with no heel and a totally new pickup with a magnetic field of 2½ inches (as opposed to ½ inch on an old Fender Telecaster). The pickup will come in six quick plug-in varieties—six different strengths for six completely different sounds—plus the usual complement of volume and tone controls. Because of its power, only one pickup is needed, although some of today's guitars have as many as three.

Besides this, Dan is also working with Felix Pappalardi as the second producer (besides Felix) for Windfall Music, and will be producing the new Critters LP.

So the major advances in the guitar as the staple instrument of the underground have not

been in the instrument itself, but in the amplifiers and accessories used in conjunction with an electric guitar. In amplifiers, power is the obvious difference. Who hasn't noticed that the average rock band these days is capable of ear-splitting volume, if nothing else? Dan Armstrong puts it this way:

#### Power Race

"There's been a power race on for about three years. A 50-watt amp was considered powerful three years ago. Now you can get 10 times that—and 500 watts is a lot of power." Also, durability is greater now, as is price and size. Dan also notes, "most people think the size of a powerful amp is worth the price." One can also note here that the Cream had four equipment managers to tend their monster amps.

#### Accessories Multiply

Accessories for guitars have multiplied as rapidly as the size and power of today's amplifiers. The various pedals, boxes, and buttons that plug into or attach themselves to an electric guitar are now staple items for music stores. There are fads, however, like the fuzz-box, which reach gigantic proportions and then level off in sales as the item becomes a "standard." The wa-wa pedal is perhaps the most recent addition to the line-up of standard equipment a topnotch guitarist carries around.

#### Produce Thick, Fuzzy Sound

The distortion devices such as a treble or bass booster or a fuzz-box all do basically the same thing. They produce a thick, fuzzy, or distorted sound, at the same time boosting the signal so that a note sustains for a longer time. A wa-wa pedal is a bass-treble tone control operated with a foot pedal. Some pedals can also be used as a simple volume control, and some as tone (wa-wa), fuzz-tone, and volume.

Rumor has it that some mad Moog-heads are also working on a way to use an electric guitar instead of a keyboard in conjunction with a Moog electronic music synthesizer. Then there'll be no telling *what* Johnny's six-string wonder will sound like.

## Electric Circus II On the Way

NEW YORK — Not many places brag about their equipment breaking down—but not many places are quite like the Electric Circus. In less than two years of operation, with an average of over 7,000 guests per week, the Circus has finally given out—the building that is, not the concept.

The dynamics of the Circus are kept in perpetual motion by co-owners Jerry Brandt and Stan Freeman. They didn't see the original Circus growing old—they saw a stockpile of new ideas that just couldn't wait! So they prepared to tear down the first Circus to make way for the new one. The original Circus was an idea that "couldn't wait" a few years ago. It came into existence well ahead of its time, and new purveyors of environmental entertainment are still describing their places in terms of comparison with it.

#### Holding Its Own

Holding its own against the still steady onslaught of patrons, the Circus expects to remain open for the weekends of Feb. 15 & 15, 21 & 22, 28 and March 1—in spite of construction in progress. During the week, however, the demolition crew (no, that isn't the group currently playing) will hold forth, and they will be doing *their* thing to help create the Circus of the future.

What will Electric Circus II be like? That's as unpredictable and indescribable as the present Circus was before its opening in the summer of '67. A frame of reference is yet to be created: more electric—more circus. Wait and see.

## Underground Market



Kensington Market, Warner Bros.-Seven Arts group, is gaining recognition in the underground with their first package, "Avenue Road," and are expected by the company to further their impressive careers with their second album, "Aardvark," for which they incorporated a synthesizer. The Canadian quintet is produced by Felix Pappalardi.



# SILVER APPLES

**CMA**

Lon Harriman

Promotion  
Anonymous Arts

Personnel Management,  
Barry Bryant  
381 Park Avenue South  
New York, N.Y.  
(212) 684-0447



# Skye Underground Hit In First Year

## But No Labels, Please

By DOUG McCLELLAND

NEW YORK—Although Skye Records—which just celebrated its first year in business—has been very successful in the underground with its albums, label exec Norman Schwartz is very much against categorization.

The idealistically motivated diskery was started by continuing principals Gary McFarland, Gabor Szabo and Cal Tjader, all of whom had (have) exalted reputations as jazz artists.

"But we are not making strictly jazz records now," Schwartz notified *Record World* recently. "The problem is, how do we convince the dealers and the stations and the racks of this? It's very difficult to convince people who haven't heard the product. Some stations will say flatly, 'We don't program jazz.' While some jazz stations say, 'That's not jazz.' They must allow someone coming out of jazz—or R&B or folk music or whatever—more room. The labelling is destructive. It hurts us, and I know it must hurt other lines. It must stop."

While filing complaints, Schwartz said he also thought distributors have been unjustly maligned. "Manufacturers hire promotion men to check on the distributors. If a record doesn't sell in St. Louis, it isn't necessarily the distributors. We don't hire and don't intend to hire promotion men, per se, within our organization. If we do, it will only be to get the information so we can pass it on to our artists so they can play those cities, sell their records and help their careers."

Schwartz reported further, "I am investigating a public and/or merger deal with someone outside the record business, but only on the condition that we be left completely autonomous. The reason being that we need a lot more money to do what we want to do. I think there's evidence that good music is coming back. Everything points to this."

Certainly Skye's first year does. The year's major achievements at his diskery, as Schwartz sees them: "The re-

turn of Gabor Szabo to his natural direction; returning Cal Tjader—back from his straight Latin format—to an important position as a record seller; the introduction of Grady Tate as a singer; and the direct response from the consumers as well as the technical trades to the quality of our records. We have received letters of praise from hi-fi enthusiasts who never bought pop records before. Cal is one of the few groups that still gets good money in clubs; and now that he's 'plugged in' with a very contemporary format, he is in greater demand than ever.

"We have also developed an important relationship with Dave Sanders of A&R Recording Studios which has allowed us to do technically what we all thought about. They have been gracious enough to permit Dave to spend time with us to develop recording and editing techniques." Which all has helped their acceptance in the underground, where Schwartz noted, "Gabor already had a built-in audience, because he was a freedom fighter and came out of the Hungarian revolution."

Coming out now is a major wax project by Gary McFarland that Schwartz feels will be big in the underground—and, hopefully, elsewhere. It's an album called "America, The Beautiful," a 40-minute orchestra piece also written by McFarland. "It's six sketches, a tone poem, really, about the destruction of American forests, overcrowded areas, suburbia and other subjects like those—the back of the package contains a piece about these things written in 1958 by Marya Mannes.

"We couldn't have sold this idea to another label. It was an

expensive LP to do, and then there's the question of airplay. We're going to take excerpts from each of the movements and put out a shorter radio LP. We hope to get classical station play as well as underground."

Schwartz revealed that Skye also is about to release its first pop vocal LP, "Let Yourself Go—Another Time," by a San Francisco sister act named Wendy and Bonnie Flower, "a female equivalent of Simon and Garfunkel. Also, we'll be working with a Los Angeles group, the Mother's Quaker Oats, with an album out probably in April."

"What dictates what we do is still wrapped up in the musical values involved. Everything we do—whether a serious LP by Gary or the younger people—must have the values. We have rejected some big names who simply want to make records and have no involvement in what they're doing. So many don't know what they want to do. Then when they make bad records, they blame the record company. We can only work with people who get involved. We can't work with people who just show up for a date."

Aside from those already mentioned, the Skye roster also features Armando Peraza, with negotiations for other artists now in effect.

"The emphasis should be on the creative people at record companies," opined Schwartz, who manages the label's business affairs. Everyone at Skye feels this way, too, he asserted: McFarland, who is chief producer; Szabo and Tjader, who are very into talent development; McFarland's brother, Gerwin, who joined Skye last August in charge of sales and production; art director David Stahlberg; and Ben Tucker, in artist and station relations.



SKYE EXECS, ARTISTS: Gary McFarland, Cal Tjader, Gabor Szabo.

## Biff Rose Raps on Radio

Tetragrammaton artist Biff Rose has signed with the American Contemporary Network for a three times weekly radio show (Monday-Wednesday-Friday) titled "Biff Rose Raps." Show premiered Monday, Feb. 3, and is broadcast at 8:25 p.m. on all the ABC Contemporary Affiliates throughout the country.

Deal was negotiated by Ron DeBlasio on behalf of Rose's management firm, Roy Silver Management and Jim Coyne, Program Director of the ABC Contemporary Network. Rose is also scheduled for a cross-country concert tour commencing Thursday, Feb. 6, at the University of Denver.

## Trio Member Forming Group

NEW YORK — David Boise, formerly of the Mitchell Trio, is looking to form another group for college concerts, mainly in the folk vein. Boise is seeing prospects at 438 E. 89th St., Apt. 2B, phone 831-7322. He is interested in people who play acoustical guitar, five-string banjo and the dobro.

## Mae West Down Under



The risqué songs of Mae West—like the anti-establishment humor of her one-time film co-star, W. C. Fields—have made Mae popular on many underground radio stations. Mae's feelings on the newfound area of exposure are not known, but her remarks would probably include something like "Hmmm, I've been on the ground before—but this is the first time I've ever been under it."



**UNDERGROUND  
EXPLOSION!**

**THE BUBBLE PUPPY  
"HOT SMOKE  
AND  
SASAFRASS"**

**(Produced by Ray Rush)**

**IA-128**

**INTERNATIONAL ARTISTS RECORD CO.**

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# 'It's Very Much Aboveground'

Following is a transcribed Record World tape interview with Larry Uttal, President of Bell Records.

**RW:** What is your definition of "underground"?

**LU:** Very much above ground. It's no longer the type of music that relies on word of mouth or specialized radio programming. "Underground" refers to a type of music—the opinions expressed. Musically—in musical form—I would say that it's hard rock.

**RW:** So underground is hard rock?

**LU:** Yes, in the sense that hard rock is the musical form that it takes. When you say "underground" you are dealing with three simultaneous definitions. One, that it can't be played on AM radio. Two, that it reflects, probably more so than any other type of popular music, the personal opinions of the musician. Three, that it is most familiar now in the form of hard rock. Now the first definition is largely obsolete. Underground is played on many AM stations. Record companies no longer have to depend on specialized radio alone to promote their underground product.

**RW:** On that point, how do you promote your underground product?

**LU:** It depends on the artist. Specialized radio and the underground press are part of the promotion but it is also possible nowadays to use radio spots on top 40 stations—which we do. We have a new album by Smokestack Lightnin' which uses a one-minute radio spot. It opens with spoken Chinese, plays selections from some of the tracks in the album, then returns to spoken-word, but in English. For our other groups—Spooky Tooth, Nirvana, Zoo—we've taken out billboards on Sunset Strip as well as advertising in the underground press. Plus we have catalogue material that is now considered underground. The Elmore James blues albums on the Sphere Sound label, for instance.

**RW:** How much of your product is underground?

**LU:** We limit our underground product as we limit all our product—on the qualitative basis. We don't release a record that we don't believe in. We don't seek producers or groups that we don't feel are worth the investment. By "investment" I mean not only money, but the promotional in-

## Says Bell President Larry Uttal



Larry Uttal

vestment. When you talk about underground, you are talking about albums alone. Albums are expensive to produce and expensive to promote. I won't cut corners on product that I believe in—and I believe in all the product that I release—so quantitatively, our output is not large.

**RW:** Assuming that the appeal of underground music is in the music, not necessarily the idolatry-power of the particular group—do you think underground has replaced jazz?

**LU:** To some extent, yes.

**RW:** So underground is all in the music?

**LU:** No. It depends on the material, the performance, the sound, the showmanship—

**RW:** The showmanship?

**LU:** Definitely. Showmanship is one of the essentials of underground. An underground group cannot sustain unless they maintain a charisma with the audience. It's unique in that respect. The music they play may be extraordinary but if they can't back it up with a visual appearance—

**RW:** What do you mean by showmanship?

**LU:** Well—not a medley or a "Let's go to show business heaven and see what Eddie Cantor is doing tonight" or a dance routine or anything like that. Underground music is, more than any other current type, an expression of the artist's personality or his opinions. In other words, he must communicate his sincerity—not his sincerity to please the audience—but his sincerity about himself and the music he plays and the opinions he has. Charisma. For that rea-

son, underground groups need good management—by "management" I mean someone who makes sure the sincerity comes across on the stage performance.

**RW:** Can you give an example?

**LU:** Frank Zappa. His satires are sincere expressions of his opinions. They come across on record and they come across on the stage performances. Zappa and the group make sure they do. This "management" is sometimes spontaneous—comes from the group itself—but it must be there.

### Bell's Underground

**RW:** Who are your underground artists?

**LU:** We get our artists from our producers. Chris Blackwell, who heads Island Records in England, produced the Traffic and the Spencer Davis sessions with Stevie Winwood. He produces Nirvana for us. Jimmy Miller, who cuts the Rolling Stones and works with Blackwell, produces Spooky for us. Bones Howe, who cut the Fifth Dimension, the Turtles, the Association—Bones produces Smokestack Lightnin' for us. Ed Cobb produces the Zoo. Bob Darin produces himself—we distribute his Directions Records label. We have several other heavy underground producers who are supplying us with product—we'll make the announcements soon. Bell Records' policy is to attract the best producers by the promotional effort we can give them. Whoever or whatever they want to cut is up to them. We respect them in the studio and they respect us in promotion.

**RW:** What do you think is the future of underground—where do you think it is going?

**LU:** Underground will take its place in the record business as a viable, steady form of music. I can't say—no one can say—that it's going to be as prominent a year from now as it is at this moment—it may well be—but eventually it will take its place in the industry as a part of the music business.

**RW:** Do you think it is mandatory for a label to get into the underground?

**LU:** No.

**RW:** Not from the standpoints of sales or prestige?

**LU:** No. It's not mandatory for a label that specializes in one type of music to get into another type. If you're a Rhythm and Blues label, there's no irresistible compulsion to get into the underground. If you're any kind of label specializing in any kind of music—or even if you're a label that's fairly well-rounded—there's no mandatory rule that says you have to get underground.

**RW:** So Bell Records went into underground—

**LU:** Because it's happening and our philosophy is to be in all areas of music. I like to think of Bell Records—right now and for the future—as a total record company. That's why we are in the underground.

**RW:** Thank you.

**LU:** Peace.

## Rejoicing



Dunhill Records' new act Rejoice (seated), the San Francisco singing duo Tom and Nancy Brown, are shown at the special dinner held at the Red Knight Restaurant hosted by Dunhill for the major top 40 and underground radio stations in San Francisco. Back row (left to right) includes: Barry Gross, Dunhill National Promotion Manager; Dick Starr, Program Director, radio KYA in San Francisco, and Gary Shaefer, Music Director of the station.

## Buckley In Film Debut 'Wild Orange'

Elektra recording artist and songwriter Tim Buckley turns actor in "Wild Orange," a feature film starting production in New York May 1.

Buckley, who has never acted before, will be getting 100% star billing in the role of Fender Guitar, an American Indian. Buckley is currently taking instructions in acting from his manager Herb Cohen, who was once a featured player at the old Monogram Studios.

### Also Writing Score For 'Wild Orange'

Buckley, who releases his third Elektra album this month, will also write a musical score for "Wild Orange" and will sing the title song. He also scored and wrote original material for "Changes," a feature film. In addition to four original songs, Buckley also sings songs from his first two Elektra albums in "Changes."

"Wild Orange" will be produced by Don Herbert and Iris Sawyer. Miss Sawyer served as associate producer of "The Slave," which stars Dionne Warwick. "Wild Orange" will be directed by Robert Cordier, former director of the Southern Free Theater. Buckley is currently on his third national concert tour.

## Atlantic:

# Underground Intelligentsia

In a few short years underground music has become a major factor in today's record business.

Starting as an offbeat variant of rock music in 1955, it has since become a tremendous influence in the industry. Today hundreds of FM and AM radio stations program underground music, scores of record companies in both the states and England are actively engaged in producing underground LPs, young rock groups and young rock musicians are busily trying to imitate idols Eric Clapton, Jimmy Page and Mike Bloomfield, and a whole school of rock critics—often called the "rock intelligentsia"—has grown up around this new underground music.

Underground music originally meant a form of rock music savored by a very few, music that was sharp and biting lyrically and often incorporating many four and five letter words. Few stations would play it and its appeal was limited. Today underground music usually means rock that is tremendously citing both instrumentally and vocally, in which the lyrics often deal with nitty-gritty problems ranging from the mores of today's society to politics to sex.

In reality, today's underground music is *honest music* in which what the singers and

musicians perform is an extension of themselves, not merely an entertainment. Thus, Aretha Franklin and Muddy Waters are played on underground stations, as is Ravi Shankar, as well as Cream and Buffalo Springfield.

### Now Sizeable Hits

Obviously, underground music no longer means limited sales. In fact many of the country's top-selling albums started in the underground market, and were played and exposed on underground stations long before they were ever picked up by the Top 40 radio. But the underground scene is so large today, extending from Greenwich Village to Haight-Ashbury, and throughout every college campus across the country, that a record selling to the underground audience alone is a sizeable hit.

Atlantic-Atco-Cotillion has been in the forefront of the underground movement ever since the underground scene started.

Some of the top groups that have emerged from the underground on Atlantic and Atco include Cream, Buffalo Springfield, Iron Butterfly, Vanilla Fudge, Ars Nova, and Brian Auger & the Trinity Mose Allison, Len Novy, P.F. Sloan, John Hammond, Scott Fagan and Dr. John the Night Tripper.

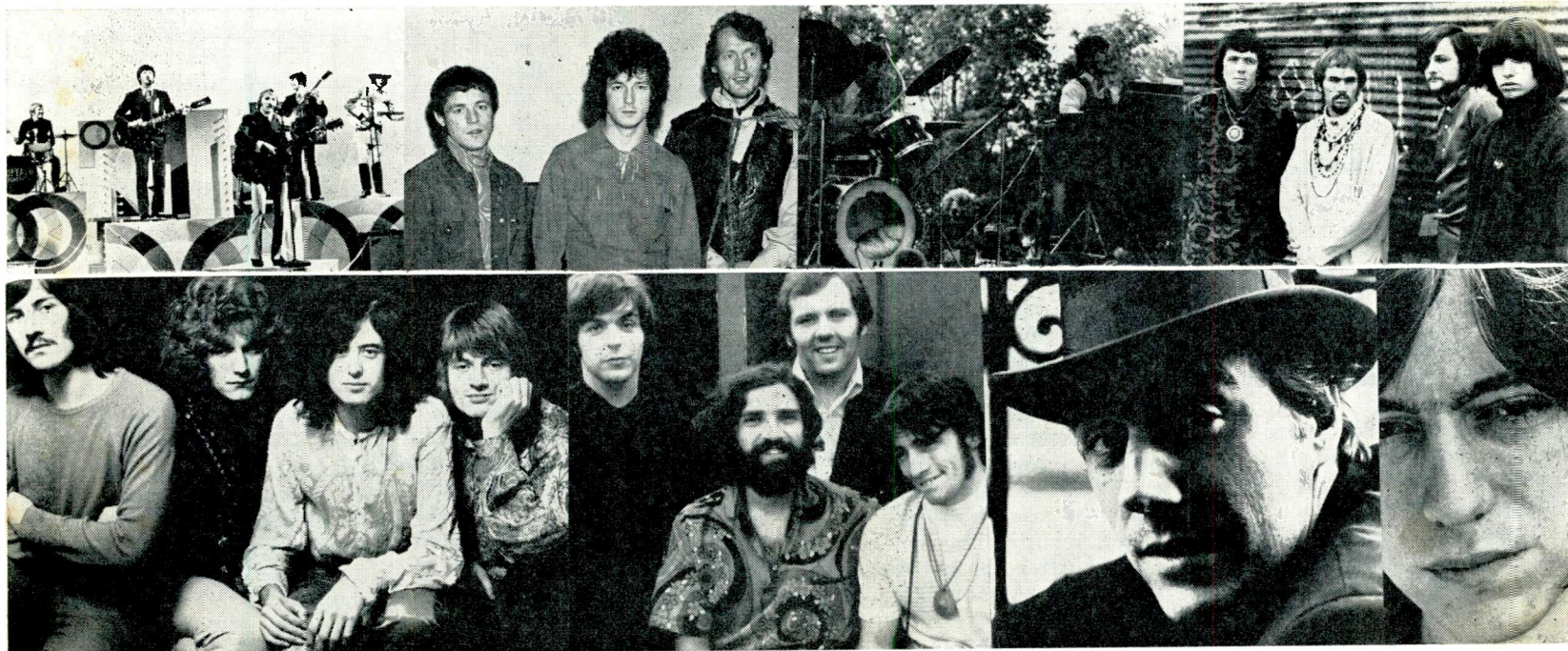
And the underground con-

stantly plays many other Atlantic-Atco artists, including Aretha Franklin, Otis Redding, The Rascals, Sam & Dave, the Bee Gees, Otis Rush, Wilson Pickett, Freddie King, Dusty Springfield, Clarence Carter, Eddie Harris, Charles Lloyd, Nazz, Julie Driscoll, the Magic Lanterns, Steve Marcus, Keith Jarrett, Jerry Jeff Walker, the New York Rock & Roll Ensemble and Tim Hardin.

### Introduced 2 New Acts

Just this past month Atlantic introduced two new acts that are finding favor in the underground: Led Zeppelin, with Jimmy Page and John Paul Jones, and Cartoone, four young lads from Scotland. And recently Atlantic signed a number of new underground acts who have already attained a measure of fame in the West Coast underground, C. K. Strong, Green and Black Pearl.

Atlantic's interest in the underground market is so intensive that the firm recently started its own underground newsletter, "Under the Logo," which is sent to underground disk jockeys and newspapers. This is only one of many ways that Atlantic-Atco-Cotillion keeps in touch with the underground market. Promotion, merchandising, advertising and publicity—plus strong LP releases—are the others.



Shown are some Atlantic underground stars: Buffalo Springfield, Cream, Garden and Van Winkle, Iron Butterfly, Led Zeppelin, Rascals, Jerry Jeff Walker, Scott Fagan. More pictures on page 49.

# How to Reach The Underground

## Say It's Only a Plastic Moon — And No Sale at Heads

NEW YORK—Nick Albarano, Sales Manager at the new Stereo Dimensions Records, has made an extensive study of the burgeoning underground music market and has come up with some in-depth observations.

As to definitions, Albarano—who did much of his homework during several recent years spent at Epic—opines: "I don't really think it can be classified in a specific area of music. I guess the basic underground sound is progressive rock, if you *have* to categorize it. But it's freer than that. You might come out with an LP that you think is progressive rock that they won't touch. I think the English groups have come a long way in this area. They've picked up the progressive rock sound and they've been very successful with it."

### Re Head Shops

Albarano went on: "What I will do when I have a piece of product for the underground is service my extensive list of underground stations and papers around the country, plus key underground accounts, or stores. The name that the underground gives these stores is head shops. They started in the Village here in New York, in the Old Town section in Chicago and on the Strip in Los Angeles and have spread to most cities in the nation where creative people congregate. They started selling beads and sandals and things like that and eventually got involved with records."

### Like the Old Days

"It's all very much like the old days of jazz and big bands, when the kids came into the shops and asked for certain artists and certain things and the dealer suggested new releases and so forth. The kids immediately want to listen, to find out who's doing the writing, who's on the date—like years back when they knew all the sidemen in the Dorsey bands. They're keenly aware."

"The underground consumer as well as the stations and papers will listen to new product and classify it as 'real' or 'plastic.' If it's plastic, it's phoney. If it's real, the shopkeepers will try and get it."



Nick Albarano

"We as manufacturers have to take a completely different approach. We have to supply the reviewers of underground papers with product as well as biographies and background material; we have to service the underground stations plus make mailings to the key stores throughout the country."

Another significant factor in the success of underground artists, as Albarano sees it, is the acceptance of artists in personal appearances. "A completely unknown performer can come into New York, and if they're a hit, there's an immediate demand for product on them. And it can be a hit overnight without any other exposure—airplay, reviews, etc."

Albarano said that the involvement of Stereo Dimension in the underground area "depends on the product available to us. We are anxious to get our hands on good product, and if we come across it in this area—or any area—we'll put it out. We're very interested in underground and do have definite plans in this direction."

Adding: "My problem is to find the right, 'real' product and disseminate the information on this product to the sources that can use it and eventually get the product into the stores that cater to the people interested in it. You can't just sell underground records in mass bulk and expect to get results. The ironic thing is that after these little stores help to make something underground a hit, then the mass merchandisers—like the rack jobbers—will pick it up."

Doug McClelland.

# Answers From The Underground

In a recent "Notes from the Underground" column by Carl LaFong, a number of questions were put to the broadcasting industry regarding underground music, and Record World has received some interesting replies.

In response to the question "How would you improve record service?", Charlie Roberts of WRLB-FM in Long Branch, N.J., wrote: "I would like to see record companies stop trying to sell their product to radio stations. After all, the buying public probably would never be made aware of records if it were not for the exposure on radio. Direct mailings of all released records to stations by both major manufacturers and all area distributors, and, of course, more personal contact by promo men would make smaller stations feel more important and it would improve play on the companies' new 'heavyweights.'"

According to Russ Bradley of KLMS in Lincoln, Neb.: "I don't think many record people are really aware of the great advertising they get from our play. They seem to be ignoring medium market stations. It wouldn't take much time and it would be well worth the attempt to categorize the music policies of all the stations in the top 200 markets. For instance, once they discover which stations will play a hard rock album they should make sure each of these stations get every release promptly. Here's another idea: I've observed a strange thing. Almost every jock gives the most air play to an album they have in their home. Fantasy Records recently sent several of our jocks personal copies of the new Creedence Clearwater Revival album and they're playing the hell out of it. It might not be a bad promotion and fairly inexpensive. Times of cuts would help, too."

### The Model Record Co.

Asked what their idea of a model record company was, Roberts reported: "Motown and Buddah. Their secret is simple but not easily attainable: well promoted dynamite stuff, with a minimal amount of junk. As a result, all of their releases are auditioned and much is selected for airplay."

While Bradley opined: "Elektra. Such great taste in everything they do. Even down to their stationary. They hardly

ever release any inferior material. Just after the underground boom you could really tell the plastic labels. A lot of junk hit the market. If more labels would be as conscious of quality and talent and less of profit it would be beautiful. A better situation for all concerned. Elektra does this and they don't lose much money."

On the subject of innovations in production of rock albums, Bradley suggested that copies of albums sent to stations "which have continuous bands or junk between cuts" be separated with a little silence. "They'll never know what a help this would be. Sometimes airplay decreases four times because of this. It might mean the difference between a good or a bad seller. Decca did this with 'The Who Sells Out' and it was wonderful."

On this matter, Roberts feels "the record companies are rapidly killing the golden goose by signing and releasing material by every long hair, ugly group that comes along . . . Also, the average record buyer is no Howard Hughes. However, the basic problem is that the really good new stuff is being lost in a sea of frankly not so thrilling material. As far as innovations go, I'd like to see the companies seek out real talent and do it right and forget about the so-so artists."

### Re Merchandising

Re merchandising rock albums, Bradley says they "should stay in the square shape. Anything else represents problems in cataloging and filing. The consumer feels the same way, I think, especially the serious record collector."

"Too many new artists' albums are released with no definite liner notes," adds Roberts, "and with so much new stuff out who, again, has time to listen and see if any of it is worthwhile. Arty covers do not inherently indicate arty music. More explanation of the new performer would also help the record buyer who is browsing at his friendly neighborhood shop. For instance, who and what are a Gandalf, a Kak, or a Listening? Because of the incredible number of hypes, programmers no longer listen to promotion, and it's hard for them to find on their own, without help, the really good material."

"Again, less quantity, more quality."



# CANNED HEAT 69

911E Sunset Blvd. Los Angeles 90069

## Stereodyne Ends Second Yr. in Biz Still Growing

Stereodyne, Inc., independent tape duplicators located in Troy, Mich., ended 1968, their second full year in business by doubling their total plant space and overall sales.

D. Richard Kraus, President, said Stereodyne's 1968 sales in the United States increased to \$3,167,144. This was up from \$1,340,919 in 1967, Kraus said.

The firm also announced completion of a new 14,000 square-foot plant adjacent to the 12,000 square-foot parent facility.

Lee Nicholson, Stereodyne Controller, said that Canadian sales during 11 months of 1968 would total more than \$1,000,000 when included and that the joint U.S.-Canadian sales would be up more than 250 percent over 1967.

Donald S. Condon, Vice President-Marketing, was particularly pleased with the Canadian effort. "Canada did more business during their first year than did the parent company in its first year," he said. "When we entered the Canadian market, many other tape duplicators were holding off. But now many have followed our lead."

Condon said the wide acceptance of the Dynapak tape cartridge prompted the building of the additional plant facility. "Our combined facilities will now enable us to produce an approximate 57,000 Dynapak cartridges per day," Condon said.

Stereodyne recently contracted to manufacture and ship 8-track cartridges for Dot Records and Stax-Volt Records. The Dot contract includes pro-

duction of 8-track cartridges for the labels Paramount and Steed. "We'll be hitting the market place with their product around March 15," advised Condon.

### Stereodyne Exec:

## Automation to Bring Tape Business to All-Time Peak

NEW YORK—Donald S. Condon, VP-Marketing of Stereodyne, Inc., based in Troy, Mich., was in last week and reported that automation in the tape manufacturing process during coming months would provide a boom for the business.

The "tremendous" business surge in '68 indicated the feasibility of the new system, he continued.

"One thing people complained of was the price," he told *Record World*. "The only

### Burt Mahler

## Tape-Tronics Expansion Planned

NEW YORK—Burt Mahler of Tape-Tronics in Detroit stopped in to *Record World* at the end of his most recent three-week tour to report that he is looking for expanded fac-

ilities and new salesmen to augment his burgeoning duplicating business.

Mahler, who is duplicating only 8-track and cassettes, said that right now he is capable of turning out 100,000 units weekly and hopes to up the figures shortly.

### Prompt Deliverer

Mahler, in business a year and a half, said that he has made a reputation as a prompt deliverer of product. "If we promise something to someone in two weeks, they get it in two weeks or less. If we say one week, they get it in one week. I'm a firm believer in taking on only as much work as you can handle and then giving good quality product."

An ex-truck driver, ex-dude ranch owner, ex-salesman in small and large corporations, Mahler said, "I'm in this business because it's just about the most fantastic industry as far as growth in the last five years."

way the cost can come down is through automation. We're coming on with a new automation process within 90 days, and this will bring a savings right along the line."

### Period of Transition

Condon sees the tape business in a period of transition. "It went from reel-to-reel to the plastic case in the car and now it's going back to the home. We expect our tape business to triple in 1969."

## GRT Releases Cream Songbook

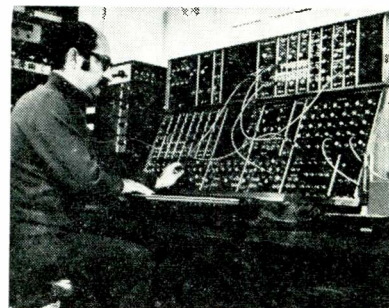
LOS ANGELES — GRT Records just celebrated its birthday: they're one week old. One week ago the first recorded product bearing the GRT record logo was released.

The album which initiated their entry is "Cream Songbook" by the Rubber Band. It contains instrumental versions of music that was written and made popular by Cream.

## Mort Garson, 'Wozard' Arranger

LOS ANGELES — Emerald City, more commonly known as Laurel Canyon, is the locale of wizard arranger Mort Garson who uses the miracle apparatus called a Moog Synthesizer to create innovations in music. His latest effort is the successful A & M underground LP, "The Wozard of Iz."

The "Iz" LP is electronic music utilizing narration and voices and his -9,000 Moog was



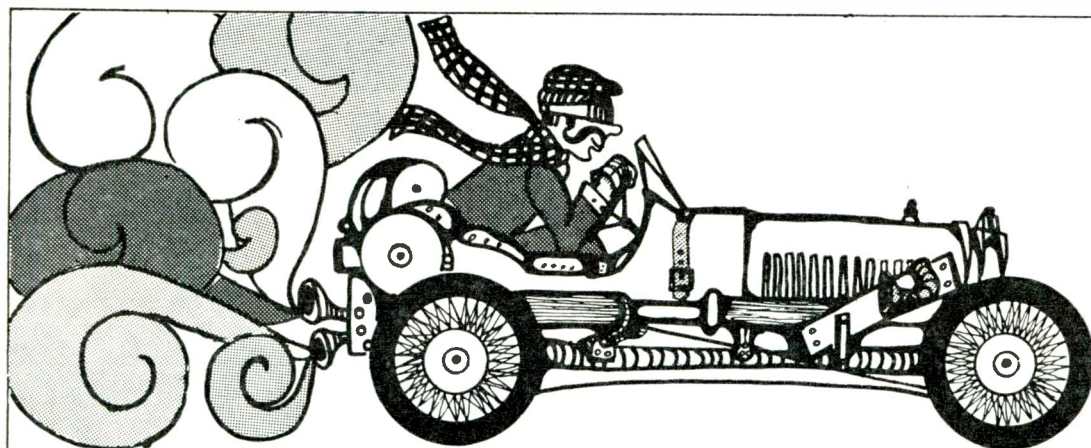
Mort Garson

the main source for the composition. Being an electronic arranger is a switch for the man who penned "Our Day Will Come," though he has not totally divorced the conventional but just wanted to explore the possibilities of underground's electronomusic.

Garson believes motion picture soundtracks are heading in the direction of underground scoring and that this progression is long overdue since visual concepts have been far keener than the audio portions in films. Garson feels electronomusic can bring added realism to films.

Metromedia Producers Corporation contracted Garson to score their children's TV series "Untamed World" using electronomusic. Garson maintains

(Continued on page 32)



### Run . . . While the Track is Hot!

Don't lose sales because of slow duplicating delivery. Our high speed equipment will reproduce your master with brilliant fidelity. Greater tape sales are as close as your phone

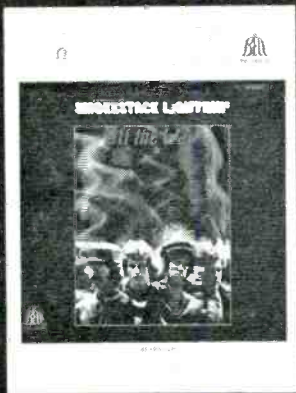


# UP From the Front Under Ground

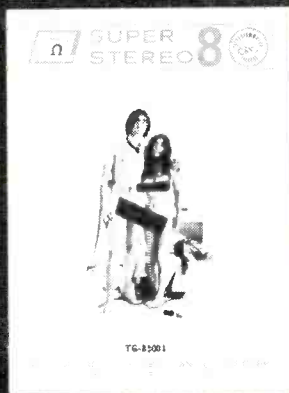
Instant Sales From



**Tommy James & The Shondells  
CRIMSON & CLOVER**



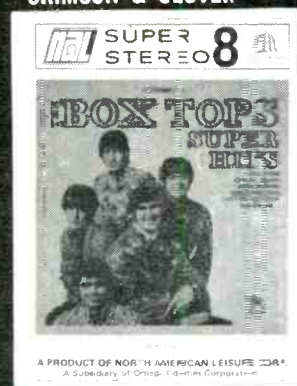
**Smokestack Lightnin'  
OFF THE WALL**



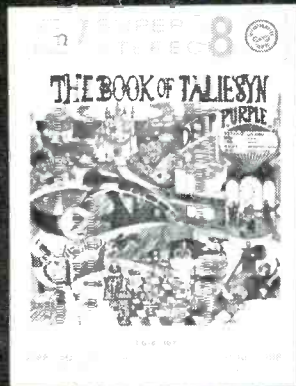
**John Lennon/Yoko Ono  
TWO VIRGINS**



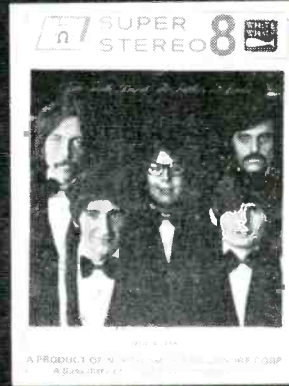
**Silver Apples  
CONTACT**



**The Box Tops  
SUPER HITS**

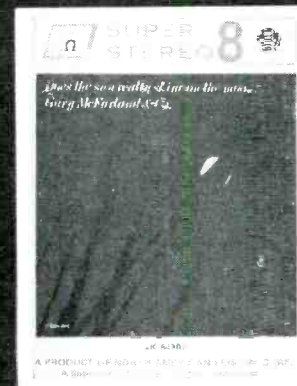


**Deep Purple  
THE BOOK OF TALIESYN**

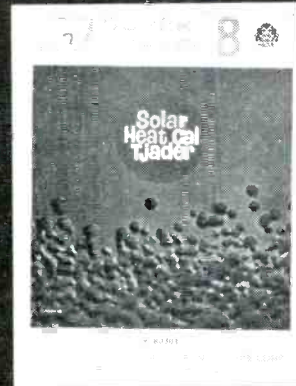


**The Turtles Present  
THE BATTLE OF  
THE BANDS**

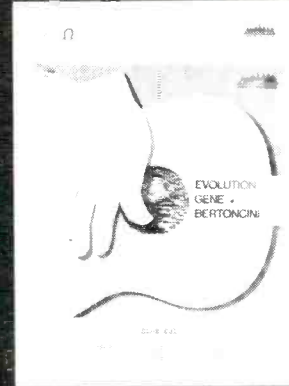
**If you want to know what's really underground in tape and on top in sales, fill in coupon below . . . and we'll fill you in.**



**Gary McFarland  
DOES THE SUN REALLY  
SHINE ON THE MOON?**



**Cal Tjader  
SOLAR HEAT**



**Gene Bertoncini  
EVOLUTION!**

NAL, 1776 Bdw., N.Y., N.Y. 10019  
Dept. U

Yes, I want to join the new profit market in underground. Please send me your complete listing of NAL tape availabilities . . . and fill me in!

NAME \_\_\_\_\_

DISTR.  \_\_\_\_\_

DEALER  \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

Come on. Let's face the music together.

# Stereodyne

TROY, MICHIGAN  
TORONTO, ONTARIO  
LOS ANGELES, CALIFORNIA



**After 2 years in the tape duplicating business, Stereodyne has come up with the following modest conclusion: If you don't duplicate your tape cartridges our way, you're turning a deaf ear to two things. Quality and money.**

## An Executive View Of the Underground

By MARSHALL CHESS  
*Chess Records*

Initially, I have to disagree with the term underground and psychedelic. I feel that a lot of people don't understand what the words mean. It is the next general market music of the next generation. Its mass appeal is becoming more evident every day.

As a creator and an executive, I feel that rock music has opened many doors to the producer. They include new inroads in product acceptance for air play, freedom of ideas, length of composition and an aid in closing the generation gap. In the case of Chess Producing Corp., Cadet/Concept was created to enter the new market place and as an experimental test bed for other labels—namely Chess, Checker and Cadet. This is evidenced by Cadet's next Ramsey Lewis album, "Mother Nature's Son," which features a Moog Synthesizer, currently a hot piece of equipment in rock music production. I think that every record company who tends to have a large stake in the record business should be entering into the rock music market. Especially so if they wish to compete in the future of Rhythm & Blues and pop music. To stay the same is like signing your own death warrant. The record company's mind must grow with the minds of the people who buy the product.

### More Important Factor

Simultaneously, the nation is rapidly growing in the number of underground stations and this is becoming a more important factor to record companies every day. What I like best about underground stations is they only play good music. This includes not only many forms of rock but straight blues, jazz and classical as well.

I like to listen to underground stations as much as I can. I consider it to be a qualified feeler of what is being produced. It is impossible to listen to all of the records that are available today, and the stations sift out the bad. The FM underground station offers music insight into the new sounds making headway with the buyer and the listener. It is the radio of the future.

After analyzing the recent sense of radio listeners by age,

one can readily see that the 18-30-year-old listener has very few choices of music preference as far as radio is concerned. The over prevalent top 40 stations appeal to the sub-teen and teen market whereas the over 18 group has long since passed the type of music directed to this market. Therefore, it is only natural to be attracted to underground stations. As rapidly as the teen market grows, so does the 18-30-year-old market grow.

### 'Results Will Be Phenomenal'

I can't wait till the day comes that a top AM station begins to program full-time rock music directed to the teen and 18-30-year-old listener. I think the results will be phenomenal. When this happens I'll be confident that what we've learned in packaging, promotion and recording will have gained for us, through our Cadet Concept label, the ability to satisfy the demands of this ever-growing market. It is a shame to see that so many record companies are putting out products that are not up to par and labeling it underground or psychedelic without taking the time to analyze and produce quality products that will satisfy the desires of the consumers.

I'm sure that there will be another form of underground music in the future; for what is called underground today will be called something else tomorrow.

## Single From Hunger

Public Records has just released a single by a group called Hunger. Single features two upbeat vocals with heavy emphasis on instrumentation, titled "Colors b/w "Mind Machine."

### Group's First Release

This is Hunger's first national release, and follows closely their acquisition by Joe Koistra and Jim Pettinotti, who signed the group immediately upon purchasing Public Records from well known public relations man Stan Zipperman.

Hunger pens all of their own material and have already completed an album for release in February. The album will be titled "Strictly from Hunger."

## La Palm-Chess How-To

CHICAGO — Chess/Checker's Dick LaPalm, who copes with the merchandising at the waxery, told *Record World* last week that "Our mailing list of radio stations that program underground music and stores that feature it is second to none and we plan to keep it that way.

"If a new underground station opens, or a store, we know about it in two or three days. We have people out there getting the information. I call the station or the store immediately and ask if there's anything I can do for them. We send stores point-of-sales material. I buy a schedule of ads on stations. And people are listening to those stations whether they're reported or not. For instance, Tom Rambler of WOWH-FM in Omaha called me shortly after our 'Electric Mud' album by Muddy Waters was released. I took 20 spots over a four day period. Three dates later we received an order for 1500 albums."

### 55 Seconds Long

"For our radio spots we purposely make them 55 seconds long so that distributors can make a co-op deal with stores for the last five seconds or the deejay can use that time to make his own comment about the album."

LaPalm also noted that "one thing that pleases us is that a lot of these stations are also playing jazz. To some of these 18-19 year-olds jazz is a new sound."

## Mort Garson

(Continued from page 30)

that this kind of picture scoring will have to grow due to the contemporary revolution in the arts.

Mort is one of the Father Arrangers of Electromusic, first experimenting with it on Elektra Records. The A & M "Iz" LP is spurring offers to be filmed as a feature similar to "Yellow Submarine."

At the rate Garson is going, he may end up convincing his ventriloquist brother Eddie Garson to give up the dummy for a computer.



## JUST HOW FAR UNDERGROUND

was it that you wanted to go? Because we're ready for you, whichever way you want to move.

We've been dealing in cartridges by The Fugs, The Holy Modal Rounders, The Jim Kweskin Jug Band, Junior Wells, and The Stone Poneys for a long time . . . and not just sitting and waiting, but getting out and doing a little insidious word-spreading.

We're willing to go all the way Under, with acts that still show no signs of breaking the surface (stubbornly, we like John Fahey, Eric Andersen, Bobby Doyle, Jeremy and the Satyrs, Archie Shepp, Mother Earth, David Peel, David Ackles, Sleepy John Estes, Letta Mbulu, and lots of other people you're just not buying in quantity).

That's because The Underground has treated us so well so far—after all, Underground is what they were talking about when we got started with Jimi Hendrix, The Doors, Country Joe and The Fish, The Grateful Dead, Mason Williams, Judy Collins, The Steve Miller Band, The Chambers Brothers, The Band, and Quicksilver Messenger Service. And we're certainly not sorry to be handling their cartridges.

We'll play with all kinds of Underground. The Blues and Jazz kind, with Mance Lipscomb, Fred McDowell, Bill Broonzy, Otis Spann, Junior Parker, Roscoe Mitchell, Yusef Lateef, Ornette Coleman, and Thelonious Monk (after all those years he's *still* in the Underground?). Or the Serious Music kind—try stretching your head with some Charles Ives, Morton Sobotnik's electronic synthesizations, or some Indian music, from Ravi Shankar to Ali Akbar Khan. Or the distinctly Non-Serious stuff—Lenny Bruce, Richard Pryor, or Redd Foxx.

Or, better still, the Underground we think is due for the next big breakthroughs—Smokestack Lightnin', The MC5, Biff Rose, The Pentangle, Rhinoceros, Lindy Michaels, Randy Newman, Manfredo Fest, or Graham Bond.

But shucks, we'll even sell you Un-Underground. How about Guy Lombardo, Paul Mauriat, Dean Martin, Jackie Gleason, Nancy Wilson, Billy Vaughn, or Frank Sinatra? When you push it all the way, who else can sell you the top five albums in the country—The Supremes (with and without The Temptations), The Beatles, Glen Campbell, and The Association; and go on from there right through the charts?

They're all on Muntz Cartridges.

Your friendly neighborhood Undergruond.



# Underground Radio Stations

(Format stations listed provide specific time for underground programming.)

## ALABAMA

**WABB**  
962 Government  
Box 2148  
Mobile, Alabama 36601

## ARIZONA

**KNIX-FM**  
4750 N. Central Ave.  
Phoenix, Arizona 85011

## CALIFORNIA

**KCBQ-FM**  
7th Ave. at Ash  
San Diego, Calif. 92101

**KGO**  
277 Golden Gate Ave.  
San Francisco, Calif.

**KHJ**  
5515 Melrose Street  
Los Angeles, Calif.

**KMAX-FM**  
501 Green Street  
San Francisco, Calif. 94133

**KMBY**  
651 Cannery Row  
Monterey, Calif. 93940

**KMET-FM**  
5828 Wilshire Blvd.  
Los Angeles, Calif. 90036

**KMPC-FM**  
5858 Sunset Blvd.  
Los Angeles, Calif.

**KMPX-FM**  
50 Green Street  
San Francisco, Calif. 94111

**KNEW**  
Oakland, Calif.

**KNX-FM**  
6121 Sunset Blvd.  
Los Angeles, Calif. 90028

**KOIT-FM**  
c/o KYA RADIO  
1 Nob Hill Circle  
San Francisco, Calif. 94108

**KPFA**  
2207 Shattuck Ave.  
Berkeley, Calif.

**KPFK-FM**  
Los Angeles, Calif.

**KPFR-FM**  
Pacifica Foundation  
Los Angeles, Calif. 90038

**KPPC-FM**  
585 East Colorado Blvd.  
Pasadena, Calif. 91101

**KPRI-FM**  
645 Ash Street  
San Diego, Calif. 92101

**KRHM-FM**  
301 South Kingsley Drive  
San Diego, Calif. 90005

**KRLA**  
1401 South Oak Knoll  
Pasadena, Calif. 91109

**KSAN-FM**  
211 Sutter Street  
San Francisco, Calif. 94108

**KSFR-FM**  
211 Sutter Street  
San Francisco, Calif. 94108

**KUZZ**  
333 Union Ave.  
Bakersfield, Calif. 93307

**KXOA**  
Box 15184  
1470 Leisure Lane  
Sacramento, Calif. 95815

**XERB RADIO**  
8228 West Sunset Blvd.  
Los Angeles, Calif. 90046

## COLORADO

**KDEN RADIO**  
1601 West Jewel  
Denver, Colorado 80223

**KFML RADIO**  
290 Fillmore Street  
Denver, Colorado 80206

**KIMN RADIO**  
5450 West 20th Avenue  
Denver, Colorado 80214

**KLZ-FM RADIO**  
131 Speer Blvd.  
Denver, Colorado 80204

**KZIX RADIO**  
P.O. Box 1636  
Ft. Collins, Colorado 80521

## CONNECTICUT

**WHUS RADIO**  
University of Connecticut  
Storrs, Conn. 06268

**WPKN RADIO**  
200 University Avenue  
Bridgeport, Conn. 06604

**WUHR RADIO**  
200 Bloomfield Avenue  
West Hartford, Conn. 06117

**WYBC RADIO**  
Yale University  
New Haven, Conn. 06520

## D.C.

**WASH-FM**  
1334 G Street N.W.  
Prudential Bldg., Suite 500  
Washington, D.C. 20005

**WAVA-FM**  
Washington, D.C.

**WOL-FM**  
2000 P Street N.W.  
Washington, D.C. 20036

## FLORIDA

**WFUN RADIO**  
6101 Sunset Drive  
Miami, Florida 33143

**WHEW**  
45th & Military Trail  
West Palm Beach, Florida 33407

**WLBW-TV**  
3900 Biscayne Blvd.  
Miami, Florida 33137

**WMBM RADIO**  
Box 1740, 814 First Street  
Miami Beach, Florida 33139

**WTAI**  
Box 1560  
Eau Gallie, Florida 32935

**WOAM RADIO**  
767 41st Street  
Miami Beach, Florida 33140

## GEORGIA

**WPLO**  
805 Peachtree Street N.E.  
Atlanta, Georgia 30308

## HAWAII

**KKUA RADIO**  
830 Ala Moana Blvd.  
Honolulu, Hawaii 96813

**KPOI-FM STEREO**  
1701 Ala Wai Blvd.  
Honolulu, Hawaii 96815

## ILLINOIS

**WCFL**  
300 North State Street  
Chicago, Illinois 60610

**WEEF RADIO**  
Chicago, Ill.

**WEXI-FM**  
120 West University Dr.  
Arlington Heights, Illinois 60004

**WFMT-FM**  
221 North La Salle Street  
Chicago, Illinois 60601

**WLS-FM**  
360 North Michigan Avenue  
Chicago, Illinois 60601

**WOPA-FM**  
408 South Oak Park Avenue  
Oak Park, Illinois 60302

**WSDM-FM**  
3350 South Kedzie Avenue  
Chicago, Illinois 60623

## KANSAS

**KFH-FM**  
Wichita Plaza Bldg.  
119-43 N. Market  
Wichita, Kansas 67202

## KENTUCKY

**WKLO RADIO**  
307 West Walnut  
Louisville, Kentucky 90202

## LOUISIANA

**WTUL**  
6823 Saint Charles Ave.  
New Orleans, Louisiana

**WWOM-FM**  
344 Camp Street  
New Orleans, Louisiana 70112

## MARYLAND

**WCAO RADIO**  
40 West Chase Street  
Baltimore, Maryland 21201

**WHMC**  
Watkins Mill Road  
Gaithersburg, Md. 20760

**WPGC RADIO**  
5801 Annapolis Rd.  
Bladensburg, Maryland 20795

**WSER RADIO**  
P.O. Box 38  
Elkton, Maryland 21921

## MASSACHUSETTS

**WAMF RADIO**  
Pratt Hall, Amherst College  
Amherst, Mass. 01002

**WBCN-FM**  
171 Newbury Street  
Boston, Mass. 02116

**WBRS-FM**  
Brandeis University  
Waltham, Mass. 02154

**WBUR-FM**  
Boston University  
630 Commonwealth Ave.  
Boston, Mass. 02215

**WHDH-FM**  
50 Morrissey Blvd.  
Boston, Mass. 02125

**WHRB-FM**  
Harvard University  
45 Quincy Street  
Cambridge, Mass. 02138

**WMEX RADIO**  
111 Broadway  
Boston, Mass. 02215

**WMUA RADIO**  
University of Massachusetts  
Amherst, Mass. 01002

**WSCB RADIO**  
Springfield College  
Springfield, Mass. 01109

**WTBS-FM**  
M.I.T.  
3 Ames Street  
Cambridge, Mass. 02142

**WTBU-FM**  
Boston University  
775 Commonwealth Ave.  
Boston, Mass. 02215

**WTUR-FM**  
Tufts University  
Medford, Mass. 02155

## MICHIGAN

**CKLW-FM RADIO**  
1450 Guardian Bldg.  
Detroit, Mich. 48226

**WAAM RADIO**  
4230 Packard Blvd.  
Box 608  
Ann Arbor, Mich. 48107

**WABX-FM**  
David Stott Tower  
Detroit, Mich. 48126

**WCMU**  
Central Michigan Univ.  
Mt. Pleasant, Mich. 48858

**WKFR RADIO**  
710 Michigan Nat'l Bank Bldg.  
Battle Creek, Mich. 49015

**WKNR-FM**  
15001 Michigan Avenue  
Dearborn, Mich. 48126

**WTRX RADIO**  
G-3076 East Bristol Rd.  
Flint, Mich. 48501

**WXYZ-FM**  
20777 West Ten Mile Rd.  
Detroit, Mich. 48075

## MINNESOTA

**KDWB RADIO**  
Highway 12 & Radio Drive  
St. Paul, Minn. 55402

**WEEC RADIO**  
1001 East 9th Street  
Duluth, Minn. 55805

## MISSOURI

**KSHE-FM**  
9434 Watson Road  
St. Louis, Mo. 63126

## NEW JERSEY

**WFMU**  
345 Prospect Street  
East Orange, New Jersey

**WRLB-FM**  
Long Branch, N.J.

## NEW MEXICO

**KGRT**  
Box 968  
Las Cruces, New Mexico

## NEW YORK

**WABC-FM**  
1330 Avenue of the Americas  
New York, New York 10019

**WBAL-FM**  
30 East 39th Street  
New York, New York 10016

**WNEW-FM**  
565 Fifth Avenue  
New York, New York 10017

**WRVR-FM**  
490 Riverside Drive  
New York, New York 10027

**WSUA RADIO**  
750 State Street  
Albany, New York 12203

**WVBR-FM**  
Willard Straight Hall  
Ithaca, New York 14850

## NORTH CAROLINA

**WAYS**  
400 Radio Road  
Charlotte, North Carolina 28214

**WYFM**  
Box 20491 121 West 7th Street  
Charlotte, North Carolina 28202

## NORTH DAKOTA

**KOWB RADIO**  
P.O. Box 2122  
Fargo, N.D. 58102

(Continued on page 40)

## Muntz in Push On Underground Product

VAN NUYS, CALIF.—Muntz Stereo-Pak is making heavy bid for underground music market by stepping-up exposure via underground-oriented radio outlets and news publications.

Company has charged the advertising department to reinforce Muntz' underground image to the general public. Muntz sales promotion crews are handling the point-of-purchase merchandising program.

Biggest push, according to Music Director Ed Michel, is coming from company's own underground magazine called Cart-Rage. Periodical is currently in fourth month and is edited by 22-year-old L.A. Valley College journalism major Michael Adler. Monthly is distributed to consumers via all of 1,000 Muntz Cartridge City stores across U.S.

Michel cites Muntz underground cartridge inventory as "heavy." Included are the Fugs, the Holy Modal Rounders, Van Dyke Parks, Randy Newman, the Cleanliness & Godliness Skiffle Band, Ornette Coleman, Archie Shepp, Ford Theater, the Family of Man, Mance Lipscomb, "Cleanhead" Vinson, Mad River, Quicksilver Messenger Service, Ravi Shankar, Magic Sam, Billy Vaughn, the Incredible String Band, Roscoe Off-Ramp and the Chambers Brothers.

Established underground acts appearing on Muntz cartridges include Spanky and Our Gang, the Doors, the Beatles, Jimi Hendrix, Judy Collins and Chico Buarque DeHallanda.

## Frost to Vanguard



Frost, a new rock group from Detroit, was recently pacted to Vanguard. Recording sessions for a first single and album have just been completed. Shown from left to right: standing, Frost manager Bob Hankins, members Dick Wagner, Bob Rigg and Don Hartman; seated, Vanguard's Herb Corsack and A&R producer Sam Charters.

# Giant Strides Underground

By B. MITCHEL REED

Operations Manager

KMET-FM, Los Angeles

'68, as seen in retrospect, consists for the most part of what the industry released (what it didn't release is just as interesting) and what finally made it onto the air on such stations as KMET.

Free form radio took giant strides last year, from its first crawling days as "underground" in the waning months of '67. Its instantaneous success as a vehicle for exploring new and unusual sounds made it a natural.

1968 saw a veritable explosion of blues groups or the sound of "group blues." A listing of those that were good would take a while. The most knocked-out win-in-a-walk LP has got to be "Music from Big Pink," by the Band, which brings me to the comment that country music gained acceptance in a sophisticated way.

### Opened With Dylan

The year opened with the release of Dylan's "John Wesley Harding," and every month thereafter saw the issuance of a number of albums reflecting Dylan's influence in the Country and Western vein, culminating in a Judy Collins "Goin' Down to Nashville" LP (a great one!) and a Joan Baez all-Dylan double LP ("Tears of Rage" is so pretty).

In line with my remarks Re the blues should come appreciative words on the emergence of the "root" people into their own at last. Listeners, record buyers, who just a few years before had had difficulty pronouncing the word Beatles, let alone spelling it, were tripping all over themselves to acquire, or rap to their friends about, the latest Albert King, B. B. King, Muddy Waters, Howlin Wolf, etc., etc. Where had these cats been all this time? Right here. Here? That's right. Well, how come I never heard of 'em before? 'Cause the Top 40 mills wouldn't touch 'em and the FM Free Form stations would and did, that's how come! A perfect example of great product and proper dissemination!

### '68 Year of Jams

1968 was the year of jams and super-crossing over the label hurdle by musicians who want to create ("cross-pollenizing," David Crosby, ex of the Byrds, called it). The biggest super-session was that of Hendrix, Winwood, Cassidy, Mitchell and others for Jimi Hendrix's "Electric Ladyland" LP. The most talked about, ergo,

most successful, was "Super Session (1 and 2)" featuring Bloomfield, Kooper, Stills and others. Graham Nash, formerly of the Hollies, joined up with Steve Stills (formerly of the Buffalo Springfield) and Dave Crosby in an as-yet-to-be-named group, which would allow them growing room and individuality. As Nash put it: "After six years of 'on the road,' hell, you begin to smother and hate each other." Crosby said: "To create, you must seek out new influences and influencers, and never become static."

The old Buffalo is down to one (Dewey Martin), the Byrds are down to one (Roger McGuinn). Former Springfields have formed a new and exciting group called Pogo, just as former Byrds have gotten together an equally exciting sound, the Flying Burrito Brothers.

The last year saw the "sleep-er" group of '67, Cream, take off to become the biggest box-office draw of recent times, only to announce their own split-up at year's end, Eric Clapton of Cream joining forces with Steve Winwood (formerly of Traffic).

### Award to Clearwater

Overnight acclamation award of the year belongs to Creedence Clearwater Revival, proving San Francisco was still in there spawning generations 4, 5, and ad infinitum.

The Beatles came bounding back with a winner double LP, which will be a high water mark of creativity for them, particularly the writings of George Harrison. '68 was also the year of the phenomenal rebirth of the Rolling Stones, with the "Beggars Banquet" LP. Boogie music saw a resurgence due to the efforts of Canned Heat.

A further plus from 1968: "Meth" or "Speed" music came and went almost before it began. What was the name of that soap?

1969 finds the average listener more sophisticated in taste than a year ago.

True sounds deserve good ears.

Amen!

Oh yeah, one more thing. 1968 was the year the Maharshi got out of show biz!

## But What Is Nude Music?

By TOM EVERETT

Of The Children of God

What is underground music?

To begin with, the term "underground" has only recently been exhumed by the surface dweller. In contemporary plays and films it usually means nudity . . . but what the hell is nude music?

The pop/rock hucksters have used the term to mean something original or even radical. But in this Twilight Zone of instant hit (add brass and stir) what was radical yesterday is today's cliché. In practice an underground group is one that writes all their own material, and because of that is out of work until someone is kind enough to exploit them. And this means a record, and that means you're not really underground anymore . . . nifty.

A group like the Fugs hustles forbidden fruit like a push-cart peddler of the old the-louder-you-yell-'em - the - faster - you-sell-'em school. It's fun, and I dig it but it ain't hardly underground.

Now take my group (please), the Children of God. We're about as underground as you can get and not be in China. To us daylight is some kind of myth maintained by A & M Records, who insist that they are releasing our first single sometime in February. If I knew which side it was going to be I'd plug it.

### Too Few Places

There are a few places that tolerate original material and a

(Continued on page 50)

"Indie" Distributing  
Distribution and promotion of  
Blues, Folk, Jazz and Progressive Rock Recordings  
740 Sherman #6  
Denver, Colorado 80203  
Brad Miller, Mgr.  
Phone (303) 244-7714

# James & Shondells Are Alive, Well & Living Underground

(Editor's Note: The long-running, successful bubble gum group Tommy James & the Shondells, with 12 consecutive chart records to their credit, suddenly plunged underground with the James-produced-written-arranged "Crimson and Clover" and surfaced with a million-seller. How and why it happened is told in this exclusive **Record World** feature penned by James himself.)

\* \* \*

It wasn't dramatic or anything. I mean, when somebody makes a radical move they usually say, "Aw, I was just an average Joe until the girl I loved died in my arms" or something like that. But it wasn't anything dramatic that made me and the Shondells go underground. I'll tell you what it was.

It was Iowa.

We were on a Midwestern tour and after the show there wasn't much to do except look at the white line in the middle of the highway, so we wrote. We wrote nearly everything that's on the "Crimson and Clover" album and had half of the arrangements in our head by the time we got back to New York to record.

It was Iowa, and it was our reputation that made us go underground. Now "reputation" means two things in the music business. One, you sell a lot of records. Two, you sell a lot of records but nobody thinks you're really musicians.

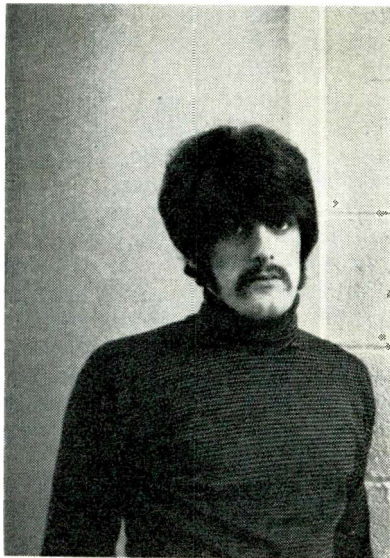
## Very Underrated Musicians

I thought the Shondells were very underrated as musicians, and I wanted to wipe out the impression some people had of us that we were kept in a warm box and let out once a month for recording sessions. We'd been listening as much as anyone to the sounds around us and we'd been professional musicians for nearly three years. We'd played big cities and backwater towns, we had feelings, we all had intellects and we all had eyes. We read newspapers and heard the radio and went to avant-garde movies—we were *alive*.

We saw everything that went on around us as musicians, as citizens, as part of the planet's population, as individuals. And the time came when we translated it into music—our personal music.

What you hear in "Crimson and Clover" or "Gingerbread

By TOMMY JAMES



Tommy James

Man" or "I Am A Tangerine" (hello, banana) had been brewing for months. Brewing together. Tommy James & the Shondells have always been Tommy James & the Shondells—a real group—not Tommy James & A, B, C, D. Ronnie Rosman, Peter Lucia, Mike Vale and Eddie Gray are all excellent musicians and very together people.

People said we were "bubble gum" and, up to a point, I agree. Up until "Mony Mony" and "Do Something to Me," which I think are a lot bluesier than they are bubble-gum. "Do Something to Me" was the first single I produced, although I'd produced three tracks in the "Mony Mony" album. I put in my apprenticeship on those tracks, and by the time I got to "Crimson and Clover" I knew enough not to spill coffee on the control

board.

## Logical Place to Go

We chose to go "underground" because it's the logical place for musicians to go when they want to personally express themselves in music. We also knew that the people who buy our records are growing up a lot faster than we did or the generation before us did. They want to be entertained in music but they want music to get to their heads, too.

I consider pop music a mental movie, and I think a "concept" album is like a film. It has heroes, it has villains, it has a beginning and a middle and an end. You listen to a concept album and the film starts rolling in your head.

Now, when I say "hero" that means the performer, but "hero" is just a handy word. Per-

formers, like anyone else, examine themselves. They find things about themselves that they like and that they don't like—but most often they find that they're unsure about a lot of things. even if you believe in love and peace and flowers, how do you get them? How do you keep them? What do you do about what the rest of the world wants to do to your love and peace and flowers?

"Crystal Blue Persuasion" talks about the kind of world the Shondells and I would like to see. "I'm Alive" talks about knowing who you are, "I Am a Tangerine" talks about confusion and being lost. There aren't any answers to these songs (wait awhile)—they are musical statements of opinion. "Underground" allows you to express your opinions.

POP STAR DICKIE DIMPLE GROWS UP/FANS FLOORED/MAGS SCREAM/ARMY SALIVATES/BIG RUN ON BLACK-MARKET BABY CURLS.

Well, it happens to all of us. You don't have to be old to grow up, you just have to be alive. I can look out my window in the morning and see bulgy guys in new suits, carrying their black attache cases, running like hell to catch the train. Are they grown up?

The great thing about finding out who you are is finding out that you don't really know yet—but you keep looking—and the more you look the more exciting it gets. you become your own adventure. For a musician and a producer who can write his diary in music, it's even more exciting. The Shondells and I have become our own adventure.

## Promo Stops Out on Street

NEW YORK — All promotional stops have been pulled out for the Verve/Forecast group called Street.

Having just completed a successful appearance at the Rush-Up in Chicago, the group and their album were plugged on the nationally syndicated show "Up Beat," Feb. 8. On the same day they were featured on the CBS-TV show "Call Back."

On Feb. 22 the group will be one of the featured attractions at the "Wonderful World of New York," being sponsored by Gimbel's Department Store. (Continued on page 39)

## New Joplin Band In N. Y. Debut

Columbia Records' blues-rock artist Janis Joplin will make her New York debut with her new band on Tuesday, Feb. 11, at Manhattan's Fillmore East (shows at 8 and 11:30 p.m.). The performances will be repeated on Wednesday, Feb. 12. All four shows are sellouts.

Miss Joplin's New York engagement was preceded by a concert appearance in Boston at the Music Hall Theatre on Sunday, Feb. 9. After the concerts this Tuesday and Wednesday, Miss Joplin and her band will start on a nationwide concert tour, beginning on Feb. 14

with an appearance at the State University of New York at Albany.

## Achieved Gold Record For 'Cheap Thrills' LP

Miss Joplin, formerly the lead singer with Big Brother and the Holding Company, who achieved a gold record for their million-dollar-seller Columbia LP "Cheap Thrills," exploded on the national scene at the Monterey Pop Festival in the summer of 1967. In February of 1968, she hit New York for the first time, and from being a leading San Francisco rock artist, she went to the top.

# UNDERGROUND

# EXPLOSION

Spencer Davis  
Wynder K. Frog  
Jay & The Americans  
Gordon Lightfoot  
The New Mix  
New York Rock Exchange  
Traffic  
Eddie Gale  
The Unspoken Word

Jimmie & Vella  
Kim Fowley  
Houston Fearless  
The Moon  
Johnny Rivers  
Wichita Fall  
Canned Heat  
The Hour Glass  
Idle Race

T.I.M.E.  
The Ventures  
Lord Buckley  
Buddy Rich  
Ravi Shankar  
Bonzo Dog Doo Dah Band  
Hapshash & The Coloured Coat  
James Hendricks

**LIBERTY/UA, INC.**

# Epic & 'Lee Marvin Music'

## 'We Are Youth-Directed Culture': Dave Kapralik

The question is whether a movement as widely watched, discussed and exploited as "underground" is, in the end, underground or just an overground non sequitur.

More accurately, perhaps, what is being identified as underground music is youth-oriented product, wearing a hipper dress than bubblegum wrappers.

"What is labeled underground," says David Kapralik, Epic Records' Vice President of Artists and Repertoire, "addresses itself to the youth of today. As everyone knows, we are a youth-directed culture. Youth are the tastemakers, and this is a completely new social phenomena. What youth has to say is reflected in their music, and presages social change at such a rapid and accelerated pace that there are deepening social lags between the norms and philosophies of past generations and today."

Accordingly, these young people are in the anomalous position of being both the creators of and market for the underground. The Gun, a shaggy and independent young British group, is recorded for Epic Records and given standard promotion and publicity for their first single, "Race with the Devil." The Gun is not the shot heard around the world, but the record does trigger a rumble through the underground. The single record buyers, turning on to the group and its sound, contact magazines and newspapers and disk jockeys about the record who, in turn, contact the record company; as the information requested is channeled back to the consumer, the interest on all levels is multiplied and an excitement spreads.

Again, the single record buyer communicates with promoters. They get in touch with Epic with inquiries about bookings. Dates are set up. The group reaches ever-widening audiences. The dropped stones make ripples that make waves that wash overground. And the record sells.

### Valente in High Esteem

For years, Dino Valente was bobbing up from the West Coast underground, where he was held in high esteem, particularly by musicians. He had, wrote San Francisco music columnist Ralph Gleason, the kind of underground reputation "certain jazz musicians used to have when people would talk about them all over the country but not know where they were playing."

Story has it that Dino was first approached by a major label in the late 1950s and was offered a recording contract, take it or leave it. Dino left it, and the man eventually responsible for getting him to sign on the line was David Kapralik, who gave Dino complete control over the aesthetics of the product.

In the meantime, Valente had solidified and stretched his underground reputation even further, going to jail, playing coffeehouses, writing hits (the most notable of which was his love song to a generation, "Let's Get Together," recorded by many groups). When his Epic album, entitled just "Dino Valente," was released, a large market was ready, cash in hand.

### Mickie Most Instrumental

Often, of course, independent producers who've established a reputation for bringing in winners carry extra muscle in getting unknown and/or underground talent onto major labels. A case in point is Britain's Mickie Most, who was so instrumental in Donovan's development from a cult figure to overground monster seller.

It was Mickie who took 19-year-old British singer-guitarist Terry Reid, who had been playing with small British groups for four years, and produced him for Epic.

Terry's underground reputation sprang from gigs at London's Revolution Club, a gathering place for off-duty rock elite. Without any records, promotion or publicity behind him, word began to go out that Terry was creating a new excitement. When Aretha Franklin told Britain's New Musical Express that there were three things

happening on the British scene—the Beatles, Stones and Terry Reid—he was on his way out of the underground and into the commercial success that followed his first New York appearance at Madison Square Garden with the super-colossus of the underground, Cream. Said Robert Shelton reviewing Terry's performance that evening for the New York Times: "A year from now, the 19-year-old English guitarist will undoubtedly be a major rock star, for he has all it takes."

Jeff Beck, also produced by Mickie Most for Epic, is yet another British musician who is fast approaching international super-stardom from an underground base built on his reputation as a versatile guitarist for the Yardbirds.

In the same expanded mass-market bag as Donovan, are Sly and the Family Stone who, with their fusion of gospel, R&B and upbeat psychedelia, are as effective on the Ed Sullivan show as they are at an Electric Circus and Fillmore West. Sly, only 24 years old, produces his group himself, and is currently topping the charts with "Everyday People," a single that is pulling in buyers from all markets without diminishing the group's charisma.

Another San Francisco group producing themselves on Epic with heavy results on their first album, "Kak," are Kak themselves, capturing some of today's freest sounds emerging from California's sunlit underground.

From this same fertile California breeding ground, independent producer Bob Johnston is bringing a galaxy of new

(Continued on page 40)

## Richter Scale Society FMer Reports Only Good News

"The Richter Scale Society" began broadcasting early in December, and has since accumulated a large following of late night radio listeners who are still somewhat incredulous at its unusual and unpredictable programming. The show's name should prepare the listener for the unexpected, though: it comes from the California-based system that measures earthquakes.



Bill Minkin

The brainchild of host Bill Minkin and producer Steve Prince, both in their early twenties, "The Richter Scale Society" was conceived as the ultimate in underground, resistance radio, a kind of late-night audio meeting place for people who want more than the stock roster of FM music hits.

On the air from 12:30 to 6:30 a.m. nightly, Friday through Wednesday on WRVR-FM (106.7 FM), "The Richter Scale Society" is programmed in separate one-hour segments. The 1:30 to 2:30 segment is devoted to live air time for such notables as Bill Graham, Country Joe MacDonald, Arthur Brown, Peter Yarrow, Jerry Jeff Walker, Rhinoceros, Mother Earth and Melvin Van Peebles. Blood, Sweat and Tears, Buzz Linhart and Nina Simone have previewed their new albums on the show. Minkin winds up each morning with an hour of soul music.

Keeping the best interests of his listeners at heart, Minkin provides only "good" news and weather reports. "We don't report on war casualties or national disasters," he says. "We report on sweepstakes winners and clear, warm weather. If necessary, we stretch our imaginations to create what we think *should* be the news."



EPIC UNDERGROUND HEAVIES: from left, Fleetwood Mac, Jeff Beck Group, West, Dino Valente, Sly and Family Stone, Donovan and Terry Reid.

# Underground's Underdogs: The Managers

By RON BARON

The Doors, Canned Heat, the Iron Butterfly, Jimi Hendrix Experience, Steppenwolf, Son's of Champlin, Chambers Brothers, Fugs, Steve Miller, Country Joe and the Fish, the McCoys, Lee Michaels, Biff Rose, Tim Buckley and Deep Purple. The foregoing all have two things in common: a) They are considered underground, and b) they all have managers. It is item B which this article concerns itself with.

The manager of an underground act has the excruciating task of taking care of business by mediating between the Establishment and his own motivators. He walks parallel bars, careful never to lose his balance, each foot on its respective responsibility.

As an organizer, patronizer and intellectualizer he deals with three symbols 1) \$, 2) %, 3) ?. The first is money which encompasses bookings of all personal appearances and it could stretch as far as to include endorsements and merchandising. The second sign is the manager's salary, which is usually a percentage of his artist's income, and the final element is speculation and proficient judgment.

Underground managers are forced to be jacks-of-all-trade. They have to be knowledgeable in promotion, business affairs, amplifiers and related musical equipment, security and the overall convenience and security for their acts.

A road manager's position can be only a step away from being a group's total manager, as it was for Bill Siddons and his association with the Doors.

In a year's time Bill has learned his unaccustomed role fast and well, familiarizing himself with all phases of the entertainment industry. Siddons, who had no musical background, culled all of the management qualities and adjusted himself to making decisions 24 hours a day.

## Doors' Manager Major Operative

The Doors' manager has been a major operative in the underground. He has rendered advice which has preserved the group's image even though Siddons feels that many Doors fans think their group has copped out on them because they have evaded the raw music, the pure erotica which made them. Sid-

dons disagrees in that every performer must grow and just because "Touch Me" has a full musical background does not hinder the old Morrison message from being delivered. Growth is sophistication.

## In Their Songs, Beliefs

Bill Siddons represents the Doors and the Doors still represent underground. It is represented in their songs and certainly in their beliefs. Here is the group who tried to refuse the selling of "Light My Fire" to Madison Avenue because they didn't want to prostitute a song which means too much to too many but lost due to preliminary decisions. The real underground makes desperate, honest attempts not to be bought out.

Fred Roth was a Northern California College Art Teacher. Photography was a sideline for Fred, and it was at the Fillmore West that he photographed, met and became manager of Capitol's newly pacted Sons of Champlin.

Fred agrees with Jefferson Airplane Manager Bill Thompson: "Groups need creative freedom." Roth has paid close attention to other groups so his "Sons" won't stifle in their mistakes. He's watching out for the "Show Biz Trip." That's where groups are pressed to the point that after a year and a half they take their bread and split.

Benevolence is underground. Groups have expressed to their managers their desires to do more for their fans without putting a price on everything. That's the reason for many free concerts.

## Problems Never Cease

The problems of the manager having association with the underground never cease. Manager Bob Fitzpatrick has an original problem with his Mercury group the McCoys. The problem is erasing the "Hang On Sloopy" stigma still hanging over the McCoys and getting people to re-identify them with their new progressive music offerings.

The Chambers Brothers sang about it: "Time." There just isn't enough of it for the manager.

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## Rama Rama:

# 'Everything Happening Or About to Happen'

## Says Prexy Mizrahi

Fresh off the record presses with three new singles and albums by three new groups, Rama Rama Records, captained by Hy Mizrahi, is making its bid for the underground market.

"Underground" today means "contemporary," says Mizrahi, "the two words are synonymous. Rama Rama Records is going for the contemporary sound, which includes everything that's happening or is about to happen."

Mizrahi's first entries on the Rama Rama label are Hot Soup with "Getting In My Way Again," Year 2000 with "Working So Hard" and Freeway with "We Can Do It," all to be released within the next two weeks. Albums on the Hot Soup ("Hot Soup For Openers") and Year 2000 ("A Musical Odyssey") are set for release later this month. An LP on Freeway is in the final stages of preparation and a fourth new group, Wet Paint, has just gone

into the recording studio for their first sessions.

Rama Rama General Manager Red Schwartz, Sales Manager Chris Saner and National Promotion Director Bob Hamilton are doing double duty with the contemporary sound not only on Rama Rama but on Remember Records, which is fielding its first single, "I've Got The World To Hold Me Up," by actor-singer Vince Edwards.

## Store Promotion

(Continued from page 36)

The group's appearance will be tied-in with store advertising, store displays, window displays, store circular distribution and radio spots. During their performance at Gimbel's, the Sixth Floor auditorium will be decorated with blowups of the "Street" album and photo enlargements of the group itself.

Rick Shorter, manager of the group, and Sol Handwerker, Publicity Director for MGM/Verve Records, are handling the Gimbel's tie-in.

16 &

# TOGETHER

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# Canned Heat, And The Re-birth of the Blues

By RON BARON

Two years ago to laymen canned heat had only a climatic denotation, but to Skip Taylor, former William Morris agent, it meant musical excitement, from five musicians who played the blues and who called themselves Canned Heat.

Twenty-four months ago practically no record executives could dare conceive a strictly blues single like "On the Road Again" selling over 750,000 copies and establishing underground blues in the commercial market.

Skip Taylor's persistence and the group's merit convinced Liberty Records to stick their neck out only so far as to become a leader. Their first LP was heavily programmed by underground stations; but it was the second album and the single release of "On the Road Again" which brought new stature to Canned Heat and the acceptability of blues on top 40 stations, a re-education of the blues to the bubblegum music enthusiasts and finally an overall rebirth of the blues, 1969.

With three top-selling LPs, a fourth in preparation and two hit singles to their name, Canned Heat keeps "Going Up The Country's" charts as well as the British charts.

Taylor felt a major breakthrough for the quintet was their European trek last year where he said they received immediate acceptance primarily because the blues path had been laid by folks like John Mayall and Eric Clapton.

Here at home, their audiences have grown from curio seekers who once upon a time caught the group's scene at a place called the Topanga Corral to 50,000 followers ascending to cheer them at the Newport Pop Festival. They once made \$25 for a one nighter; they now draw up to \$15,000 for an evening's performance.

Skip Taylor disclosed to Record World that in addition to the group's publishing and production firms under the parent Canned Heat, Inc., there is a concerted effort being made to launch Boogie Records. Canned Heat will continue to record exclusively for Liberty but would be producing newly-found talent for their diskery which would be distributed through a major.

What is underground? Lead singer Bob "Bear" Hite seemed concerned with the word's commercial "slandering." He

felt too often "underground" is used as a hype or pretentious label. To Bob, "underground" is extensive LP programming on FM stations opposed to the top 40 singles market. Underground is also: "Groups most people don't hear on records. They are groups who play at one club and or who record for obscure labels." Bob cited the Acid Symphony as an example of relatively true underground.

Canned Heat are true blues crusaders. When the group is not writing, recording or performing they're out looking for old blues records and new talent. They recently found Albert Collins in Texas and pacted him to Imperial.

(Continued on page 42)

## Epic Story

(Continued from page 38)

talent to Epic that includes Kaleidoscope, West and Dan Hicks. Hicks began with San Francisco's Charlatans and now heads the Hot Licks. The group is currently recording its first album of what one observer describes as Western swing with comic overtones but what Hicks, pinned down, prefers to describe as Lee Marvin Music. Whatever, a steadily increasing circle of admirers from his personal appearances are ready to buy Dan's recorded product.

From England, Epic has acquired the talents of the brothers Michael and Richard Vernon, top distributors of blues albums in Britain with their Blue Horizon label. Mike is producing such promising new artists as Chicken Shack and Fleetwood Mac, both of whom are infusing the youth-directed market with pop music's progenitor, classic and hard-driving blues. Indeed, the blues are the bedrock of much of today's true underground excitement. As always, the more things change, the more they stay the same.

And, always there, is the need to reach the market. To this end, Epic Records is aiming straight ahead, with full utilization of print media advertising in the underground newspapers across the country. Additionally, Epic is making constant use of FM radio stations for spot buys and these stations, the current listening posts for the underground, are serviced with the releases, both albums and singles, that fit into their stereo programming.

In sum, Epic digs the underground.

# Underground Stations

(Continued from page 34)

## OHIO

**WCLV-FM**  
1305 Som Center  
Cleveland, Ohio 44124

**WCOL RADIO**  
East Broad at Young St.  
Columbus, Ohio 43215

**WEBN-FM**  
1050 Considine Avenue  
Cincinnati, Ohio 45204

**WHK**  
5000 Euclid Ave.  
Cleveland, Ohio 44103

**WIMN**  
4111 Martindale Road  
Canton, Ohio 44702

**WING RADIO**  
128 West 1st Street  
Dayton, Ohio 45401

**WIXY**  
3940 Euclid Ave.  
Cleveland, Ohio 44114

**WKYC**  
1403 East 6th Street  
Cleveland, Ohio 44114

**WOXR-FM**  
Box 85 High at Beech Streets  
Oxford, Ohio 45056

**WSAI RADIO**  
West 8th at Matson  
Cincinnati, Ohio 45204

**WZAK-FM**  
1303 Prospect Ave.  
Cleveland, Ohio 44115

## OREGON

**KPAM RADIO**  
P.O. Box 1230  
Portland, Oregon 97207

## PENNSYLVANIA

**WAMO-FM**  
1811 Blvd. of the Allies  
Pittsburgh, Pa. 15219

**WDAS-FM**  
Belmont Ave. & Edgely Rd.  
Philadelphia, Pa. 19149

**WIBG-FM**  
7 Penn Center  
Philadelphia, Pa. 19103

**WIFI-FM**  
P.O. Box 3022  
Philadelphia, Pa. 19150

**WLRN**  
Tele. No. 215-868-4121  
Bethlehem, Penna.

**WMAJ**  
Box 888  
State College, Penna. 16801

**WMMR-FM**  
19th & Walnut Streets  
Philadelphia, Pa. 19103

**WWDB-FM**  
Philadelphia, Pa.

## RHODE ISLAND

**WBRU-FM**  
Brown University  
P.O. Box 1149  
Providence, R.I. 02912

## SOUTH DAKOTA

**KISD RADIO**  
130 North Main  
Sioux Falls, S.D. 57106

## TENNESSEE

**WMC-FM**  
Cross Town Station  
Box 420, 1916 Union Avenue  
Memphis, Tenn. 38104

## TEXAS

**KELP RADIO**  
Executive Park  
El Paso, Texas 79900

**KFMK-FM**  
1900 Medical Towers Bldg.  
Houston, Texas 77025

**KNUS-FM**  
2120 Commerce Street  
Dallas, Texas 75201

**KRBE-FM**  
3775 Kirby  
Houston, Texas 77006

## UTAH

**KCPX-FM**  
130 Social Hall Avenue  
Salt Lake City, Utah 84111

**KLUB-FM**  
1550 W. 22nd St. North  
Salt Lake City, Utah 84110

**KOVO RADIO**  
P.O. Box 949  
Provo, Utah 84601

## VIRGINIA

**WAVA-FM**  
1901 Ft. Meyer Drive  
Arlington, Va. 22209

**WLEE RADIO**  
6200 W. Broad Street  
Box 8765  
Richmond, Va. 23226

**WROV RADIO**  
P.O. Box 4005  
Roanoke, Va. 24015

## WASHINGTON

**KISW-FM**  
9201 Roosevelt Way, N.E.  
Seattle, Wash. 98115

**KOL RADIO**  
1100 West Florida  
Seattle, Wash. 98134

**KRAB-FM**  
9029 Roosevelt Way, N.E.  
Seattle, Wash. 98115

## WISCONSIN

**WISM RADIO**  
P.O. Box 2058  
Madison, Wisconsin 53701

**WKOW RADIO**  
P.O. Box 100  
Madison, Wisconsin 53701

**WLFM RADIO**  
115 Park Avenue  
Appleton, Wisconsin 54910

**WUWM-FM**  
Univ. of Wisconsin  
Milwaukee, Wisconsin 53201

## W B Party Scene



Above, a scene at the Van Morrison party hosted by Warner Brothers at New York's Scene recently. From left: Mo Ostin, VP-General Manager, Reprise; Paul Tannen, Eastern Operations Chief, Warners; Morrison; Bob Esposito, Warners Music Publication Manager; Joe Smith, VP-General Manager, Warner Brothers-Seven Arts; Bob Schwaig, manager of group; Stuart Love, Promotions and Artists Relations; and Andy Wickham, A&R.



# Kapp's Garris on Underground: It's Established Now

## 'Posters Are Rembrandts'

NEW YORK—"There really isn't any such thing as underground," Pete Garris, Kapp Records Director of Contemporary A&R and Promotion, told *Record World* recently. "Everybody likes the music nowadays. It's established!"

"All music starts underground. This new movement reminds me of the interest in 'Port Said' a few years ago. Those kind of weird sounds. Underground takes off from that with bazoukis and that kind of instrumentation."

Garris noted that he's just getting into the underground area with the Good Rats and

Silver Apples.

### 'You Have to Know How To Promote Acts'

"You have to know how to promote these acts. You do it through the underground stations, trade ads, billboards. The minute you get interest on underground stations, the top 40 stations come through. Our Good Rats album is breaking wide open. We've got a big billboard in L. A., and already some hippies have come into our Los Angeles office asking for copies of the poster. This is the way you start an album. The cover has to be meaningful because the group is new. Posters are Rembrandts to these kids today. I'm going to hold out against pulling a single from the album because I want

the album concept to stay together.

"The Silver Apples are back from touring and will continue to tour and we're already getting calls for the Good Rats to tour. So they should be out on the road soon."

### Scouting New Talent

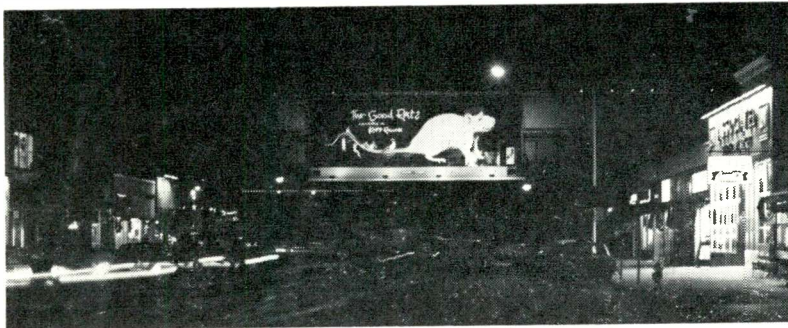
Garris, who covers pop and R/B for the label (and notes that he'll be getting into R/B more for the label), is on the look-out for new underground talent himself and through the Uni offices. He hopes to get to San Francisco shortly to scout new talent.

"There's no question," he said in concluding, "that to break underground artists, they've got to be worked on one at a time." —Dave Finkle.



Pete Garris

## Kapp Turns The Good Rats Loose



Kapp Records has instituted an all-out promotional drive for the Good Rats debut LP on the label. Stopping traffic on a heavily traveled intersection in the Bronx is this 48 ft. x 14 ft. billboard of the Good Rats album cover. At last report the billboard was causing a tremendous amount of excitement in that New York borough, while their Kapp album was doing the same nationally.

## Schwaid-Merenstein On New Definitions

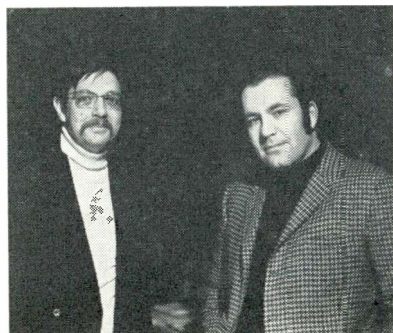
"The term 'underground' actually refers to a method of merchandising, rather than to a specific style of music," says Lew Merenstein of the Schwaid-Merenstein organization. "Underground artists are exposed to the public through FM radio rather than AM and through the local underground publications rather than through the big national magazines."

Merenstein, together with Bob Schwaid, manages and produces Barry Goldberg on Buddah, Charley Musselwhite on Vanguard and Van Morrison on Warner Brothers-Seven Arts Records. The firm also produces Calliope on Buddah, while Mother Earth on Mercury and the Rockets on White Whale are produced by Barry

Goldberg for Inherit Productions, a division of Schwaid-Merenstein. Miriam Makeba is signed just for management.

"Even though an artist who reaches the public through FM radio is considered under-

(Continued on page 45)



Bob Schwaid & Lewis Merenstein

## Clapton Nominated

Eric Clapton, former lead guitarist with the Cream, has been nominated for honorary

President of the University College of London. The election is between Clapton and King Gustav of Sweden.

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# It's 'Attitude' Music: Jubilee's Eichner

By MICKEY EICHNER  
*Jubilee Records*

I feel for one thing that the phrase "underground" is a misnomer. Basically all it is are records that cannot be played on AM format radio. The reason they can't be played is that they are generally longer than a format station can allow and the lyrics are more outspoken; there you get into the shakey area of good taste.

I think there is a future for "underground" but I would rather see it called "attitude" music. I think that sums it up much more neatly. What will happen with this sort of music is that it will gradually become more popular until it surfaces. This has certainly happened with R & B. Today when you turn on a top 40 station you can hear as much R & B as any other type of music—that wasn't the case two years ago. But the day will come shortly when there is no substantial difference between AM and FM rock programming.

## Special Considerations

On our end, of course, there are special considerations and

I think Jubilee is perfectly suited for them. We are an established company with a young staff. Just recently we appointed Bobby Applegate as our West Coast representative which solidifies our promotion picture so that we can more effectively cover the whole country. Bobby will also work as an A & R producer in the studio and scout new singing, writing and producing talent.

## Coast Importance Stressed

I can't stress enough the importance of our West Coast office, particularly in the area of "attitude" music. After all that's where it all started. I make it a point to get out there every couple of months for a week or so to keep on top of things.

Presently, Jubilee is involved with four "attitude" groups—Racket Squad, Naked Truth, Sounds of Modification and a new group that we are getting ready to record called the Child. What is terrific about all these groups is that they bring reality to their music. More and more the young record audiences are demanding honesty in today's music and I feel

that is a healthy thing for the industry.

## LP Only Valid Format

I feel strongly, though, that the only valid format for these groups is the album. It is very difficult to make some sort of a meaningful statement and be reasonably clear about it in the limited playing time of a single. Of course, a single by an "attitude" group will occasionally score (it's almost always something pulled from an album), but over the long run it is albums that sell best for these groups.

With albums of this type you have to approach advertising and promotion in basically the same way you do with any other music, but with an eye to their specific audience. Radio spots have proved to be successful in this area, particularly with FM and college radio stations. We also aim toward the "underground" press and campus publications.

A good portion of "attitude" music's audience can be found in the colleges all across the country. I don't think there are any regional markets with schools—college students at Harvard, the University of Georgia, University of Southern California, University of Nebraska and Michigan State are all listening to the same music. They recognize that it reflects what they have to say and they



Mickey Eichner

can appreciate the more sophisticated musicianship. Over the past few years this is becoming true of high school students as well. But I think you can make the general statement that "attitude" music's audience is a little more educated and a little more involved in the world than the audience for something like bubblegum music.

Ultimately, what I think will happen is that all forms of music will be assimilated into one. There will be no particular categories for rock and instead you will just have contemporary music. Then perhaps rock will have achieved the respect it so richly deserves.

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## Cream, Mayall Trend-Setters From Stigwood Organisation

LONDON—The Robert Stigwood Organisation, although not essentially a music firm (they are also in theatricals and films), has probably done as much as anyone to further the cause of underground music via two of the groups they manage, Cream and John Mayall.

Cream (released in the United States by Atco) was "greatly responsible for pushing the barriers of pop music into the underground," reminded Robin Turner, Public Relations Director at the Stigwood offices in Mayfair (they are also in New York, Paris, Sydney, Australia and Hamburg, Germany). "They have all three split up now," Turner continued, "but we are representing them all in what ever they choose to do."

The group's final album, "Goodbye," is just out, and a film of their farewell concert performance is about to be made available.

"Eric Clapton is now in the studios with Stevie Winwood and they are recording an album together. If this works out, they will probably form a group. They have been close friends for several years. Jack Bruce will be in New York soon to record an LP of his own for Atlantic. He has already cut a jazz album of his own—his base lines are very close to jazz. Ginger Baker has not yet decided what he's going to do,

(Continued on page 44)

## Canned Heat

(Continued from page 40)

"Someday You'll Like What I'm Putting Down . . ." is a line from a new composition penned by Canned Heat's Al Wilson. Tune, which will probably be the group's next single, is called "Time Was." The "Someday" Wilson refers to is now.

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## Rosko: 'It's the Book Beneath the Cover'

NEW YORK — Whatever the underground is, it sometimes can look very overground.

Or in other, more frequently heard, words, you can't tell a book by its cover.

Which is certainly true in the case of Rosko, whose favorite book is Kahlil Gibran's "The Prophet," the cover of which is a soulful drawing of Gibran looking not unlike Rosko.

But here comes Rosko into New York's elegant Russian Tea Room for a lunch interview. The atmosphere is soignée. The people are creative, chatty, but Establishment. Rosko is in a beautifully-tailored suit.

### Important Fillmore Draw

Rosko, of course, can also be seen—not as frequently recently—on stage at the Fillmore East introducing new acts. In fact, in the first days of the Fillmore (when it was the Village East), Rosko was as important a drawing card as the headliners, an in-person extension of his growing underground radio philosophy, cheering Richie Havens, for example.

For it's the philosophy and not the cover that makes underground. Rosko was one of the first in rock radio to stress his own likes and dislikes, idiosyncrasies, obsessions, what you will. As symbolized by his dissemination of Gibran's ideas.

### Radio is Communication

"Radio," he told *Record World* in a Russian Tea Room interview a short while back, "is communication. It has no meaning at all if there's no communication."

Rosko made a point of playing what had meaning for him. And if he really liked it, he would play it again. And still does.

### On Verve/Forecast

Now a household radio name, Rosko is making a bid to become a record name with his Verve/Forecast package, "Music and Gibran," which is just what the title implies.

The definition of underground, as embodied by Rosko, is the book beneath the cover, the real thoughts beneath the suit.

## A Record Plant Grows Underground

The problem in communication between the generations has been especially evident in the recording studios.

The underground record scene is as completely divorced from pop and country music as its name implies, and a major problem that members of the "Underground Generation" report is not so much in explaining what they want to do, but simply getting the cooperation. (via the technical route) to get it done.

Underground musicians trying to work at conventional recording studios have claimed they have been put down by engineers in the business 10, 15, 20 years or more. "Engineers not only unable to relate to the newcomers, but so turned off by this new breed that they are unable to assist them. Established and establishment engineers not only suppress the voices of the underground, they depress them as well," as one underground musician has put it.

The need for a technically and socially advanced studio with an open-minded attitude to these underground musicians was perceived by Gary Kell-

gren, a 29-year-old former army jet pilot who got his feet wet in record production working with Dick Charles and Mayfair Studios, and then poured his own engineering talents and innovations into an ultra-modern new recording studio located on 44th Street off 8th Avenue in New York City.

The Record Plant is a nine-month-new multi studio recording complex which, since its birth last May, has been represented on the charts with United Artists Records' Traffic, Probe's the Soft Machine and Jimi Hendrix' Reprise "Electric Ladyland" LPs, plus Bud-dah's Brooklyn Bridge "The Worst That Could Happen" and Jimi Hendrix' Reprise "Crosstown Traffic" singles.

The Record Plant is a trip come true for the underground. Engineers in their early twenties tuned in to what's happening groove with the artists. Experimentation is the bylaw, and "Let's try it" the slogan instead of "It can't be done." Instead of pushing their clients out of the control rooms, Record Plant engineers explain the sophisticated 16

(Continued on page 45)

## Stigwood Trendsetters

(Continued from page 42)

although he has taken an interest in two young soul singers here in London whom he may do something with," Turner stated.

Turner revealed that Mayall—released stateside by London—is coming to the states at the end of February for a three-month tour and will be based mainly on the Coast. "He's forbidden at the moment to work due to physical exhaustion," Turner went on.

"His music is all rigidly blues, and has been greatly responsible for this trend. All three Cream musicians were with him at one time or another—he taught Eric Clapton a great deal. The Fleetwood Mac were with Mayall, too—as were most English blues musicians at periods in their careers."

The new Mayall LP in America is "Blues from Laurel Canyon."

The Stigwood Organization is also responsible for bringing the Broadway musical "Hair" to London four months ago, where it is sold out until July, Turner noted further.



John Mayall  
London Artist



Cream  
Atco Artists

# KPPC

The Mother

## New Definitions

(Continued from page 41)

ground," says Schwaid, "many of these artists wind up on AM radio eventually. For example, Barry Goldberg's single, 'Hole in My Pocket,' was played on FM stations for weeks before AM radio finally picked it up. The Cream, Jefferson Airplane and the Doors were played on FM radio long before they ever had hit singles.

"Records," says Merenstein, "go from FM to AM because they have an appeal that can reach a mass audience. Commercial radio can't take as many chances on an unknown new group. They also can't take as many chances on lyric content. Song lyrics today are more descriptive, revealing and controversial which makes commercial radio afraid to be the first to air them. But once an artist is proven on FM, the AM stations are more willing to play his records."

"The music that's being called underground today will become the standards of tomorrow," Schwaid pointed out. "The underground scene is similar to what was happening in jazz during the swing and bop eras. At first, everyone put the new jazz down, but now it's part of the musical mainstream. Ideas that were considered revolutionary 20 years ago are now used in television and movie soundtracks and in commercials all the time. The same is happening with the progressive music of today."

"The term 'underground' will be outdated soon," Merenstein predicted. "Programming on AM and FM stations is becoming more and more similar. The current trend among radio stations is toward the 'underground sound.'"

"The pop music scene will always be in a constant state of change," Merenstein continued, "because the largest part of its audience, the teenagers, grow older and something new comes along. Every generation wants their own music."

## Record Plant

(Continued from page 44)

track systems to them, and give them their heads.

Growing fast, the Record Plant is blossoming above ground as well as below. The industry realizes that new ideas are where it's at, and with this industry recognition and the free thinking approach of its owner and engineers, the Record Plant that grew in Hell's Kitchen is headed for the sky.

## What Underground Means

# 'New Directions' Says Vanguard

Today, the time span between the birth of a new movement and its acceptance has become so brief that it barely has time to exist under the term "underground." Those artists who, a few years, or even a few months, ago were called "underground" today are virtually "above-ground." Everyone awaits what will be the new "underground" music.

Although the term "underground music" only sprang up a few years ago, and then in association with the new rock, there has always been an underground in any creative field. What used to be termed avante-garde is now termed underground. Simply then, the most correct definition would probably go something like this: "Underground music seeks a new direction; it is not accepted by the masses . . . it is created by musicians for its intrinsic worth or quality rather than its commercial potential."

By adhering to the definition, Vanguard Records has, since its formation, always been an underground label, seeking new directions. In being one of the initiators in recording the folk music revival in the mid-'50s, from the Weavers to Joan Baez (which, of course, was the beginning seed of the underground rock movement), the label ventured into new channels. As the years passed, releases were issued by John Fahey, Mimi & Richard Fariña, Sandy Bull, John Hammond, Jr., Julius Lester, Patrick Sky, Buffy Sainte-Marie, Doc Watson, Odetta, Ian & Sylvia, Jack Elliot, Eric Anderson, Jim Kweskin & the Jug Band and Bert Jansch, among others. When the term underground specifically referring to rock music finally took hold, Vanguard was recording Country Joe and the Fish.

When rock started shifting into blues, Vanguard already boasted "New Blues" albums by Buddy Guy, Charley Musselwhite, the Siegel-Schwall Band and Junior Wells . . . and the three-record set produced by Sam Charters, "Chicago/The Blues/Today!" had become a virtual reference source.

### New Artists, Sounds Sought

Today, Vanguard continues to look toward new musical directions . . . new artists and sounds are consistently sought.

The Frost, the Free Band, Donny Waugh (who personifies what many critics are referring to as the "return to 1950s rock"), Listening, the Cleanliness and Godliness Skiffle Band, Jeff Monn, Ferré Grignard have all either just released debut albums or are presently at work on initial sessions.

In November, 1968, Vanguard took one further step. Under a contracted agreement with Tenth Street Productions, Inc., whose President is John Townley, Vanguard launched the Vanguard/Apostolic label, which boasts artists pacted to Tenth Street Productions and produced at Apostolic Studios. The artists themselves are helped to produce the end product . . . all material is under the final approval of the individual performers.

One of the first singles released on the Vanguard/Apostolic label, "Witchi Tai To" by Everything is Everything, has already broken out on the national charts and continues to move steadily upward. An album by the group is pending as well as a follow-up single. The initial Vanguard/Apostolic album release consists of three LPs: "The Family of Apostolic," "Boa Constrictor & A Natural Vine" and "Far Cry."

## Innovative Packaging



Probe Records unveils its unique moving parts album design for the premiere album of the Mystic Number National Bank. The innovative packaging was first pioneered by Probe on their current chart album by the Soft Machine. Demonstrating the album are (left) Barry Seidel, National Promotion Manager (center), Joe Carlton, VP and General Manager, Command/Probe Records, and (right) John Turner and Dick Weissman, Staff A & R Producers. Album features George Washington in "shades" with a peace emblem superimposed on the door of a bank vault that opens to reveal a picture of the group.

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# Mercury, And The World Wide Underground

The Mercury Record Corporation, through its labels Mercury, Philips, Smash, Fontana, Limelight and Blue Rock, is in a pioneering position in underground and progressive pop music throughout the world.

Mercury's basic hero Chuck Berry is one of the most-sighted sources for musical inspiration among the young trendsetters of today. Berry is still as active as ever, and is a hot act for any pop festival worthy of its name. Smash contributes Jerry Lee Lewis to the galaxy of innovators. Lewis, hot C&W artist, was one of the potent forces in spreading the message of rock in the '50s. As to Lewis' acceptance in today's pop market, his one-night-only appearance set for March at New York's Scene, which the club has publicized since booking Lewis six months ago, is expected to break records.

Mercury has found, signed and worked with talent from all parts of the U.S. and has drawn on international sources as well in building a roster of creative progressive musicians to form the core for the future.

In New York, Mercury found and is building with Kenny Rankin (Mercury). Buzz Linhart (Philips) is one of the last of the generation of artist-composers from the N. Y. folk scene to make a solo debut and it appears that his effect on today is even more profound than it might have been a year ago.

## McCoys Go Underground

From New York by way of Indiana and some chart-topping records is the McCoys (Mercury). The quartet has long abandoned its teen image and is making music in the heaviest of places. Witness their standing ovations at the Scene, the Fillmore East and other news-making spots. Bunky and Jake (Mercury) are a part of New York's music scene and have long been a part of what was the underground and which is now emerging as its own musical force. With two LPs available, they are starting to get extensive bookings and will shortly be making the TV scene.

The Hello People (Philips), who perform as mines as well as musicians, got their start through the cellar coffee houses in the Village. They have not only made strong inroads on their home soil, but through their records and appearances have become one of the hottest acts in cities like Cleveland and Detroit.

From Philadelphia has come two of the most promising new acts on the contemporary scene: Woody's Truck Stop, Philly's hottest progressive act for the last two years and just out on their first LP for Smash; and Andy Robinson, young singer, guitarist, composer whose debut LP for Philips was produced by Janis Ian.

From Europe has come the Fool, via Mercury. Much of their influence both musically and in other areas such as design and art has been reflected by Englishmen as well known as the Beatles, for whom the Fool designed the Apple Boutique. Among other British finds made by Mercury London chief Lou Reizner is Rod Stuart, lead singer of the Jeff Beck group who will soon be making his solo debut via Mercury.

## To Limelight Label

Sweden has yielded to Mercury with its avant-garde jazz-electronic-rock group, the Mecki Mark Men, who have made their U.S. debut on the Mercury Record Corporation's Limelight label.

The international search for talent goes hand in hand with a need to maintain a staff of producers and A&R directors who are qualified and capable of working with the acts that the company builds.

In New York Ann Tansey, who has appeared as a singer and musician in her own right, has joined the Mercury A&R staff. The 22-year-old jill of all trades has already made her Mercury debut as the A&R director of the latest McCoys LP, "Human Ball," and is currently producing another important N. Y. act, the Hamilton Face Band, a group of classically trained rock musicians.

London-based Lou Reizner adds to the corporate production roster as the key man on the Buzz Linhart LP as well as the initial Buddy Miles Express set and will be producing Rod Stuart's album as well.

## Fach: 'Continually on Lookout'

New York based VP and Director of A&R Operations Charles Fach notes that although the company already has an impressive roster of progressive acts, "We are continually on the lookout for new talent to add to our existing acts. We are also looking to make any additions to our A&R staff based on the success of Ann Tansey in obtaining talent, including the Buddy Miles Ex-

press and Buzz Linhart, and in the studio. We would like to find another producer of her caliber for our staff in N. Y."

So dedicated is the corporation to the San Francisco music scene that by April 15, Mercury's own full 8-track studio will be ready for operation in the company's offices at 1340 Mission St. In addition to the company studio, the expanded Mission St. facilities will include a smaller studio for mixing and overdubbing as well as abundant rehearsal space.

The office studio complex, one of the most modern and thoroughly equipped in the country, is headed by Bob Sarenpa, the corporation's San Francisco A&R Director. Sarenpa has three full-time staff producers, Abe Voco Kesh, Milan Melvin and Frank Morin, on hand for A&R duties. In addition, the corporation is utilizing the talents of such respected independent producers as Dan Healy to aid in production of talent. The San Francisco staff also includes Jo Dean and engineer Dusty Street.

The Mercury corporation's dedication to the city of San Francisco and to its young, talented musicians has resulted in the signings of many of the Bay area's outstanding acts: Mother Earth, the Gospel/Blues group, led by acclaimed female vocalist Tracy Nelson, and Lynn County, one of the top new rock/blues/jazz acts on the scene.

The Philips label has under contract Blue Cheer; the Charlatan who are accredited with starting the San Francisco ballroom scene and will debut with their long-awaited first LP in several weeks; Harvey Mandel, guitarist who is being met with enthusiastic response, and Screaming Jay Hawkins, rock star who has just been signed through the San Francisco office.

Smash has the Sir Douglas Quintet, while the Fontana label roster from San Francisco includes the Shades of Joy led by saxophonist Martin Fiero and Tongue'n Groove, hot new rock group led by female vocalist Lynne Hughes.

The San Francisco acts on Mercury's avant-garde Limelight label are Fifty-Foot-Hose, who have melded electronic music and rock, and Don Robertson, expert in a full range of Eastern instruments. Blue Rock is represented in San Francisco with Joyce Dunn.

Down the Coast in Southern California the corporation has been nurturing underground talents from the Los Angeles area. Mercury's Buddy Miles Express has been causing a storm both on records and in personal appearances. The Philips label has signed Group Therapy, a hard rock quintet that bridges the underground and rock fields and which is now touring Europe with Moby Grape. The Smash and Fontana labels have turned out such LPs as "Look Inside the Asylum Choir" and "The Daughters of Albion" by L.A.-based producer Leon Russel.

Irwin Garr's L.A.-based Pulsar label, manufactured and distributed by Mercury, also has figured heavily via "Love is the Law," debut LP by British organist Graham Bond, and is set to bring out the first album from San Francisco-based Wayne Talbert and the Melting Pot. In addition, the label has a production agreement with Halmac Productions headed by Harold Batist and Mac (Doctor John) Rebennack.

## WHMC, Underground Pioneer In Radio

GAITHERSBURG, MD. — WHMC Radio claims the distinction of being the first AM radio station on the East Coast to program progressive rock, beginning with two hours on Sept. 30 last, and expanding to eight hours a day the first of January.



WHMC Program Director Barry Richards (back, center) with Columbia's Blood, Sweat and Tears.

WHMC will switch to a full-time progressive rock format Feb. 17. Barry Richards is the Program Director.

WHMC is a 1,000-watt station serving the suburbs of Washington. It broadcasts from 6 a.m.-2 a.m.

## The Anti-Formula Formula

By SHEL KAGAN and  
GEORGE MEIER

The basic premise underlying progressive rock radio is that it makes available everything that's good which isn't heard elsewhere.

Granted the scope of that definition is broad—the beauty part of the successful progressive format is its ability to absorb rock, folk, comedy and classical music without getting put out of shape or falling into a predictable rut.

The whole question of quality is fundamental to the radio revolution. And it is no surprise that the whole thing began on FM, where frequency range and stereo transmission both contribute to sound quality. The audience as well is a quality audience—it digs honesty and intelligence. It enjoys a wider range of music than AM can offer, and it doesn't mind hearing something new.

### Wider Horizon

The wider horizon in progressive rock is a curious thing, because any format approach in broadcasting does require a structure in front. Progressive rock has revolutionized radio by making it possible to have freedom which is available *within* the context of the structure.

Which can be a hassle. A monkey's finger painting is not art. Too much freedom isn't cool. The guy picking the music really has to know *music*. For the first time in broadcasting, both guesswork ("I know what I like") and a purely sales orientation are both out of the picture. The progressive programmer picks on a quality basis—not according to somebody else's chart. He puts his listeners *on to* things, an assumption which is the inverse of Top-40 practice. Top-40 says "If's good if it sells." Progressive says "It sells if it's good."

### The Rule: Be Open

A good rule of thumb for the progressive programmer is to do the opposite of the Top-40 approach, since the new music grew up as an answer to AM's rigid policy, commercialization and restricted playlist. The rule is: be open.

A number of things are therefore available within the

progressive framework, many of which are not to be heard on less tolerant channels. One is the long cut. Arlo Guthrie's "Alice's Restaurant," at 18 minutes and some seconds, partly owes its success to the generous air play it received from FM programmers.

Although the symphonic classical form itself specializes in long pieces, it is used sparingly, more for flavor than for fill, such as with the introduction to "2001: A Space Odyssey."

### Comedy Counterpoint

Comedy serves as a counterpoint to hard rock music, and the comics that best fit their message to the medium are W. C. Fields, Jonathan Winters and Lenny Bruce, particularly the last because his material can be edited down into bits, with zingers at the end of them, that fit between long musical cuts. Bruce particularly belongs to the FM audience because he reflects those qualities—honesty and intelligence—that must register if any sort of rapport is to be established between the communicator and the listener.

Which brings us to the last ingredient in the sonic soup that is progressive rock—one that is critical to the success of the anti-formula formula—the progressive jockey.

### A Sense of Mixing the Media In Proportion

A Top-40 jock doesn't need to know a great deal, or anything at all, about the music. In most cases it is programmed for him, and good pipes and stamina are all that count. But now, in the new era of highly creative communications, a knowledge of *what* to say *when*, in context with *what* music, is essential. Voice doesn't matter at all. What does count is a sense of mixing the media in the right proportions.

*That* quality, in the hands of a good jockey, or cultivated by a perceptive program director, can be developed into the kind of radio sense that spells format success.

## Big Underground Traffic at UA

Throughout 1968 United Artists Records received accolades for the increasing impact on underground music being made by Traffic.

The British group, led by Stevie Winwood, was touted by insiders as the most promising new group around. Their predictions were borne out by the volume sales of the group's initial U.S. album release, "Mr. Fantasy," and subsequently by their long-awaited second LP simply titled "Traffic."

Although the group has disbanded due to the individual members seeking respective artistic freedom and growth, the company has additional selected product in the can. A single, "Medicated Goo," was just released and has met with immediate affirmative radio response and enthusiastic sales. Also on tap is an album by the Spencer Davis Group featuring Stevie Winwood, lead singer of Traffic who formerly was the mainstay of the Davis group.

UA also has been building a

steady following for Gordon Lightfoot as an artist. Long accepted by the underground as a respected songwriter, Lightfoot the performer has been appearing in selected engagements at college campuses and in clubs where his reputation grows with each appearance. Presently, Lightfoot is the most popular male singer in his native Canada and his international reputation has extended to the British Isles and other areas with a resultant feedback-impact on American audiences.

### Hassles Revamped

In the months ahead, UA is anticipating heavy action on the recently revamped Hassles. The group has undergone personnel changes and is now being produced by Tommy Kaye. Their initial effort after months of layoff for reshaping their musical approach will be an album called "The Hour of the Wolf."

(Continued on page 48)

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## Douglas, And Audio Publishing

The Douglas Corporation, about to enter its second year of active product merchandising, has already distinguished itself through its success with a product line that prior to the "Underground Revolution" would have appealed only to a small and select fringe market.

What has made Douglas important to the underground has been its ability to turn sociologically and historically-oriented products into mass-market items, through pop packaging and merchandising techniques, coupled with a successful and novel method of promoting the line through underground media.

### Super-Heroes

The underground's list of super-heroes has long been headed by such personalities as Lenny Bruce, Malcolm X, Alan Ginsberg and even Robert F. Kennedy. The Douglas catalogue includes record material from each of them, as well as from Che Guevara and Ezra Pound. Douglas has been able to lift its product out of the "Spoken Word" category and into a new realm of its own, termed "Audio Publishing."

The meaning of this concept

must be explained in terms of how Douglas uses it. The corporation, headed by Alan Douglas, is an independent, multimedia producer with major distribution outlets in each of the media. All properties are viewed with a multi-media eye, and produced and distributed through such outlets as Laurie in the record field, Columbia Films in motion pictures, Screen Gems in television and McGraw-Hill in book publishing.

Through interplay of a specific property between media, the beneficial phenomenon of "media interaction" comes into play.

### Near Million Seller

When Douglas acquired the rights to the estate of satirist Lenny Bruce, it received a number of loosely-labeled shoe boxes which, in the hands of a less expert merchandising operation, could have yielded little more than an ordinary biography. Its acquisition by Douglas, however, led first to a near-million-selling book, "The Essential Lenny Bruce." Through the audience established by the book, the way has been paved for other media releases.

"The Essential Lenny Bruce: Politics"—an LP—was the first other-medium follow-up. Other Bruce LPs are planned for the coming months. As the producer of both, Douglas co-ordinates the joint promotion between the newly-released LPs and the already-successful book. And in the next several months, Douglas will extend the same coordination to its Broadway play, "Lenny," and an upcoming three-million-dollar Columbia film on the life of the late comedian.

### Long Range Plan

Douglas' concern with its properties lies in the direction of producing long-range selling items, rather than fast chart sellers. Accordingly, each property, whether in the realm of Audio Publishing or in the music category, is first screened for its meaningfulness in light of the current tenor of the world—in other words, its relevance to the "youth revolution."

Douglas' music releases currently include material performed by Richie Havens, the

(Continued on page 50)

## Creative Aspect Vital at Uni

### Underground Roster Quality If Not Quantity

Quietly and without heralding its accomplishments, Uni Records, under the direction of its Vice President Russ Regan, has built up its small list of underground artists, and Regan is totally satisfied with Uni's entry into this musical world.

Since Regan selects all the records released on Uni, his selections have given the label its underground depth with talents such as the Strawberry Alarm Clock (which started underground but went pop), fever tree, the Hook, Big Black, Eastside Kids and Hugh Masekela, who has grown into a major record attraction with his million-selling, number-one single, "Grazin' In the Grass."

Uni's success is based upon Regan's artistic concept that creative people run the company. He emphasizes the selectivity of his release, and stresses its quality. Even though the label has only six underground artists, two—Masekela and Strawberry Alarm Clock—have had million-selling singles that have climbed to the top of the charts; four—fever tree, Big Black Strawberry Alarm Clock and Masekela—have had best-selling albums; and only the Hook and Eastside Kids have failed to make the charts but it is understandable because both have new releases and haven't been out long enough to judge how they will do in the competitive world of underground music.

### Sample Record Service

The label's National Promotional Manager, Pat Pipolo, points out Uni's underground activities. He and José Wilson, Revue Records' national promotion chief, have a sample record service that covers all underground AM and FM stations as well as a special mailing of records to college area stations. Pipolo and Wilson also service the underground press and the college press with record and album releases as well as publicity material especially geared for the market.

On the sales side, Rick Frio, National Sales Manager, pursues the underground market with all the sales incentives he utilizes for the company's top 40 campaigns. To push Uni's



Russ Regan

underground sound, Frio has given away prizes ranging from automobiles to trips to Hawaii. However, in addition to this, Uni has a heavy budget allotted to advertising on AM and FM stations with underground followings as well as advertising in the underground press.

Uni also slants much of its merchandizing material to this market, according to Frio, utilizing psychedelic posters, off-beat album covers and colorful point-of-sale aids to entice this segment of record buyers into purchasing Uni's underground product.

Judging from its success, they have been indeed successful selecting, promoting and selling a limited but highly talented number of underground record artists.

### UA Underground

(Continued from page 47)

"They're completely turned around," said a company spokesman. "A different group than the industry or the public has heard before."

Additional acts with underground appeal are the New Mix, a group from Stateville, N.C., being produced for the label by Joe Palmer; the Easybeats, currently receiving heavy airplay on "Land of Make Believe" from their album, "Falling Off the Edge of the World," and England's Wynder K. Frog, who may join the remaining members of Traffic in the formation of a new group to be known as Mason, Capaldi, Wood & Frog.

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# Underground Road Paved With Work — And Lorber Groups

Success in any endeavor is a hairy commodity. Its achievement is often laid at the foot of fortune, attributed to someone knowing the right people, or being in the right place at the right time. Fate and good connections aside, there is legitimate success, and this success is due to one factor . . . Hard Work.

## Finally Successful

Two groups on the underground scene today are finally enjoying a measure of well deserved success. Spawned in the same environment, these groups, progeny of the same talented producer, paid equally painful dues on the road to

making it, but have traveled totally different routes. Orpheus and Ultimate Spinach, born in Boston, nurtured by indie producer Alan Lorber, have in the past 18 months turned on the underground.

Together they grossed over one million two hundred thousand dollars in record sales at the retail level in 1968.

Their success is a study in contradictions. Ultimate Spinach, a six-member group whose

first MGM LP sold over 130,000 copies, has undergone an almost total personnel change during the course of its development. Only Barbara Jean Hudson, vocalist, tambourinist and guitarist with the original group, remains today. Lorber feels that all the members of Ultimate Spinach, past and present have made contributions to the total effect of today's group. These changes, rather than complicating and confusing the Ultimate Spinach sound and message, improved and enhanced it as illustrated by their third LP and their current single, "Romeo and Juliet."

## Kinetic Playground Scoring

CHICAGO—One of the main stomping grounds for underground groups in the mid-west is Aaron Russo's Kinetic Playground, which the dancery's Wally Meyrowitz describes as "Without any hype about the best designed in the nation. Ask anybody."

With an estimated 4,000 patrons going through the turnstiles on Friday and Saturday nights when two big name

groups alternate with each other and a "groovy, corny" feature length film, the 10-month-old club seems established.

Meyrowitz told Record World last week that the Playground is re-activating a Tuesday new group night policy.

The Kinetic Playground is presented by the Electric Theater Company, who also design clubs in other cities.

## Grown Closer Musically

Conversely, Orpheus has been  
*(Continued on page 50)*

## Atlantic Roster Continues to Swell . . .



MORE ATLANTIC STARS: Ars Nova, John Hammond, Cartoone, Julie Driscoll, P. F. Sloan, Freddie King, Brian Auger, Flood's Party, Bee Gees.

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## Douglas Story

(Continued from page 48)

Muddy Waters Blues Band, Eric Dolphy and Dave Burrell. Now that essential groundwork has been established with its distributor, Laurie Records, and a definite image has emerged for the label, Douglas will soon enter the market with house-artists.

## Nude Music

(Continued from page 35)

"different" sound . . . like the Scene, the Electric Circus, the Fillmores. And we've had our share of gigs and mini-gigs at these places. But that's about it. The only other outlet is the benefit circuit, which is always more fun and sometimes beautiful, but landlords and food connections have this thing about money.

So the real game becomes: can an underground group survive long enough to see the light of day. Few do. Assuming you've got something to say in the first place, it takes a lot of love and a lot of guts; and, if that's covered, you wait for your luck with an optimism just short of lunacy. (If you're short on love, baby, it's grey hairs and ulcers at 22 for sure).

The case of the Children of God is simplified because none of us can get up in the morning or hold down a straight gig anyway. And besides that we're damn good!

But back to this underground thing. And here is the message: In this world of categories and labels, by which mankind maintains on almost tolerable level of insanity, to be complete is to conform. And at the moment, to conform is to be as far out as possible. So, my friends, when they tell you you're buying an underground record—don't be fooled. Take away the gimmick and the sound is just as good or just as bad. For example—would the Jimi Hendrix Experience be any less beautiful if they weren't called an underground group?



The Children of God

## Lorber Groups

(Continued from page 49)

come an even tighter group than it was when Lorber first discovered it. Bruce Arnold, Jack McKenes, Eric Gulliksen and Harry Sandler have during the past year and a half, and appearances at over a hundred college concerts across the country, grown closer musically. Through this concentration and hard work, an interest in their sound began developing all over the nation. Word of mouth spread about the group from school to school and state to state as they traveled, culminating in their "Orpheus Ascending" MGM LP having just been voted #10 in the Playboy Magazine best vocal LP category in the Pop Poll.

### Now on College Dates

The group is now playing three and four college dates and concerts a week, and has recorded the title theme for a new MGM motion picture, "Little Sister." Lorber feels that their third LP, "Joyful," set

for mid-February release, is the next natural step in the high quality of the group's musical development.

### Latest Lorber Find: Puff

Lorber has strived to instill the hard work concept to all of his groups, and the idea has been accepted by his latest find, Puff. This is illustrated by the group's first MGM LP entitled "Puff" which in dealing with the unusual (for the underground scene) topic of childhood, and a young man's early life, is a warm, secure, sincere and simple album, with everything emotionally exposed; and in their new "Rainy Day" single.

Orpheus and Ultimate Spinach find it hard to admit, even to themselves, that in these ultra-sophisticated, McLuhan-oriented times, it was the ancient American custom of hard work and perseverance that has won them the success they desired.

*What Can We Say?*

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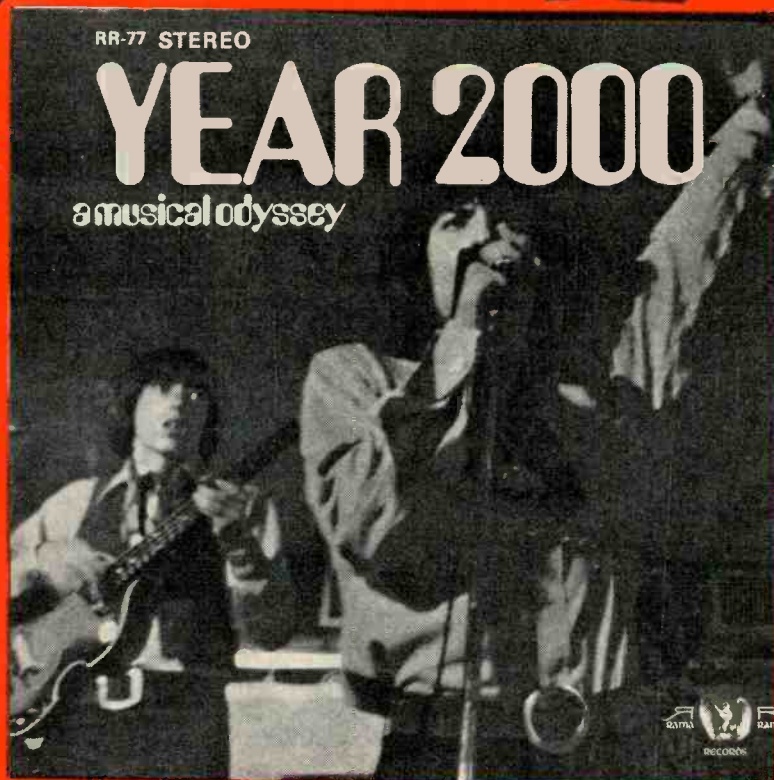


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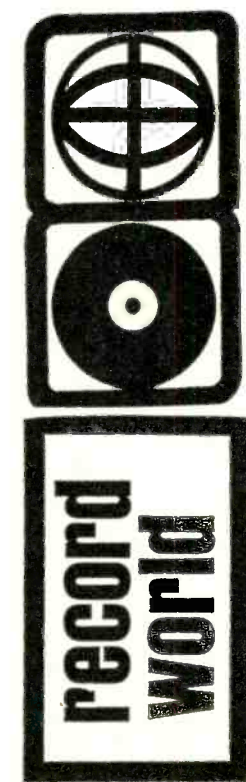
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PLAYGIRL The Prophets (Kapp)	1	38	21	78	16	26	15	20	13	11	37	14	41	40
PURPLE WAZZ Dion (Laurie)														
RAGE WITH THE DEVIL The Gun (Epic)														
RED BALLOON Cook E. Jar (RCA)														
RED RED WINE Jimmy James and Vagabonds (Atco)														
SHE'S ALMOST YOU Billy Harper (Open)	16				5									
SHE'S NOT THERE The Road (Kama Sutra)		4												
SOMETHING'S HAPPENING Herman's Hermits (MGW)														
SOPHISTICATED GISSY Meters (Josie)														
SOUL EXPERIENCE Iron Butterfly (Atco)														
SWEETER THAN SUGAR Ohio Express (Buddah)														
SWITCH IT ON Cliff Nobels (Phil-L.A.)														
TEAR DROP CITY Monkees (Colgems)														
THE GREATEST LOVE Oorsey Burnette (Liberty)														
THE LETTER The Arbors (Date)														
THE WEDDING CAKE Connie Francis (MGW)														
THE WEIGHT Aretha Franklin (Atlantic)														
THESE ARE NOT MY PEOPLE Johnny Rivers (Imperial)														
30 60 90 Willie Mitchell (Hi)														
THIS IS A LOVE SONG Bill Medley (MGW)														
TRY A LITTLE TENDERNESS 3 Dog Night (Dunhill)														
TUNE SWITH Bards (Jerdan)														
WILL YOU BE STAYING AFTER SUNDAY Peppermint Rainbow (Decca)														
WILLIE JEAN Sunshine Co. (Imperial)														
WITCHI TAI TO Everything Is Everything (Vanguard/Apostolic)														

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# 100 TOP LP'S

Record World

TEAR-OUT GUIDE

Week of February 22, 1969

This Wk.	Last Wk.		Wks. on Chart
Feb. 22	Feb. 15		
1	1	<b>THE BEATLES</b> Apple SWBO 101	11
2	3	<b>WICHITA LINEMAN</b> Glen Campbell—Capitol ST 2809	15
★	4	<b>THE ASSOCIATION'S GREATEST HITS</b> Warner Bros./7 Arts WS 1767	9
★	20	<b>YELLOW SUBMARINE</b> Original Soundtrack—Capitol SW 153	3
5	6	<b>SOULFUL STRUT</b> Young-Holt Unlimited—Brunswick BL (7) 54144	9
6	2	<b>TCB</b> Diana Ross & Supremes & Temptations—Motown MS 682	9
7	7	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia CS 9720	6
8	5	<b>ELVIS</b> Elvis Presley—RCA Victor LPM/LSP 4088	10
9	9	<b>BEGGARS BANQUET</b> Rolling Stones—London PS 539	12
10	10	<b>IN-A-GADDA-DA-VIDA</b> Iron Butterfly—Atco 250 (4,8,C,R)	33
11	8	<b>DIANA ROSS &amp; THE SUPREMES JOIN THE TEMPTATIONS</b> Motown MS 679	12
12	11	<b>CYCLES</b> Frank Sinatra—Reprise FS 1027	9
13	12	<b>FOOL ON THE HILL</b> Sergio Mendes & Brasil '66—A&M SP 3012	13
14	13	<b>CHEAP THRILLS</b> Big Brother & Holding Co.—Columbia KCS 9700 (4,8,R)	27
★	37	<b>CRIMSON &amp; CLOVER</b> Tommy James & Shondells—Roulette SR 42023	6
16	14	<b>WHO KNOWS WHERE THE TIME GOES</b> Judy Collins—Elektra KES 70433	10
17	17	<b>PROMISES, PROMISES</b> Dionne Warwick—Scepter SPS 571	10
18	15	<b>FUNNY GIRL</b> Soundtrack—Columbia BOS 3320	25
★	24	<b>W. C. FIELDS</b> Original Voice Tracks—Decca DL 79164	5
★	30	<b>HAIR</b> Orig. Cast—RCA Victor LOS/LSO 1150	32
21	21	<b>GENTLE ON MY MIND</b> Dean Martin—Reprise RS 6330	7
22	26	<b>I LOVE HOW YOU LOVE ME</b> Bobby Vinton—Epic BN 26437	8
23	23	<b>GREATEST HITS, VOL. 1</b> Petula Clark—Warner Bros./7 Arts WS 1765	8
★	35	<b>GOLDEN GRASS</b> Grassroots—Dunhill D 50047	14
25	25	<b>GENTLE ON MY MIND</b> Glen Campbell—Capitol 2809 (4)	24
★	(—)	<b>BALL</b> Iron Butterfly—Atco 280	1
27	18	<b>ELECTRIC LADYLAND</b> Jimi Hendrix Experience—Reprise 2RS 6307	19
★	43	<b>THE LIVE ADVENTURES OF MIKE BLOOMFIELD &amp; AL KOOPER</b> Columbia KGP 6	4
★	39	<b>HELP YOURSELF</b> Tom Jones—Parrot PAS 71025	6
30	22	<b>HEAD</b> Monkees—Colgems COSO 5008	9
31	31	<b>TIME PEACE—THE RASCALS' GREATEST HITS</b> Atlantic SD 8190 (4,8,C,R)	32
32	27	<b>THE SECOND</b> Steppenwolf—Dunhill 50037 (4,8)	22

This Wk.	Last Wk.	TAPE CARTRIDGE AVAILABILITY INDICATED IN PARENTHESES	Wks. on Chart
Feb. 22	Feb. 15		
33	32	<b>TRAFFIC</b> United Artists UAL 6675	14
34	36	<b>WONDERWALL MUSIC</b> George Harrison—Apple ST 3350	7
35	19	<b>WHEELS OF FIRE</b> Cream—Atco SD 2-700 (4,8,C)	34
36	16	<b>LOVE CHILD</b> Diana Ross & Supremes—Motown 670	11
★	42	<b>THE BOOK OF TALIESYN</b> Deep Purple—Tetragrammaton T-107	9
★	55	<b>I'VE GOTTA BE ME</b> Sammy Davis, Jr.—Reprise RS 6324	9
39	41	<b>SUPER HITS</b> Box Tops—Bell 6025	13
★	46	<b>ANY DAY NOW</b> Joan Baez—Vanguard VSD 9306/7	5
★	50	<b>THE FAMILY THAT PLAYS TOGETHER</b> Spirit—Ode Z 12 44014	4
42	40	<b>CRUISING WITH RUBEN &amp; THE JETS</b> Mothers of Invention—Verve V6 5005-x	10
43	44	<b>FOR ONCE IN MY LIFE</b> Stevie Wonder—Tamla TS 291	6
44	34	<b>LIVING THE BLUES</b> Canned Heat—Liberty LST 27200	13
★	77	<b>SOUL '69</b> Aretha Franklin—Atlantic SD 8212	3
46	28	<b>TEMPTATIONS LIVE AT THE COPA</b> Gordy GS 938	7
47	29	<b>WILD FLOWERS</b> Judy Collins—Elektra EKS 74012	14
48	33	<b>SOULED</b> Jose Feliciano—RCA Victor LSP 4045	13
★	59	<b>BAYOU COUNTRY</b> Creedence Clearwater Revival—Fantasy 8387	6
50	51	<b>BOOKENDS</b> Simon & Garfunkel—Columbia CKS 9529 (8,R)	45
51	38	<b>200 M.P.H.</b> Bill Cosby—Warner Bros./7 Arts WS 1757	19
52	56	<b>CAMELOT</b> Original Soundtrack—Warner Bros./7 Arts BS 1712	2
53	49	<b>ONLY FOR LOVERS</b> Roger Williams—Kapp KS 3565	11
54	54	<b>THE SOFT MACHINE</b> Probe—CPLP 4500	14
55	58	<b>PROMISES, PROMISES</b> Original Cast—United Artists UAS 9902	6
56	45	<b>IN THE GROOVE</b> Marvin Gaye—Tamla TS 285	11
57	47	<b>FELICIANO!</b> Jose Feliciano—RCA Victor LPM/LSP 3957	31
★	(—)	<b>GOODBYE</b> Cream—Atco SD 7001	1
★	64	<b>CANDY</b> Original Soundtrack—ABCS-OC-9	7
★	65	<b>THREE DOG NIGHT</b> Dunhill DS 50048	12
61	63	<b>THOSE WERE THE DAYS</b> Johnny Mathis—Columbia CS 9705	11
62	66	<b>TWO VIRGINS</b> John Lennon/Yoko Ono—Apple 5001	3
63	67	<b>OLIVER</b> Original Soundtrack—Colgems COSD	12
64	61	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> Capitol ST 2809 (4)	24
65	48	<b>EDIZIONE D'ORO</b> 4 Seasons—Philips PHS Z 6501	13
66	69	<b>IT'S TRUE! IT'S TRUE!</b> Bill Cosby—Warner Bros./7 Arts WS 1770	3

This Wk.	Last Wk.		Wks. on Chart
Feb. 22	Feb. 15		
67	70	<b>SWITCHED ON BACH</b> Walter Carlos/Benjamin Folkman—Columbia MS 7194	3
68	62	<b>ARCHIES</b> Calendar—KES 101	20
69	72	<b>ELECTRIC FLAG</b> Columbia CS 9714	4
★	(—)	<b>DONOVAN'S GREATEST HITS</b> Epic BXN 26439	1
★	81	<b>20/20</b> Beach Boys—Capitol SKAO 133	3
72	74	<b>THE GENUINE IMITATION LIFE GAZETTE</b> 4 Seasons—Philips PHS 600-270	4
★	78	<b>LITTLE ARROWS</b> Leapy Lee—Decca DL 75076	7
74	76	<b>THE GRADUATE</b> Soundtrack—Columbia OS 3180 (4,8,R)	9
75	75	<b>STEPPENWOLF</b> Dunhill DS 50029 (4,8,C)	51
76	80	<b>PUT YOUR HEAD ON MY SHOULDER</b> Lettermen—Capitol ST 147	2
★	(—)	<b>LED ZEPPELIN</b> Atlantic SD 8216	1
78	79	<b>THE ICE MAN COMETH</b> Jerry Butler—Mercury SR 61198	4
79	73	<b>RICHARD P. HAVENS, 1983</b> Verve/Forecast FTS 3047-2	5
★	85	<b>WITHOUT RHYME OR REASON</b> Spanky & Our Gang—Mercury SR 61183	4
★	91	<b>I STAND ALONE</b> Al Kooper—Columbia CS 9718	4
★	87	<b>WHO'S MAKING LOVE</b> Johnnie Taylor—Stax 2005	4
★	88	<b>DUSTY IN MEMPHIS</b> Dusty Springfield—Atlantic SD 8214	3
★	89	<b>UPTIGHT!</b> Booker T. & MG's—Stax STS 2006	3
85	86	<b>CHITTY CHITTY BANG BANG</b> Original Soundtrack—United Artists UAL 3188; UAS 5188	11
★	94	<b>LIVE!</b> Smokey Robinson & Miracles—Tamla TS 289	3
★	(—)	<b>ODESSA</b> Bee Gees—Atco SD 2-702	1
★	(—)	<b>INSTANT REPLAY</b> Monkees—Colgems COS 133	1
★	96	<b>THEMES LIKE OLD TIMES</b> Original Radio Themes—Viva 36018	2
90	92	<b>TILL</b> Jerry Vale—Columbia CS 9757	4
91	93	<b>INTROSPECT</b> Joe South—Capitol ST 108	4
★	(—)	<b>BEST OF SAM &amp; DAVE</b> Atlantic SD 8218	1
★	(—)	<b>BLESS IT'S POINTED LITTLE HEAD</b> Jefferson Airplane—RCA Victor LSP 4133	1
★	(—)	<b>ROOTS</b> Everly Brothers—Warner Bros.-7 Arts 1752	1
95	99	<b>THE THORN IN MRS. ROSE'S SIDE</b> Biff Rose—Tetragrammaton T 103	2
96	(—)	<b>NEAR THE BEGINNING</b> Vanilla Fudge—Atco SD 33-278	1
97	(—)	<b>THIS WAS</b> Jethro Tull—Reprise 6336	1
98	98	<b>BOB SEGER SYSTEM</b> Capitol ST 172	2
99	71	<b>MAMA'S &amp; PAPA'S/SOUL TRAIN</b> Classics IV—Imperial 12407	8
100	(—)	<b>SYNTHESIS</b> Cryan Shames—Columbia CS 9719	1

(LP's Coming Up on page 79)

## Concert Review

# Janis Joplin and the ? In Good Form at Fillmore

NEW YORK — Columbia's Janis Joplin unveiled her new nameless group at the Fillmore East last week in a two-day mid-week gig and now the word is out—kind of.

The group, whom Janis hugged and joked with but didn't introduce by name (outside of Sam Andrew, the only Holding Company hold-over), is on its way to something tough and mellow and right as support for Janis, but as of last week was still getting into it.

(The members of the group, although they really shouldn't be parenthetical, are, it turns out, Keith Cherry, bass; Terry Clements, tenor saxophone and evidently flute, too, although he didn't use it in set caught; Terry Hensley, trumpet; Richard Kermode, organ; Willie Markowitz, drums; and, of course, Andrew, lead guitar.)

Janis herself was in good, but not great, form. It might have been the hour (second show she came out close to 2 a. m.). It might have been the New York slush. It might have been bum Southern Comfort she took from a member of the audience.

Whatever, it took her a couple of numbers to warm up and even then some of the facets of her voice lacked polish. The purity and sweetness of tone she frequently brings into play as a balance to her chorded notes was missing, except on a superb "Summertime." Among the new numbers (she sang seven or eight), "Maybe," the

Chantels oldie, and "Work Me, Lord" sound to be the best of the new repertoire.

Recording dates for Janis Joplin and the ? will be announced shortly.

Warner Bros.-Seven Arts' Grateful Dead began the show and were marvelous. The highlight of their set and just about the only light (of a three-number outing) was a piece that went on for about 45 minutes, just sliding from one groove to another. The number could have used some editing since the transitions from mood to mood included some dull going. But the musical peaks were dazzling.—Dave Finkle.

## Sire to Release Purple Gang Wax

NEW YORK—The Sire label will issue product of Britain's the Purple Gang, the result of negotiations between Sire's Seymour Stein and Nathan Joseph, Managing Director of Trans-Atlantic Records, the label for whom the group records.

The group's latest record, "Kiss Me Goodnight Sally Green" b/w "Auntie Monica," has just been released. Sire's plans call for an album release by the Purple Gang in early March and a simultaneous single release from the album. The label will launch an exten-

(Continued on page 89)

# Underground Music: Major Force at ABC

By BILL SZMYCZYK  
Director of Pop A&R, ABC  
Records

After three years of a continual growth process, underground music has unquestionably become a major force in the music business.

Underground music is no longer *under* ground. What we're speaking of is commonly referred to as progressive rock; yet many underground artists are not progressive in the sense of forward moving. One person who has had an enormous influence on the progressive rock scene is B. B. King, who has basically been in the same way for 20 years, and now, after two decades of singing and playing the blues better than anyone else, B. B. finds himself finally getting the recognition long overdue him. This is the year the underground will wake up to the real blues of B. B. King.

ABC Records is becoming more involved in underground than ever before with top acts such as Graffiti, Wool, Evergreen Blues and Puzzle, who have recently had their first albums released and are currently enjoying remarkable success in their first endeavors into the underground market.

### Big "Time Changes"

One of ABC's groups already getting much attention prior to the release of their next album is Ford Theatre. These five young men have just completed what I believe will be one of the biggest records of the year, "Time Changes." The concept

of the LP is so fresh, I shy away from writing about it before it is released.

I personally feel that "Time Changes" will help establish Ford Theatre as one of the biggest acts of 1969.

Another act of great interest to the underground music scene that will be appearing on ABC is White Lightning. Arthur Gorson is producing White Lightning, and from the cuts I've heard that he has finished for the LP, this act will make a very big impression on the FM as well as the AM market. You have never heard anything like White Lightning.

Underground music continues to grow and enlist more and more disciples as it does so. We at ABC are growing with it. Expect to hear a lot from us in 1969.

## Bubbly Session



Bubble Puppy, stars of International Artists label, left to right, are caught during LP recording session: Roy Cox, bass (San Antonio); Rod Prince, lead guitar (Sweeney Switch, Texas); Todd Potter, also lead guitar (Austin); and David Fore, drums (Corpus Christi).

## LP'S COMING UP

- |  |   |  |
|--|---|--|
| <ol style="list-style-type: none"> <li>1. ARETHA IN PARIS<br/>Aretha Franklin—Atlantic SD 8207</li> <li>2. THOSE WERE THE DAYS<br/>Exotic Guitars—Ranwood R 8040</li> <li>3. RARE PRECIOUS &amp; BEAUTIFUL<br/>Bee Gees—Atco 264</li> <li>4. DISRAELI GEARS<br/>Cream—Atco M/SD 232 (4,8,C,R)</li> <li>5. LOVE IS<br/>Eric Burdon &amp; Animals—<br/>MGM SE 4591-2</li> <li>6. BOBBY DARIN BORN<br/>WALDEN ROBERT CASOTTO<br/>Direction 1936</li> <li>7. CROWN OF CREATION<br/>Jefferson Airplane—<br/>RCA Victor LSP 4058 (4,8,C)</li> <li>8. GRAFFITI<br/>ABC 663</li> <li>9. CREEDENCE CLEARWATER REVIVAL<br/>Fantasy 8382 (8,C,R)</li> <li>10. VANILLA FUDGE<br/>Atco M/S 224 (8,C,R)</li> <li>11. SUPER SESSION<br/>Mike Bloomfield, Al Kooper, Steve Stills—<br/>Columbia CS 9701 (4,8)</li> <li>12. COLOR BLIND<br/>Glitterhouse—Dynovoice 31905</li> </ol> | <ol style="list-style-type: none"> <li>13. INCREDIBLE<br/>Gary Puckett &amp; Union Gap—<br/>Columbia CA 9715</li> <li>14. GET IT ON<br/>Pacific Gas &amp; Electric—<br/>Bright Orange P-701</li> <li>15. A HAPPENING IN CENTRAL PARK<br/>Barbra Streisand—Columbia CS 9710</li> <li>16. HONEY<br/>Bobby Goldsboro—<br/>United Artists PAS 6642</li> <li>17. SHADES OF DEEP PURPLE<br/>Tetragrammaton T 102 (C)</li> <li>18. DION<br/>Laurie SLP 2047</li> <li>19. ARETHA: LADY SOUL<br/>Aretha Franklin—<br/>Atlantic SD 8176 (R,C,8)</li> <li>20. CAL TJADER SOUNDS OUT<br/>BURT BACHARACH<br/>Skve SK 6</li> <li>21. STAR!<br/>Original Soundtrack—<br/>20th Century Fox DTCS 5102</li> <li>22. YEARBOOKS AND YESTERDAYS<br/>Jeannie C. Riley—Plantation PLP 2</li> <li>23. A NEW TIME—A NEW DAY<br/>Chambers Bros.—Columbia CS 9671</li> </ol> | <ol style="list-style-type: none"> <li>24. MUSIC FROM BIG PINK<br/>The Band—Capitol SKAO 2955 (4,8)</li> <li>25. BEWARE OF GREEKS BEARING GIFTS<br/>Susan Anspach &amp; Joe Silver—<br/>Musicor MXS 3173</li> <li>26. SHE'S ALMOST YOU<br/>Billy Harner—Open 1100</li> <li>27. STONEDHENG<br/>Ten Years After—Deram DES 18021</li> <li>28. BARBARELLA<br/>Original Soundtrack—Dynovoice 31908</li> <li>29. A MAN WITHOUT LOVE<br/>Engelbert Humperdinck—Parrot PAS 71022</li> <li>30. ZORBA<br/>Original Cast—Capitol 50118</li> <li>31. IN LOVE WITH YOU<br/>Al Hirt—RCA Victor LSP 4020</li> <li>32. YOU COULD BE BORN AGAIN<br/>Free Design—Project 3 PR 5031</li> <li>33. AXIS: BOLD AS LOVE<br/>Jimi Hendrix Experience—<br/>Reprise RS 628 1 (4,8,C,R)</li> <li>34. FINIAN'S RAINBOW<br/>Original Soundtrack—<br/>Warner Bros./7 Arts BS 2550</li> <li>35. ENGLISH ROSE<br/>Fleetwood Mac—Epic BN 26446</li> </ol> |
|--|---|--|

## MUST STOCK LP's

CONSISTENT TOP SELLERS  
OVER A LONG PERIOD

in Alphabetical Order

1. A MAN AND A WOMAN  
Soundtrack—  
United Artists UAL-4147: UAS 5147
2. ARE YOU EXPERIENCED  
Jimi Hendrix Experience  
Reprise R/RS 6261 (4,8,C,R)
3. BILL COSBY IS A VERY FUNNY FELLOW,  
RIGHT!  
Warner Bros.—W/WS 1548
4. CAMELOT  
Original Cast—  
Columbia KOL 5621: KOS 2031
5. DOORS  
Elektra—EKS 74007
6. DR. ZHIVAGO  
Soundtrack—MGM 1E/1SE 65T
7. GOING PLACES  
Tijuana Brass—A&M LP 112: SP 4112
8. MAN OF LA MANCHA  
Original Cast—Kapp KL 4505: KS 5505
9. SGT. PEPPER'S LONELY HEARTS  
CLUB BAND  
Beatles—Capitol MAS/SMAS 2653
10. THE SOUND OF MUSIC  
Soundtrack—  
RCA Victor LOCD/LSOD 2005

## Larry Sikora:

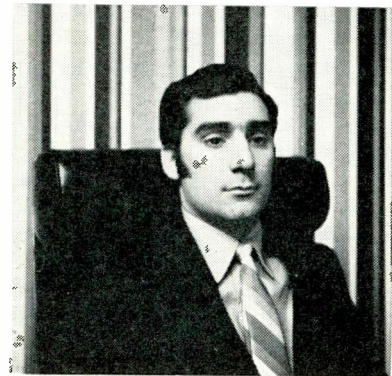
### NAL Expanding, Setting Up Regional Managers, Reps

NEW YORK—Larry Sikora, newly-appointed National Sales Manager of NAL, stopped at Record World to hint at some of NAL's extensive expansion plans in the coming months.

Sikora right now is busy hiring for a system of regional managers and metropolitan representatives for the tape cartridge firm. He expects to announce a full roster of appointees shortly.

His regional managers will base in Los Angeles, Chicago, Cleveland, Atlanta and New York.

Beyond his current concern, Sikora has a number of plans for the future, which he said would include "deep involvement" in other branches of the industry, as well as continued and increased involvement in the tape field. Of tapes he says, "The intensity of excitement is contagious. It's an industry in which the biggest problem is that we can't get enough product out fast enough."



Larry Sikora

In the tape business six months, Sikora's previous stints, as a record man, were at Premier where he was Assistant National Sales Manager; Cameo-Parkway, where he reached National Sales Manager for Wyncote subsid and then for C-P in general. Just prior to joining NAL as Director of Special Sales, he was Eastern Regional Sales Manager for Liberty's Sunset subsidiary.

### Nelson Ampex PR Mgr., Eastern Area

J. Peter Nelson has been named Eastern Area Public Relations Manager for Ampex Corporation announces Gregg W. Perry, Director of Public Relations.

Nelson was formerly Regional Public Relations Manager for Ampex in New York City. He replaces John B. Hatch, resigned. Nelson will be responsible for all Ampex public relations activities east of the Mississippi and in Canada. He will be located in Elk Grove Village, Ill., headquarters of the Ampex consumer and educational products group.

### Allen Tapes Leased

VIDALIA, Ga.—Hank Allen, President of HFA International, a division of Allen Records, announced that he has leased master tapes of "Part of Me" and "What a Love Can Do," by artist Beau Allen to RCA Records of Canada.

### Currens Tape Mdsgr. Sales Manager

FOREST HILL, MD.—Joseph Currens Jr., a salesman with Tape Merchandising Associates, Inc., since June, has been promoted to Sales Manager of the wholly-owned Pop Shops Inc., subsidiary, Robert L. Green, President, announced.

Before joining Tape Merchandising Associates, Currens served as Regional Sales Manager for the Orkin Exterminating Company for two years, and as a Systems Designer for the Ditto Corp. for one year. He also spent eight years in wholesale and retail activities in the photographic industry.

### Hutchinson Joins GRT

Jerry Hutchinson has joined General Recorded Tape, Inc., as Production Control Manager of the Sunnyvale, Calif., firm.

Hutchinson had served as general foreman with Union Carbide Electronics in Mountain View, Calif. before joining GRT. He is a nine-year veteran of the U.S. Navy, having spent the last two years in Vietnam.

## National Tapes Promotions

MILWAUKEE—Marlie Waak has been promoted to newly created post of National Merchandising Manager for National Tape Distributors. Waak will participate in the conception of merchandising programs for National chain accounts. He had previously been National Sales Manager.

Additionally, Maynard Spiegel was appointed to the new created post of National Field Sales Manager for National Tape Distributors. Since joining National Tape two years ago, Spiegel had been a District Sales Manager. He will report to Marlie Waak.

Frank Rohloff has joined Na-

tional Tape Distributors as Director of Purchases. He will coordinate purchases of National Tape's three distribution centers. He was previously with George Meyer Management as Materials Manager. Robert Fleck was promoted to Branch Manager for National Tape Distributors', Linden, N. J. distribution center. Fleck was previously District Manager for National Tape in Chicago. John Shipman has been appointed Assistant Branch Manager for National Tape Distributors' Reno, Nev., distribution center. He was previously District Manager for National Tape in Washington.

## Tape Distrib's New Program

CHICAGO — Tape Distributors of America Marketing/Sales Manager Mort Ohren has initiated a program "to keep TDA's dealers ahead of the overwhelming demand."

The system is one of shipping automatically to those dealers who have subscribed to the service the hottest new releases as they become available. The dealers have their choice of three music categories: pop, easy listening and/or country. They also specify tape category: 4-track, 8-track and/or cassette. And in each of these categories they may choose one

of four quantities: 1, 3, 5 or 10.

"Initial dealer reaction," says Ohren, "indicates it will be a tremendous success. We are still receiving subscriptions at a steady pace." In the meantime, the first shipment has gone out. It consisted of new tape releases by the Beatles, Aretha Franklin and Dusty Springfield.

Another of TDA's innovations is publication of The Glass List, a bi-monthly magazine which services the music industry and its consumers with the latest information relative to cartridge tapes and equipment.

## Bang, Whitelaw & Carl Production Deal

NEW YORK — Mrs. Ilene Berns, President of Bang Records, announced the signing of a production deal between the label and Whitelaw & Carl Productions. Pact debuts Billy Carl as a recording artist and calls for the production of a group as yet unnamed.

### Writing-Producing Team

The writing-producing team of Reid Whitelaw and Billy Carl recently formed their own production company. Their agreement with Bang Records is the first for the newly formed firm. Whitelaw & Carl wrote and produced for the 1910 Fruitgum Company and were most recently on the charts with "Goody, Goody Gumdrops." They are also represented in the Fruitgum's current smash album, titled after the hit they penned and produced.

## A & R Recording's New Facilities

NEW YORK—A & R Recording, Inc., announces the opening of their new facilities in the A & R Recording Building, 322 West 48th St.

### Two Major Studios

Two major music studios with related working areas will augment A & R's studios at 799 Seventh Ave. and will give them film sound recording capability in four music studios in the two locations in midtown New York.

Since their inception in 1958 at 112 West 48th Street, the firm has expanded their spaces 500 per cent and operates on a two-shift basis serving the phonograph and advertising fields.

Among the innovations that A & R has spearheaded is an expanded customer service in their traffic department that is open from 8:30 a.m. to 9:30 p.m. daily.



## Record World's

# Gospel Time

Congratulations to Gloria Briskey in Pittsburgh for the splendid work she is doing in promoting gospel shows in her area. On Feb. 23, the Highway Q.C.'s will be in Pittsburgh at the Triumph Church, 42 Arthur St. Scheduled for a later date



Irene W. Johnson

are the **Un- touch- able Mighty Clouds of Joy**, Dorothy Norwood, Clarence Fountain and the Swanee Quintet, the Brooklyn All Stars, the Consolers, the Dixie Hummingbirds, Albertina Walker and the Caravans, Cassietta George and the Sensational Chariot Wheels.

WAMO, Pittsburgh, Pa., Gloria Briskey, top artists and songs are "Morning & Evening Prayer," Rev. Bigelow, Hob; "Grace," Institutional Choir Atlantic; "Somewhere Around God's Throne," Mighty Clouds of Joy, Peacock; "How Blessed You Are," Sensational Chariot Wheels; "Jesus Will Fix It,"

Caravans, Hob; "Troubled," O'Neal Twins; "What Are You Doing For Your Soul," Dixie Hummingbirds, Peacock; "Saints Holden," Sensational Nightingales, Peacock; "Everywhere I Go," Soulful Sunrising Kings and "Operator," Sons of Truth. Send all dj copies to Gloria Briskey, 1808 Tustin St., Pittsburgh, Pa. 15219 a/c 412-281-6292.

WAME, Ray Crume, Miami, Fla.: "Jordon River," Rev. Oris Mays; "If I Can Help Somebody," Harmonizing Four; "Give Me More Faith," Willie Morganfield; "Jesus Will Fix It," Caravans; "I believe I'll Go Back Home," Davis Sisters; "Precious Lord," Aretha Franklin; "Walls of Jerusalem," Nightingales; "Someone To Care," Rev. Charles Taylor, and "In That Little Town," Dorothy Norwood.

WERD, Jerome Johnson, Atlanta, Ga., reports "Loose That Man," Shirley Caesar, Hob; "Get Right Church," James Cleveland & Voice of Tabernacle, Hob; "If I Had a Hammer," Grace Gospel Singers, Tuska; "Sweep Around

Your Door," Rev. Willingham & The Swanee Quintet, Nashboro; "He Did It All," Rev. Cleophus Robinson, Peacock; "You Better Get Right," Rev. Willie Morganfield, Jewel; "Precious Lord," Aretha Franklin, Checker; "Don't Let The Devil Ride," Rev. Oris Mays, Songbird; "I've Got Jesus," Robert Patterson Singers, Veep; and "Lord Have Mercy," Treadwell Community Choir, Checker.

WJLD, Willie McKinstry, Birmingham, Ala., reports "Black and Proud," Rev. W. L. Jones; "The Ghetto," Staple Singers; "Won't Let Go," Gospel Harmonettes; "Just a Closer Walk With Thee," Gladys Knight & Pips; "Mother Bowed," Karlo Turner, "I Don't Mind," Pilgrim Jubilees; "Someone To Care," Rev. C. Robinson; "God Specializes," Rev. C. L. Moore; "He's Using Me," Golden Hummingbirds, and "How Blessed You Are," Gospel Southernaires.

WOKS, Columbus, Ga., Eddie Longshore reports "I'm Black and I'm Proud," Rev. Jasper Williams; "Saints Hold On," Nightingales; "New Walk," Rev. Willingham & The Swanee Quintet; "Calvary," Supreme Angels; "Holding On and Won't Let Go," Gospel Harmonettes, and "Born Again," Sons of the Birds.

Top 10 gospel records KWAM, Memphis, Tenn.: "Father I'm Coming Home," Pilgrim Jubilee Singers, Peacock; "Fire and Holy Ghost," Voices of Clouds, Songbirds; "Walk With Me," Rev. Erskine Faush, Jewel; "I Made Vow," Soul Searchers, Songbird; "Jesus Is Sweeter Than Honey," Rev. Oris Mays, Songbird; "Where Shall I Be," Spiritual Consolators, Designer; "This Is The Reason," Peerless Four, Gospel; "Life's Burden," Singing Crusaders, Songbird; "Take The Lord With You," Jimmy Ellis & Riverview Singers, Atlantic, and "Sinner He's Calling," Gospel Keys, Peacock.

(Continued on page 89)

## Youth Choir Gospel LP National Hit

A gospel album, "Let Us Go Into the House of the Lord," featuring a cut called "O Happy Day," by the Northern California State Youth Choir, is creating excitement around the nation.

The package has been scoring in New York, especially, where it is handled by Gotham Distributors. Action started from play on the WLIB gospel radio show.



ONE STOP

TOP TEN

### NEW DEAL RECORD SERVICE (New York)

1. Touch Me (Doors)
2. Everyday People (Sly & Family Stone)
3. Crimson & Clover (Tommy James & Shondells)
4. Build Me Up Buttercup (Foundations)
5. Hooked On A Feeling (B. J. Thomas)
6. Worst That Could Happen (Brooklyn Bridge)
7. You Showed Me (Turtles)
8. I'm Living In Shame (Supremes)
9. Games People Play (Joe South)
10. This Magic Moment (Jay & Americans)

### DAVES ONE STOP (East Hartford)

1. Time Of The Season (Zombies)
2. Games People Play (Joe South)
3. This Magic Moment (Jay & Americans)
4. Ramblin' Gamblin' Man (Bob Seger)
5. Maybe Tomorrow (Iveys)
6. Traces (Classics IV)
7. Cloud Nine (Mongo Santamaria)
8. To Susan On The West Coast Waiting (Donovan)
9. Everyday People (Sly & Family Stone)
10. Run Away Child Running Wild (Temptations)

### SINGER ONE STOP (Chicago)

1. Everyday People (Sly & Family Stone)
2. Build Me Up Buttercup (Foundations)
3. Worst That Could Happen (Brooklyn Bridge)
4. Touch Me (Doors)
5. I Got A Line On You (Spirit)
6. This Magic Moment (Jay & Americans)
7. I'm Living In Shame (Supremes)
8. Ramblin' Gamblin' Man (Bob Seger)
9. Baby Baby Don't Cry (Miracles)
10. There's Gonna Be A Showdown (Archie Bell & Drells)

### ALL BRANDS INC. (Pittsburgh)

1. Crimson & Clover (Tommy James & Shondells)
2. Everyday People (Sly & Family Stone)
3. Hooked On A Feeling (B. J. Thomas)
4. Touch Me (Doors)
5. Build Me Up Buttercup (Foundations)
6. Things I'd Like To Say (New Colony Six)
7. Baby Baby Don't Cry (Miracles)
8. I Started A Joke (Bee Gees)
9. No Not Much (Vogues)
10. Proud Mary (Creedence Clearwater Revival)

### MARTIN AND SNYDER (Dearborn)

1. Indian Giver (1910 Fruitgum Co.)
2. Mendocino (Sir Douglas Quintet)
3. Dizzy (Tommy Roe)
4. Run Away Child, Running Wild (Temptations)
5. Traces (Classics IV)
6. My Whole World Ended (David Ruffin)
7. Brother Love's Traveling Salvation Show (Neil Diamond)
8. Hair (Cowbills)
9. Heaven (Rascals)
10. Jan Jan (Fabulous Counts)

### REDISCO ONE STOP (Baltimore)

1. Crimson & Clover (Tommy James & Shondells)
2. Build Me Up Buttercup (Foundations)
3. Everyday People (Sly & Family Stone)
4. Worst That Could Happen (Brooklyn Bridge)
5. Can I Change My Mind (Tyrone Davis)
6. Games People Play (Joe South)
7. The Weight (Aretha Franklin)
8. Touch Me (Doors)
9. Rambling Gamblin' Man (Bob Seger)
10. This Magic Moment (Jay & Americans)

## ATTENTION

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## Rhythm and Blues

### Stax Sets Own Creative Services

Initial steps have been taken in the establishment of a creative services complex for Stax Records and its affiliated labels, reports Jim Stewart, President of the firm, part of Paramount Pictures Music Division.

Following a series of meetings in Memphis with ad-merchandising topper Jack L. Levy, representing Paramount Music, Stax VP Al Bell and Stewart approved the move, which begins with the addition of personnel in the areas of advertising, merchandising and graphics, exclusively assigned to the Memphis family of labels.

Effective immediately, Doug MacGibbon will serve as Ad-Merchandising Assistant, while Honeya Thompson has been as-

signed the post of Assistant Art Director. Henceforth, Album design, numerous sales aids and other integral ad-merchandising items, formerly produced by outside companies, will be performed within the confines of the expanded division.

Miss Thompson is a graduate of L.A.'s Otis Art Institute. She has free-lanced as an illustrator for Capitol Records, Gallin & Bright Advertising Agency, Robert Miles Sunyan Advertising and West Magazine. MacGibbon received a B.A. in Liberal Arts from Portland State College and M.A. in Communications from the University of Oregon. Following his graduation he joined Capitol Record Club in August, 1968, as a copywriter.

### Motown Acts Hit Road

Artists under the Motown Records banner will blanket the west with an unprecedented number of engagements during the month of February, including television shows, supper club engagements, university dates and hotel bookings.

Diana Ross and the Supremes will perform at nine different locations on the Coast and in Las Vegas, opening with their Frontier date in the gambling capital. Other engagements extend from the Seattle Opera House to the Forum in Los Angeles.

Smookey Robinson and the Miracles will appear on the Jonathan Winters TV show and at Mr. D's in San Francisco before moving on to appear-

ances in Texas.

The Temptations start the month in the southwest and then move west for the "Hollywood Palace" TV show and an engagement at the Fairmont Hotel in San Francisco.

Marvin Gaye has set five dates ranging from San Diego University to Mr. D's in San Francisco and a one-nighter at the Las Vegas Convention Center.

Gladys Knight and the Pips will be active at the Flamingo Hotel in Las Vegas and Mr. D's in the bay city.

Stevie Wonder will guest on the new Glen Campbell TV show and the "Hollywood Palace" show, in addition to appearing at Mr. D's.

Rounding out the list is the appearance of the Spinners at the Fairmont and Willie Tyler at the Riviera Club in Las Vegas.

### On Jazz Week

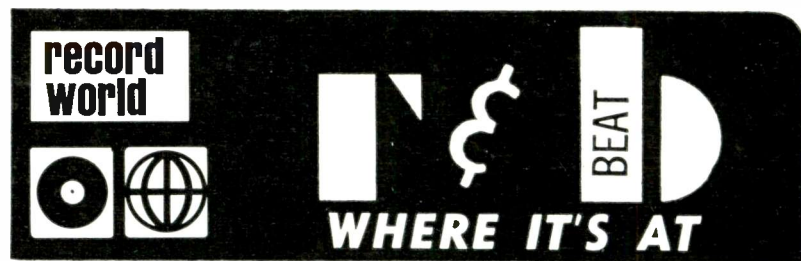


The Billy Taylor Quintet as they perform on Captain Kangaroo's "Jazz Week" telecasts the week of April 7-11. In the foreground: George Coleman on tenor sax and Blue Mitchell on trumpet. Ben Tucker on bass and Freddie Waits on drums.

### It's on Shout

In last week's list of Grammy nominees, Columbia Records was erroneously credited for Erma Ranklin's "Piece of My Heart" (in category of Best R&B Female Vocal Performance). It's a Shout record.

Read and Subscribe to  
**RECORD WORLD**



Smash Sales, N. Orleans: "Almost Persuaded," Etta James. Broke Atlantic, Phila., New Orleans.

Giant of the Week: "Twenty Five Miles," Edwin Starr. #1 Detroit, Super Smash Chicago and Cleveland. It is going all the way, R&B and Pop.

Motown is getting hotter. Great Shorty Long: "I Had A Dream."

Super Pick: "I Don't now," Esquires, Wand. Heavy station picks. This is a great record for Bunky Shepherd.

2-Sided Smash: Clarence Carter. Fantastic response.

Flip Tip Giant: "I Can't Do Enough," Dells—James Rowe, WIGO; Burke Johnson, WAOK; Georgia Woods, etc. This will be a #1 record and go big pop. The A side will also sell a lot of records. Top LP cut is "Believe Me." This should be their next single. It would go big pop.

Supremes-Temptations: "I'll Try Something New." Smash in Chicago.

New Moments: "Sunday."

Super Smash: "One Eye Open," Maskman & Agents. Giant Phila. Now.

Top Two In the Nation: Johnny Taylor; Betty Everett.

Red Hot Instrumental: "Switch It On," Cliff Nobles.

Hit R&B Sales Phila.: "Witchai Tai To," Everything Is Everything, Vanguard.

Super Giant Sales Chicago: "I'm Gonna Make You Love Me," Brothers of Hope, Gamble. Big Phila., Detroit.

Top-Selling Instrumental Nationally: "Sophisticated Cissy," Meters . . . Mongo Santamaria also has a sales giant . . . Esther Phillips: Giant sales. Now both sides. Giant Chicago, Balt.

Erma Franklin Has a Sensation: "I Gotta Find Me A Lover." Pick: WVON. Will be big.

Syl Johnson Has Another Blockbuster: "I Take Care of Home-work."

Incredible Reaction: "Sunshine of Your Love," Ralph Soul Jackson, Atlantic.

Top 10 S.F.: "30-60-90," Willie Mitchell.

Fantastic Johnny C: "Is There Anything Better Than Making Love."

Both Sides of Chi Lites giant sales: This is a big one.

Intruders Have A 45 E. P.: "Me Tarzan, You Jane." Big Detroit, St. Louis.

TNT Band is over 375,000 . . . "Foolish Fool," D. D. Warwick, is a giant . . . "Only the Strong Survive" can be Jerry Butler's biggest . . . "My Deceiving Heart," Impressions, picked everywhere . . . Giant sales in Phila. on "Funky 8 Corners," Willie & Magnificents Broke WWRL, WLIB, WNJR.

Solid action on "When He Touches Me," Peaches & Herb, Date.

Giant sales on Otis Redding. He sells a lot of records.

Both sides of Aretha Franklin are potent, as always.

"As the Years Go Passing By," Albert King, a giant in Chicago.

Ruby Winters is now established as a star. Long overdue.

Congrats to Nate McCalla and writer-producer Teddy Vann. When you get the new Sandpebbles, "Garden of Eden," you will agree it is the lyric of the year and exciting arrangement of the month. Fantastic.

Really Cookin' Record: "Mellow Way You Treat Your Man," Ollie & Nightingales, Stax. This record is very good! Steady solid sales continue on Carla Thomas and Eddie Floyd.

Miriam Makeba continues large in Phila. . . Sue Records is hot with "Oily," Juggy, and "I Know," Baby Washington.

Great Mirettes: "Stand By Your Man."

New Booker T.: "Time Is Tight" b/w "Johnny I Love You" (Booker sings).

New Gladys Knight: "You'd Have To Cry Sometimes."

WKLR, Intruders; Ruby Winters . . . WVOL, Carla Thomas, Ambassadors; Intruders; Ruby Winters; Jimmy Hughes . . . KATZ, Edwin Starr; #5—Superlatives; #18—Ambassadors . . . WIGO, Atlanta, #2—Betty Everett; #5—Ella Washington; #7—

(Continued on page 84)

This Wk. Feb. 22	Last Wk. Feb. 15	This Wk. Feb. 22	Last Wk. Feb. 15
1. BUILD ME UP BUTTERCUP Foundations—Uni 55101	3	25. SWITCH IT ON Cliff Nobles & Co.— Phil L. A. of Soul 342	38
2. TAKE CARE OF YOUR HOMEWORK Johnnie Taylor—Stax 0028	6	26. LIGHT MY FIRE Rhetta Hughes—Tetragrammaton 1513	28
3. CAN I CHANGE MY MIND Tyrone Davis—Dakar 1452	1	27. HE CALLED ME BABY Ella Washington—Sound Stage 7 2621	27
4. BABY BABY DON'T CRY Smokey Robinson & Miracles— Tamla 54178	5	28. AM I THE SAME GIRL Barbara Acklin—Brunswick 55399	31
5. THERE'LL COME A TIME Betty Everett—Uni 55100	7	29. DON'T WASTE MY TIME B. B. King—Bluesway 61022	30
6. EVERYDAY PEOPLE Sly & Family Stone—Epic 10407	2	30. BABY YOU MAKE ME FEEL SO GOOD 5 Steps & Cubie—Curton 1936	34
7. I'M LIVIN' IN SHAME Diana Ross & Supremes—Motown 1139	10	31. LOVE IN THEM THERE HILLS Maxine Brown—Epic 5-10424	32
8. I'M GONNA MAKE YOU LOVE ME Diana Ross & Supremes & Temptations— Motown 1137	4	32. WHO'S MAKING LOVE Young-Holt Unlimited— Brunswick 55400	44
9. SOUL SHAKE Peggy Scott & Jo Jo Benson— SSS Int'l 761	11	33. CLOUD NINE Mongo Santamaria—Columbia 44740	37
10. GIVE IT UP OR TURNIT A LOOSE James Brown—King 6213	12	34. HEY JUDE Wilson Pickett—Atlantic 2591	15
11. SOPHISTICATED CISSY The Meters—Josie 1001	13	35. ICE CREAM SONG Dynamics—Cotillion 44021	49
12. I FORGOT TO BE YOUR LOVER William Bell—Stax 0015	29	36. DO YOUR THING Watts 103rd St. Rhythm Band— Warner Bros./7 Arts 7250	41
13. GOOD LOVIN' AIN'T EASY TO COME BY Marvin Gaye & Tammi Terrell— Tamla 54179	17	37. RUNAWAY CHILD, RUNNING WILD Temptations—Gordy 7083	—
14. I DON'T WANT TO CRY Ruby Winters—Diamond 255	14	38. SOUL STRUT Floyd Smith—Dakar 604	40
15. FOOLISH FOOL Dee Dee Warwick—Mercury 72880	24	39. I'LL UNDERSTAND Soul Children—Stax 0018	48
16. GIVE IT AWAY Chi-Lites—Brunswick 55398	19	40. I'VE GOT TO HAVE YOUR LOVE Eddie Floyd—Stax 0025	—
17. NOT ON THE OUTSIDE Moments—Stang 5000	8	41. GREAT DAY The Whispers—Soul Clock 104	43
18. I'M JUST AN AVERAGE GUY Masqueraders—AGP 108	20	42. A LOVER'S QUESTION Otis Redding—Atco 6654	—
19. GRITS AIN'T GROCERIES Little Milton—Checker 1212	33	43. RIOT Hugh Masekela—Uni 55102	46
20. MY WHOLE WORLD ENDED David Ruffin—Motown 1140	50	44. HONEY O. C. Smith—Columbia 44751	45
21. THIS OLD HEART OF MINE Tammi Terrell—Motown 1138	21	45. SNATCHING IT BACK Clarence Carter—Atlantic 2605	—
22. SNAP OUT Interpretations—Bell 757	22	46. WHEN HE TOUCHES ME Peaches & Herb—Date 1637	—
23. THE MEDITATION TNT Band—Cotique 136	23	47. I REALLY LOVE YOU Ambassadors—Arctic 147	47
24. THE WEIGHT Aretha Franklin—Atlantic 2603	—	48. UPTIGHT GOOD WOMAN Solomon Burke—Bell 759	—
		49. TOO LATE TO WORRY, TOO BLUE TO CRY Esther Phillips—Roulette 7031	—
		50. INTO MY LIFE Precisions—Atco 6643	42

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C/W  
**GIVE IT AWAY**  
**THE CHI-LITES** 55398



**AM I THE SAME GIRL**  
C/W  
**BE BY MY SIDE**

**BARBARA  
ACKLIN**  
55399



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C/W  
**JUST AIN'T NO LOVE**

**YOUNG-HOLT  
UNLIMITED**  
55400



SOULFUL STRUT



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## R & B Beat

(Continued from page 82)

Maskman; #9—Cliff Nobles; #10—Chilites. Picks: Esquires; Vernon & Marie; "Can't Do Enough," Dells.

### The Philadelphia Sound

Philadelphia is now the home of hit producers. Of course there is the legendary team of Gamble-Huff who work with Tommy Bell who does the Delfonics. We must not forget Jesse James. His "Switch It On," Cliff Nobles, has done over 120,000. He did "Snap Out," Interpretations. His new Fantastic Johnny C, "Is There Anything Better Than Making Love," looks like a stone giant.

Some other big acts out of Philadelphia are the Vibrations; Brenda & Tabulations; Brothers of Hope whose "I'm Gonna Make You Love Me" is a giant in Chicago.

WAOK, Atlanta, #2—B. Everett; #5—Ella Washington; #7—Maskman; #9—Bettye Swann; #13—Cliff Nobles; Etta James; Chilites.

KSOL, S. F., Intruders; Young Hearts; Otis Redding; Homer Banks; Clydie King; Maskman; #4—B. Everett; #6—TSU; #8—Interpretations; #9—Africa; #10—Masekela; #11—Willie Mitchell; #14—L. Milton; #15—Meters.

WYLD, N. Orleans, P&Herb, Lee Dorsey; Buddy Ace . . . WTHB, O. Players; Masekela . . . WENZ, Esther Phillips; Impressions . . . WOKS, P&Herb; Esther Phillips; John Roberts . . . WDIA, Memphis, Esquires; Dynamics.

Tremendous response to "Stubborn Kind of Fellow," Short Kuts. Pepper. Marty Lacker is all out across the nation.

Duke is all out on the new Buddy Ace. Good Detroit, Houston sales.

Solid sales in Balt. on "Your Love Is Worth the Pain," Johnny Truitt, A-Bet. Excello is all out on "Fine Driving Machine," Tiny Watkins.

Exciters keeps selling in Miami, Balt. . . Al Wilson big in Phila. . . Ethics is also still strong in Phila. as is Brenda & Tabulations and the Ambassadors . . . Good play on "Giving Up," Ad Libs, for Van McCoy.

Mack Rice is selling very well for Atco . . . "Mushroom City," Jimmy Williams, is getting strong airplay.

WWIN, Balt. Pick: "Woman You Made Me," Bobby Dixon, Probe.

The new Diplomats "Accept Me" is just great for Dynamo . . . Whispers is selling in Phila. . . Ella Washington is Top 5 in Atlanta.

"Sad Sad Story," Ethics, Vent, is 15,000 in Phila. On WCHB, WVON. Alan Lott is all out "This Love," Love Potion, Kapp.

Good sales nationally on "Uptight," Solomon Burke. Big WAOK.

"Don't Walk Away," Superlatives, is now over 200,000 . . . "The One You Can't Have," Sebastian Williams, Cotillion, breaking in the South.

WAOK (Burke Johnson), "Can't Do It Enough," Dells. Sales on Stairsteps; Impressions. Giant: "It's a Miracle," Willie Hightower. Both sides on Aretha and Clarence Carter. Jerry Butler is big. Sol Burke is selling. Loves "Love Can Slip Away," Chuck Bernard. On: Exciters. Soul Children is growing. Carla Thomas and Otis Redding are big. Eddie Floyd is big. On: Randolph Walker.

WRBD, Jean Wells, Mack Rice, Sol Burke.

KXLW, St. Louis, Steve Byrd. Pick: Esquires. #1—David Ruffin.

"Lo La Oooh," Lovations, is getting big play for Scepter like WAMO.

Stevie Wonder broke open Chicago, L.A., NYC.

Johnny Truitt busted Balt., Miami, Birmingham, Cincy.

WJLD, Picks: Mack Rice; Johnny Truitt; Margie Hendrix; #15—B. Lamp . . . KGFJ, Pick: Clarence Carter; #9—B. Everett; R. Winters; Maskman; E. Starr; Chilites; ZZ Hill; Peaches & Herb . . . WAME, #1—Dynamics; Johnny C; Baby Washington B. Ace; B. Swann; P. & Herb; #13—D. D. Warwick; #12—R. Winters; #8—M. Hendrix . . . WMBM, J. Nash; Exciters; Brenda & T.; Sol Burke; B. Acklin; Intruders; Chilites . . . KDIA, Hit: Willie Mitchell; D. D. Warwick. On: Exciters; Impressions . . . KATZ, Albert King . . . WHAT, #1—Watts; Pick: J. Butler; Superlatives; D. D. Warwick; Whispers.

RCA all out on "Grazing In the Grass," Friends of Distinction.

WVON, Chicago, Pick: "Gotta Find Me a Lover," Erma Franklin.

The new Jerryo is a fantastic "Hucklebuck." On KATZ, WWRL, WLIB, WVON, WJLB, WCHB . . . WOL, Wash., D. C., Clarence Carter; Dells; Jerry Butler; Esther Phillips; Short Kuts. #3—Soul Children; #5—Watt; #6—Dionne Warwick; #8—Stairsteps; #9—E. Starr; #10—TNT; #11—Masq.; #13—D. Ruffin; #14—B. Everett; #16—R. Hughes . . . Hits: Aretha Baby Washington; Loveations; Impressions; Van Harris.

WWRL-NYC-New—Temps, M. Makeba, J. Bataan, Jerry-O, Wilson Brothers, Ella Washington, B. Stewart, #2 James Brown, 4 Mongo, 5 Miracles, 6 Betty Everett, 7 Masekela, 8 Dee Dee Waryick, 9 Supremes, 10 Ruby Winters, 11 E. James, 14 M & T, 15 B. Acklin, 16 D. Ruffin, 17 Dionne Warwick, 18 Peggy & Jo Jo, 19 Chi-Lites, 21 Masked Man, 23 Esther Philips, 25 Big Maybelle, 26 C. Nobles, Superlatives, Diplomats, O. Redding, P. & Herb, E. Starr, Sales—Ad Libs . . . Fantastic record by Betty Wright and Steve Alaimo, "After the Smoke Has Gone."

Donald Height is getting much top play WJMO. E. Rodney Jones, WVON . . . The title of the new Jackie Wilson is "I Still Love You." The B side is also strong: "Humdee Dumdee Doo" . . . WVON-Chicago-Pick Erma Franklin. Too Hot—Diplomats. New—Baby Huey, D. Height, Fantastic Johnny C, Ollie and Nightingales, O. Redding, Traffic Stopper—"Games People Play," Battle Winner—Shirelles. Rodney says will be big—Ella Washington, P. & Herb, Ovations, Soulful String, "Black Night," Charlie Brown . . . Original Sound reports WBLK-Buffalo broke The Tramp-Showmen, Inc.

WJMO-Cleveland Pick — Isley Bros. New Floyd Smith, O. Players, P. & Herb, D. Height, Dynamics, H. Banks, Y. Hearts . . . WCIN-Cinc.—Donald Height, Esquires, Johnny C, Isley Bros. . . WJLB-Detroit (Ernie Durham). New—"Pledging My Love," Laura & Johnny, Willie & Magnificents, D. Height, "Revolution," Nina Simone, C. Bartley, Originals, B. Puppy, B. Wood, T. McCall, Hits—103 Watts, D. D. Warwick, Aretha, Mack Rice, Jerry Butler.

## Bhen Lanzaroni: Next Andre Previn?

NEW YORK — Bob Crewe dropped an "h" into Bhen Lanzaroni and starred Behn in the DynoVoice "Bhen Lanzaroni in Classic Form" concept elpee because Bhen combines a classical piano training with a grasp of contemporary piano delivery, which was just the combination of talents Crewe had been looking for.

### Promoting, Working, Playing

Now with the album on the market and getting much play, Bhen is doing some promoting and also working and playing in a number of fields in his aim to become a new André Previn.

### Writes, Too

He's written a few classical piano pieces that have been performed by the Manhattan Repertoire Orchestra; he has and is writing jingles; he has, does and will conduct most of Nancy Ames' dates in the near future; he has been a solo artist with the Longines Symphonette; and he arranged and conducted the recent off-Broadway opus, "How to Steal an Election," recorded by RCA Victor Records.

A single out of the DynoVoice album, "Simon the Upper Class Cat," is just about to be released.



Bhen Lanzaroni

## Lionel Hampton, GOP Pied Piper?

Lionel Hampton, the Jazz King of Vibes, is quickly becoming recognized as the Pied Piper of the GOP. By special request from President Nixon, Hamp performed at the Inaugural Ball which topped off a political season of performances at various Republican functions.

On Sunday, March 9, he will headline the bill at the New York Philharmonic Hall doing a benefit for the American Parkinson's Disease Association, following which he'll appear at Isy's Supper Club in Vancouver, British Columbia. A four-week tour of the Far East will be next on his busy agenda.

# RECORD WORLD TRADE STIRS

Mr. and Mrs. Ron Alexenburg (he's Director of National Promotion at Columbia Records) became the parents of a girl, Ivy Danielle, on Feb. 3.

**J. Maloy Roach, ASCAP** composer of "One Little Candle" and "The Cristophers" theme song, continues his long-time work for President Nixon that includes speech suggestions and a group called "Candlelighters for Nixon" to help get his bills passed.

**Ken Capurso Productions**, talent management and music publishing firm for Columbia artist **Bill Wendry & the Boss Tweeds**, the **Retrievers** and Laurie artist **Kevin Flick**, has added **Mike Sayles** of Boston, Mass., as Talent Coordinator of pop and rock musical acts, and **Stan Wojno** of Suffield, Conn., to head the newly formed Ken Capurso Television Productions Division.

**Florence Solomon** has joined the research department at ASCAP.

**Leif Karlsson** of Sweden plugging **Steve Mason** records in his magazines there.

RCA A&R producer **Ted Darvall** has set arranger **Larry Fallon** to handle charts on the new

Keith LP sessions set for February.

**Joe Maimone**, District Promo Manager for Capitol Records in the East, is recuperating from a back injury. He expects to be in action shortly.

**Gene Pistilli** of the **Cashman, Pistilli and West** team has been huddling with **Al Martino**, who will record some Pistilli compositions in the near future.

**Carroll Carroll**, member of the American Guild of Authors and Composers Public Relations Committee, will address a meeting of the Woman Pays Club at Sardi's March 4.

**Gary Kellgren**, President of the Record Plant, New York, recording studios, announces sessions set for **Metromedia Records** and **Jimi Hendrix** in late February.

**Edward Eliscu**, President of the American Guild of Authors and Composers, has written a poem, "Up Against the Wall," which will appear in the Feb. 15 issue of the Saturday Review.

Composer **Gladys Shelley's** latest is a tune titled "Nobody Reads The Stories In Playboy Magazine."

Singer **Bob McGrath's** "Love Is Blue" on the Juno label is making him anything but.

Electronic musician **Gershon Kingsley** will perform a "religious happening" April 11 at the Temple Rodeph Synagogue in New York.

## Latin American

### Ante el 'Dia del DJ Latino' Carta Abierta a un Mediocre

By TOMAS FUNDORA

Su carta cayó en mi escritorio un día alegre y jovial. Un día en que creía firmemente en la bondad de los hombres . . . Ud. me arruinó ese brillante día.

Protejo su postura al ocultar su nombre. Deseos de no hacerlo han saturado mi alma, en una lucha desigual. Mi repugnancia ante su conducta es más grande que su propio odio ante los mencionados. ¡Por ello me fué más difícil el no colocar su nombre en letras de imprenta! . . . Yo sé que ya en este momento me lo está agradeciendo, como debió agradecer grandes favores recibidos de parte de los muchachos de su radio local. Y cuando hablo de favor, es ante la claridad expresa de que solo un favor puede llevar su producción al aire . . . ¡libre! . . . ¡bello! . . . ¡infinito!

Hemos lanzado la idea de la conmemoración del "Día del DJ Latino" con mil motivaciones. Solo hemos tropezado con dos dellos, que colmaron mi paciencia y casi se ganaron mi odio . . . Cuando llegué al fondo del asunto, era un sello local (similar al suyo) quien había llevado esta situación a caracteres desafortunados . . . Considero que no estaba yo preparado para asimilar tanta arrogancia y tanto mal gusto . . . ¡Nunca olvidaré aquella batalla campal y a los malos caminos que nos condujo a los tres!

Nosotros, los que escribimos y criticamos de discos, recibimos el crédito de nuestro nombre al pie de la columna. Los artistas reciben su fama y las utilidades inherentes . . . Los sellos productores reciben promoción y utilidades . . . El DJ recibe la palmada en el hombro, de cualquier artista que . . . se acuerde! . . . De nada vale que se produzca lo mejor . . . si el DJ no lo lanza al aire. De nada vale que se produzca lo peor . . . si el DJ lo ignora!

Por eso . . . en atención y consideración de la gran labor realizada y por realizar de parte de estos casi siempre ignorados . . . hemos lanzado esta idea. Si su odio es mayor que su inteligencia (cosa que no dudamos), no se una a este esfuerzo.

Pero, . . . quede bien claro. Seguiremos adelante en la conmemoración de este día y seguiremos adelante en nuestro ataque hacia hombres como Ud., producciones como la suya y políticas promotoras como las suyas . . . Por que hace años decidimos salirle al paso a la mediocridad eso es Ud . . . un mediocre más! . . . El DJ moderno actúa, piensa y decide de un modo diferente . . . y por eso son mis amigos . . . y por lo visto, no los de Ud . . . El día que se enfrente al espejo de cualquier radiomisora de las que periódicamente visita con su hipócrita mensaje . . . caerá muerto!

P.S. No solo soy colaborador de Record World, sino que soy el Editor Latinoamericano de esta sección, la cual dirijo y conduzco, estableciendo sus políticas a seguir. Como Columnista, no necesariamente podemos escerer que nuestras opiniones le simpaticen.

## Latin American Single Hit Parade

BRASIL

By WILSON FALCAO

1. E MEU, E MEU  
Roberto Carlos (CBS)
2. NUNCA AMEI UM HOMEM IGUAL A VOCE  
Cleide Alves (RCA)
3. MANCHINHA NO LENGU  
Matia Cilene (CBS)
4. VEJA  
Paulo Sergio (Caravelle)
5. SOU LOCA POR VOCE  
Elizabeth (Caravelle)
6. SO NOS DOIS  
Antonio Maria  
Francisco Jose (Philips)
7. CORRENTEZA  
Silson Simonal (Odeon)
8. VIU  
Adriana (Equipe)
9. MENSAGEM  
Vanusa (RCA)
10. ANDANCA  
Berth Carvalho e The Golden Boys  
(Odeon)

## Chambers Brothers Gold



Columbia Records' explosive recording artists the Chambers Brothers (left to right: Brian Keenan, George Chambers, Joe Chambers, Willie Chambers and Lester Chambers) are presented formally with a gold record for their million-dollar-seller LP, "The Time Has Come." The presentation was made by Clive J. Davis, President, CBS Records. The album, which was produced by David Rubinson, Producer, Popular A and R, Columbia Records, contains the group's hit single, "Time Has Come Today." Their latest Columbia LP, "A New Time—A New Day," is a heavy seller, and their new single, "I Can't Turn You Loose," is receiving extensive airplay. Shortly after the photograph was taken, the Chambers Brothers left on a European tour. Embarking, Willie remarked, "God bless FM radio!"

## At Peer-Southern Party, Puerto Rico



Scene is a party given by Angel Fonfrias, Peer-Southern Organization's manager in Puerto Rico, at his home for members of the Country Music Association. Pictured, from left: Fonfrias, Record World Publisher Bob Austin, ASCAP President Stanley Adams, Travis Horton, Consulting Engineer, and Roy Horton, Manager, Albums and Special Division, Peer-Southern Organization, Irving Waugh, President, WSM, Nashville; and, front row, Jo Walker, Executive Director of CMA, Mrs. Roy Horton, Mrs. Irving Waugh and Lola Horton.



en record world

DESDE NUESTRO RINCON

Internacional

By TOMAS FUNDORA

(This column appears first in Spanish and then in English)

Después del triunfo rotundo de Leonardo Favio en Argentina, Miami Records se apresta a lanzar inmediatamente un "sencillo" conteniendo sus éxitos, "Fuiste Mía en el Verano" y "Ella, ella Ya Me Olvidó." Su primer "elepé" sale en el sello Columbia (en Estados Unidos) a fines de Marzo. Después del gran éxito de Sandro en estos mercados, Columbia se muestra muy enérgica en la promoción de este nuevo valor de su sello . . . Triunfa en México el cantante chileno Lorenzo Valderrama . . . Firmó el cantante argentino Raúl Lavie con la Musart de México . . . Logra buenas ventas en España Discophon, con las rumbas catalanas del intérprete gitano Moncho . . . Mario Fernández Porta en el Restaurant Montmartre de Miami . . . Se lucieron en la "Reseña del Puerto de Acapulco" en México, Carmela Rey y Rafael Vázquez, Emilio Gálvez, Los Chihuas (que ahora Musart promotea fuertemente en Estados Unidos), los Hermanos Rigual, (se anuncian ahora para presentaciones en la Florida) los Gay Crooners y Los Aragón . . . Monna Bell actúa en el Prila's de Miami.



Emilio Galvez



Leonardo Favio



M. F. Portia



Moncho

Daniel Riolobos se radicará definitivamente en su patria, Argentina . . . Fuentes acaba de lanzar el nuevo "elepé" de César Castro, titulado "Cosas que Pasan" . . . Honrado Jorge Valente del elenco Columbia, con una comida ofrecida por periodistas, locutores y comerciantes del disco en Los Angeles . . . Cumplició 75 años de vida la Editora Edward B. Marks Music Corporation de Nueva York. Felicitamos al amigo Herbert Marks por sus continuados logros en el campo de la música latina. De paso, nuestra felicitación a Francia Lubán, responsable de este Departamento en la propia empresa . . . Cotique estuvo de fiesta en Puerto Rico. El "cocktail party" ofrecido por este sello el día 8 de Febrero, en el Hotel San Geronimo, fue en extremo comentado. Entre distribuidores, discjockeys artistas, quedó expuesto el triunfo rotundo de sus artistas: Gilberto Monroig, la New Swing Sextet y la TNT Band. Forma parte Cotique de los sellos norteamericanos que han tomado la iniciativa en el mercado latino en Estados Unidos. Mientras la mayoría de los sellos latinos libran una batalla tediosa por lograr posiciones en el mercado, la mayoría de estos nuevos sellos como son Fania, UA Latino, Tico, Alegre, Cotique, Tone Latino y otros, van fomentando sus negocios con una mentalidad mucho más práctica y funcional . . . Con la subida en el precio de los discos norteamericanos, las grabaciones latinas se encuentran en la eterna interrogación. Un momento de inteligencia podría llevarles a un negocio mucho más lucrativo. Desangrandose en muchos, los sellos latinos siguen su lucha de precios y no se alientan a ir a la realidad del mercado. En este negocio tienen que aumentar las utilidades brutas de fabricantes, distribuidores, discotecas y artistas, para poderle hacer frente a las nuevas necesidades del mercado, entre las cuales brilla espectacularmente un concepto vital: promoción. Tenemos mercados como el neoyorkino, en el cual la "batalla de precios" ha llegado a caracteres de ridiculez. Se está en el negocio para obtener utilidades. Los que piensen diferente podrían ir considerando la posibilidad de "abrir sus puestos de ventas de maníes. (Pobrecitos los maniceros de donde ellos caigañ).

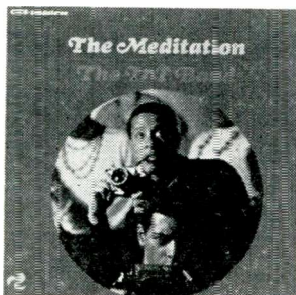
Fernando Montes, cantante chileno ahora radicado en México,

(Continued on page 87)



**COTIQUE RECORDS**

The Best in Latin Soul • Authentic Latin • Latin R&B



THE MEDITATION  
THE TNT BAND  
CS-1034



BOOGALOO BLUES  
JOHNNY COLON & ORCHESTRA  
CS-1004

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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.

**FANIA**

RECORDS



Fania LP 369  
MONGUITO EL UNICO  
Y SU CONJUNTO



Fania LP 370  
GUISANDO (Doing a Job)  
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, Cataña, P.R. 788-1912



# Latin American Album Reviews

## POOR BOY

JOE BATAAN—Fania LP 371

Grabación "latin soul" con pocos líricos en Español. Un paso más hacia la invasión al mercado norteamericano a través de ritmos latinos mixtificados. Es indudablemente, producto neoyorkino que legará lejos. Resaltan "Poor Boy," "Uptown," "Pajarito," "Obatala" y "Pepe el Toro."

"Latin Soul" cut that could smash in the American market. Only a few Spanish lyrics. Joe Bataan is going ahead in the big market with this album. "Poor Boy," "Freedom," "Bravo," more.

★★★★

## ARRIBA VICENTICO!

VICENTICO VALDES—UA Latino LS 61034

El gran Vicentico supera ventas en cada nueva grabación. En esta interpreta en su estilo inigualable "No Vendrás," "Acércate a tu Vida," "Buscame en Tí," "Perdidos en el Tiempo" y "Porque Tengo tu Amor."

The great Vicentico will sell this album big. "Porque Creo en Dios," "Me Voy Lejos," "En Alas del Amor," others.

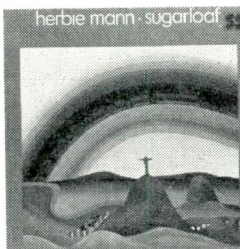
★★★★

## SUGARLOAF (JAZZ IMPRESSIONS OF BRAZIL)

HERBIE MANN—Solid State SS 18020

Herbie Mann es un soberbio intérprete del jazz y en especial en su combinación de "bossanova." Grandes músicos acompañan a Herbie en esta grabación exquisita, sensitiva y dinámica.

Sensitive, lyrical, fiery and rhythmic bossa nova by great musicians. Herbie shows his big talent and more in this cut. Superb repertoire and ditto renditions.



## Record World's

# Brazilian Beat

By WILSON F. FALCAO

RIO DE JANEIRO—A OKEH, da CBS, lançou com sucesso o seu Super Embalo, que está embalado na ponta, enquanto Sergio Mendes é o líder em mais uma gravadora, agora na Philips. Na RCA, Os Incriveis, estão seguindo à risca o título do seu sucesso, estão ficando milionários. Já na Reprise, onosso conhecido Trini Lopez (Vol. II) ainda é o campeão de vendas e na RGE, o fabuloso Chico Buarque De Holanda (Vol. III),



W. F. Falcao

agora de Bemvinda a tira-colo encabeça os mais vendidos elepês de mais esta organização do Lebediger.

Bobby Solo (Ricordi), Brenton Wood (Som Maior)

e Petula Clark (Vogue-Roz) são os primeiros em suas gravadoras, enquanto o bom crioulo Abilio Martins manda a sua braza na Tropicana . . . Queremos agradecer ao José Messias às referencias gentís, até mesmo bondosas à nossa marcha "Pobre Pierrot," na qual Umberto Silva estréia como cantor, conseguindo agradar em cheio. Também vai nosso agradecimento ao Sergio Cabral pelo mesmo motivo. Entretanto, a "começão" que selecionou as 36 canções carnavalesces julgou "Pobre Pierrot" motivo comum, enquanto "A Taca," Judas traiu Jesus, "Tutti Fruti,"

perto qual o Satanaz é um anjo, que me desculpe o Luiz Reís, que já fez e é capaz de fazer sempre melhor do que as tres que o seu padrinho encaixou e mais não digo para ter assunto para a próxima, são obras primas que duvidamos que o povo vá cantar. Como a final já será uma semana antes do Carnaval, quando o povo com sua voz de Deus já terá feito a sua "Sabia" (não confundir com Sabiá) e justa seleção, o juri vai ter a maior das dificuldades para enfrentar a multidão insatisfeita que talvez não lote o Maracanãzinho porque o povo sabe diferenciar o joio do trigo . . .

O Paulo Tapajoz, auxiliar direto do Sr. Augusto Marzagão no Festival Internacional da Canção Popular do Rio de Janeiro viajou para Santiago, Chile, onde vai figurar no juri do Festival da Canção sendo realizado no querido e amigo país andino . . . Agradecemos votos de Boas Festas de Remo Usai, Brambila Musical (México), Nelson Karam, Benil Santos e Enrique Lebediger (Fermenta, RGE), Joop Gerrits (Gospel Music), Levy Neves (Secret. Turismo), José de Sá (Odeon), Helio Freitas (Chantecler), Oswaldo Cadaxo (Equipe), Marconi (Ebrau), Helcio Oliveira (Sicam), Mario Martins e José Magalhães - Pereira (Valentim de Carvalho), Lauro Garcia (SDDA-SP), Bob Austin & Staff (Record World), Zezé Gonzaga, Curet Alonso (Puerto Rico), Lafaiete E Seu Conjunto (CBS) e Junimahori (Nicolme, Japão).

## Desde Nuestro (Continued from page 86)

puede escribir al sello que ha lanzado sus grabaciones en Estados Unidos a la siguiente dirección: J&G Records, P.O. Box 4010, Hialeah, Fla. . . . Muy bueno el Pedro Miguel y sus Maracaibos, lanzado por Iempest en Perú. Triunfa plenamente Chucho Avellanet con su interpretación de "Se Acabó" en Puerto Rico y Nueva York . . . "Serenata" con Pablo Rios, lanzado por Dicensa en Centroamérica es soberbio. Pablo es una gran voz que llegará lejissimoss! . . . Kubaney sacó al mercado su nuevo "album" de Los Diplomáticos, en el cual se incluyó "Those Were the Days" . . . Al mismo tiempo, sigue triunfando este sello con "El Pape-lito Blanco" de Johnny Ventura . . . Universal Recording Dis-

(Continued on page 88)

## Gold for Sly

Sly and the Family Stone have achieved a gold record, their first for their Epic single, "Everyday People."

## Stax Circulation Fax

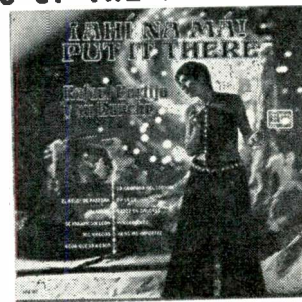
Stax Records' monthly news bulletin, Stax Fax, has reached a circulation of 25,000.

## TICO - ALEGRE

FEATURED ALBUMS OF THE WEEK



TICO (S)LP-1179  
LA ERA DE LA LUPE  
La Lupe



LP-1183  
IAHI NA MAI  
PUT IT THERE  
Rafael Cortijo y su Bonche

N.Y. DIST., MRJ RECORDS DIST. INC.  
636 Teath Ave. at 45th St. 581-4834

## Symphony Sid's Latin Top 10

WEVD—New York

1. POOR BOY  
Joe Bataan—Fania
2. LINDO YAMBU  
Eddie Palmieri—Tico
3. MEDITATION  
TNT Boys—Cotique
4. CLOUD NINE  
Mongo Santamaria—Columbia
5. AHORA SI  
Ray Barretto—Fania
6. HEY JUDE  
Ricardo Ray—Alegre
7. CAN'T TURN IT BACK ON  
Lebron Brothers—Cotique
8. AZUCITA MAMI  
Johnny Pacheco—Fania
9. PROBLEMS  
Joey Pastrana—Cotique
10. GUISANDO  
Willie Colon—Fania

## Fletcher, Lano Sign

The personal management firm of J. D. Productions has signed Bob Fletcher and Vicky Lano for representation in all fields. Fletcher and Lano, booked by Talent Associates, Inc., are currently on an extended junket throughout the Far East.

### EXITOS



Mirtha

"Qué Tiempo Tan Feliz!"

Velvet LPV-1401



De Venta en todas las Discotecas.

## Latin American Single Hit Parade

record world

NEW YORK

1. LO MUCHO QUE TE QUIERO  
Rene & Rene (White Whale)
2. Y LOS CHAVOS DONDE ESTAN?  
Angel L. Garcia (La Flor)
3. THE MEDITATION  
TNT Band (Cotique)
4. HURT SO BAD  
Latin Dimension (Columbia)
5. ESA  
Frankie Figueroa (Ansonia)
6. LA SECRETARIA  
Mike Laurie (Musart)
7. SE ACABO  
Chucho Avellanet (UA Latino)
8. CARCAJADA FINAL  
La Luke (Tico)
9. CAN'T TURN IT BACK ON  
The Lebron Bros. (Cotique)
10. SAD GIRL  
J. Bataan (Fania)
11. ACCEPT ME  
H. Averde (Fania)
12. ARRODILLATE  
Felipe Pirela (Velvet)
13. YO SOY LA BUENA  
Blanca Rosa Gil (Velvet)
14. VENENO  
Johnny Albino (Starbrigh)
15. LA YERBITA  
Mike Laurie (Musart)

## Latin

DI UGAR  
W! Radio

1. SAD GIRL  
J. Bataan (Fania)
2. ACCEPT ME  
H. Averde (Fania)
3. WE BELONG TOGETHER  
Latin Blues Band (Speed)
4. THINK IT OVER  
K. Gomez (Mio)
5. HURT SO BAD  
Latin Dimension (Columbia)
6. MEDITATION  
TNT Band (Cotique)
7. AHORA SI  
Ray Barretto (Fania)
8. FOR YOUR LOVE  
J. Bataan (Fania)
9. I'M INSANE  
J. Cuba (Tica)
10. TE ADORO  
Santos Calon (Tico)
11. ADORO  
R. Ledesma (Gema)
12. SPANISH MAIDEN  
Chuito (Speed)
13. PROBLEMS  
J. Pastrana (Cotique)

## Desde Nuestro

(Continued from page 87)

tributing está sacando al mercado en Estados Unidos, las grabaciones de Sonart de México . . . José Ades de Tico en México por Europa . . . Y sigue "Viento en Popa" el plan para festejar el "Día del Disjockey Latino" el 15 de Agosto de cada año. Seguiremos informando! . . . Hasta la próxima!

## Lend an Ear . . . In English

Leonardo Favio is a success in Argentina. Columbia will release an album by this singer in March. Miami Records is releasing a single by Favio containing "Fuiste Mía en el Verano" b/w "Ella, Ella Ya Me Olvido" which is expected to sell big. The smashing "Yo te Amo" by Sandro on Columbia is opening doors to a stronger promotion of their artists from this label . . . Lorenzo Valderrama, Chilean singer, is successfully performing in Mexico . . . Raul Lavie, singer from Argentina, signed with Musart in Mexico . . . Mario Fernandez Porta is at Restaurant Montmartre in Miami . . . Discophon is selling big in Spain a single by Moncho, great interpreter of the "rhumbas catalanas" . . . Carmela Rey, Rafael Vazquez, Emilio Galvez, Los Chijuas, Hermsos Rigual, Los Aragon and the Gay Crooners were a hit at the Prila's in Miami.

Riolobos established his permanent residence in his Argentina . . . Fuentes released a new album by César "Cosas que Pasan" . . . Jorge Valente was honored at a cocktail party in Los Angeles by the press, records distributors and friends . . . Marks Music is celebrating its 75th anniversary. Our congratulations to Herbert Marks, President of this energetic organization, and Mrs. Francia Luban, in charge of their Latin Department . . . Cotique Records hosted a cocktail party in Puerto Rico on Feb. 8 at San Geronimo Hilton Hotel. Distributors, disk jockeys and Cotique artists the TNT Band, the New Swing Sextet and Gilberto Monroig were present. Cotique is strongly promoting and distributing their product in Puerto Rico . . . With prices going up in the American market, prices have to go up in the Latin market. Most of the Latin labels are still in disagreement with each other regarding cutting prices. It is time for them to realize that profits for the distributors, artists and record shops have to go up. It's the only way to stop their critical condition in the market!

Fernando Montes is a success in Mexico. An album by this Chilean artist was recently released by J&G Records in Florida . . . Iempesa released in Peru a new album by Pedro Miguel and his Maracaibos with repertoire directed to the Latin market in the states. Good! . . . Chucho Avellanet is smashing in Puerto Rico and New York with his "Se Acabo" on UA Latino . . . Kubaney released a new album by Los Diplomáticos containing "Those Were the Days." Superb! . . . Johnny Ventura is having a hit with "El Papelito Blanco" in New York . . . Universal Recording & Distributing Co. is releasing the Sonart catalog in the states . . . "Serenata" by Pablo Rios, released by Dicesa in Central America, is a terrific album by a great new voice . . . José Ades from Tico, Mexico, is in Europe . . . And remember: the Latin Dj Day will be celebrated on Aug. 15 each year!

## Monument Pacts For Flor Product

HOLLYWOOD — Monument Records has concluded a production contract with Berlin's Hans Bradtke, lyricist, music publisher and producer, for the world rights to masters featuring German arranger and conductor Addy Flor, confirms Steve Poncio, Vice-President of Merchandising and Sales for Monument.

Bobby Weiss, Monument Vice-President and Director of their International Division, uncovered the instrumental masters on a recent Berlin trek and negotiated with Bradtke

and his City Musiproduktion on the rights, including the unusual aspect of acquiring world distribution, including Germany, on the Monument label, for the release of the product plus an option on future masters from Bradtke of maestro Flor. Flor is well-known in Germany and European music circles due to his arranging and conducting for various artists including Caterina Valente, Werner Mueller and his RIAS orchestra, etc., and is considered in the same category as Paul "Love Is Blue" Mauriat. Poncio is preparing the Flor debut single, "Monte-Carlo Melody" and "Paris Nights."



## "PANCHO CRISTAL"

### Anuncia

la apertura de sus propias oficinas y ofrece a la industria disquera, un servicio experiente en

producciones, promociones radiales, ventas, representaciones

y todo lo concerniente a discos.

## PANCHO CRISTAL

announces that he is now available for independent productions in the latin field; Promotions on spanish radio programs; sales; distribution; latinamerican licensing of records and tapes. Service experience.

65 West 55 St., NYC 10019 212-765-1838



## Publisher of Year

Editions Essex, French publishing associate of The Richmond Organization in America and Essex Music of England, has been named top French publisher of the year by the trade publication, *Journal de Showbusiness*. The company appeared at the top of a list of 20 leading French music publishing firms, compiled by the *Journal* for its recent MIDEM Convention special issue.

## Douglas, ITTC

(Continued from page 17)

other systems.

The SOC library documents the major philosophies, personalities, issues, discoveries and music of the current world age, beginning with the early 1960s and extending open-ended into the future. Properties developed for the SOC System will be derived from original source materials acquired and produced by Cambridge. Initial merchandising begins this spring.

## Sire Purple Gang

(Continued from page 79)

sive promotion and publicity program on behalf of the group and expects to work closely with Al Brackman, of the Richmond Organization, in establishing the group in America. T.R.O. publishes the material of the Purple Gang in the United States.

## Gospel Time

(Continued from page 81)

Top albums at KWAM: "Take Jesus For Mine," Southwest Michigan State Choir, Savoy; "Walk on By," Faith Friendship Choir, Gospel; "Grace," Institutional Church of God in Christ, Atlantic; "Give Him a Chance," Robert Patterson Singers, Veep; "They That Wait Upon The Lord," Davis Sisters, Savoy, and "James Herndon Singers," Savoy.

WKXV, Louis J. Thompson, Knoxville, Tenn., "Gospel Caravan," reports "I'm Just a Stranger," Shirley and Ann Caesar, Hob; "I Won't Let Go of My Faith," Gospel Harmonettes, Nashboro, and "I Believe," Swan Silvertone Singers, Hob. On March 9, the Swan Silvertone Singers and the Violinaires are being presented by Rev. Joe Gordon and Louis J. Thompson at Austin High School Auditorium.

## BMI President Urges More Contemporary Music in Church

An increased concern for and use of contemporary music in the church was urged by BMI President Edward M. Cramer in a speech made to the National Religious Broadcasters meeting in Washington, D. C., for their 26th annual convention.

"Music must continue to play an important role in our lives in a very meaningful way," Cramer pointed out. "In order to do so, however, music must continue to develop and grow—it must be contemporary. I do not mean to suggest that older forms of music must be discarded, but I do say that we must look forward and not only backward. We should use the traditional music of yesterday but also be prepared to accept the music of today and tomorrow. This is true whether we are talking about music that we play over the radio or music which is part of the liturgy.

"I am pleased to note some of the forward-looking action on the part of many church groups in accepting new music into the service," Cramer added. "It is not enough to write music that has a contemporary beat merely for the sake of being part of the 'in' crowd. But if one who is honestly moved to write religious music can best express himself in the contemporary medium then he should do so. And all of us should be prepared to give him a fair hearing, at the very least.

"How to distinguish between truly inspired contemporary music and music which is written in a simulated contemporary fashion is not always easy. How does one distinguish between the phony and the real thing in any situation? Again, coming back to fundamentals, it is in all of our interests to encourage the greatest kind of diversity among composers. We at BMI think we have done our share in making available financial rewards to all composers regardless of the kind of

music they write or where they live.

"I hope that you, as committed religious broadcasters, will do likewise, and in accordance with basic principles assist in the encouragement of new music by making available your facilities to new kinds of music, even though some of it may not be to your immediate liking. It deserves to be exposed, and you can provide the exposure."

## Katz Augo Magnetics Chairman of Board

GARDENA, CALIF. — Irving B. Katz, President of Augo Magnetics Corp., Southern California manufacturer and merchandiser of magnetic tape for audio purposes, has been elected chief executive officer and chairman of the board of the firm. He retains the title of president in the new corporate structure.

The company produces 600,000 units a month and expects to increase that to one million unit a month after completion of a 50,000 square-foot addition this year. The new addition will double the size of its current facility. The firm also is opening plants in Israel and India in joint ventures and exports magnetic tape for audio purposes to 70 nations. Compact Cassettes account for 50% of the firm's business, Katz said.

## Tannen on Move

Snowbound like most of New York City, Paul Tannen, Director of East Coast Operations for Warner Brothers/7 Arts Records, has postponed his Nashville-Memphis trips to this week (Feb. 17). For Tannen, this will be the first of a series of talent-hunting expeditions for the company's labels.

## Notes from Underground

(Continued from page 19)

LP is being called their best by fans, who claim that the group has always been better live than on recordings, and that this LP, "Bless Its Pointed Little Head," is an accurate reproduction of that live sound . . . Meanwhile, Jorme Kaukonen and Jack Cassidy, bass and guitar, are jamming together at the Matrix in San Francisco, using sit-in drummers. There is definitely a possibility of an LP.

## Purcell Tours As GWP Debut Nears

Jerry Purcell, who will debut his new GWP Records label in March, is currently on the first leg of a 28-city tour to meet distributors, deejays and jobbers in each city. He is accompanied by Gene Armond, Manager of National Sales and Promotion for the label.

On the itinerary are Chicago, Detroit, Cleveland, Pittsburgh, St. Louis, Philadelphia, Washington, Buffalo and Boston. Other cities will be visited in March. GWP Records is a subsidiary of Gerard W. Purcell Associates, of which Purcell is President.

## Pincus in H'wood

Irwin Pincus, of the Gil/Pincus Music Group, is in Hollywood for business meetings.

A key project during his trip is record exploitation of the music from the new Joe Levine Avco/Embassy motion picture, "Grazie Zia," by composer Ennio Morricone.

Pincus is also meeting with independent film producers to acquire additional scores. Songs by Jill Williams, Richard Ahlert, Leon Carr and U.K. writer Pete Dello will be presented to West Coast A&R men.

## Owens Coast MC For Grammys

Gary Owens has been set to MC the 11th annual Grammy Awards presentation for the Los Angeles Chapter of the National Academy of Recording Arts and Sciences March 12 at the Century Plaza Hotel, reports Program Chairman Dave Pell.

In addition to his MC chores Owens will join other members of NBC-TV's "Laugh-In" cast in several comedy sketches. Series "regulars" confirmed thus far, according to Pell, are Henry Gibson, Jo Anne Worley and Arte Johnson.

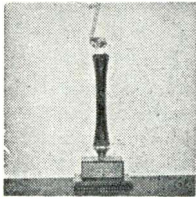
## Premier Signings

NEW YORK — Peter Grant, manager, Jimmy Page, leader of the Led Zeppelin, and Frank Barsalona and Dick Friedberg of Premier Talent jointly announced the signing of Led Zeppelin and Jimmy Page to a long-term theatrical agency agreement covering all fields of the entertainment industry in the United States and Canada.



# Taking Care of Business

by Del Shields



## RECORD WORLD'S \*\*\*\*\* PRIZE WINNING JAZZ SECTION

How relevant are jazz record shows? Do they represent to the record companies the same impact experienced by the R & B, rock and pop shows.

Are jazz record shows able to influence the public to purchase records? Or are jazz shows the personal and sometimes discriminating taste of the host?



Del Shields

Are jazz shows music for listeners? Or are they used to expose the newest and the possible hits?

What of the standard records and the old masters that are being re-packaged—are they showing up in sales due to exposure on radio shows?

These are some of the baffling questions my contemporaries (Billy Taylor, Ed Williams of WLIB/FM in New York and long-time WNEW producer Tom Tracy) discussed at length this week, as we attempted to evaluate jazz programming in New York.

In view of the increased number of albums being released and the increase in sales, the question is whether or not jazz programming has changed with the times—or is it still in the pre-war stages?

Jazz programming is becoming more of a studied art that must take all of the conditions into consideration.

### Doesn't Always Blend

The newness in the sound that does not always blend with records recorded years ago; the unavailability of many records that somehow remain current for programming; and the death of a musician whose popularity seems to rise after his demise are some of the considerations.

Then, of course, there are the commercial commitments. As a station becomes more successful and you are restricted by time, can you sacrifice the playing of many fine long cuts from an album?

And there must be thought given to the astute jazz listener, who does not want his program to become a program of hits but wants his music to present a certain flavor and mood.

The expected life of an album must also be taken into account. It is not unusual to play albums recorded 10 or more years ago. And within the jazz lovers' circles, they are standards which will never grow old. A case in point is Lionel Hampton's "Stardust" on Decca now in its umpteenth repackaging, that was given birth in 1947. It's still a masterful record with a life expectancy of perhaps 10 or 20 more years.

What about the need for longer exposure for records? Since you are not dealing with the instant taste of teenagers, but with an adult or more sophisticated demands, one sometimes runs the risk of over-playing a record. An then there are times when a record is under-played.

In the R & B and pop circles, the personal appearances of an artist can do so much to promote the sales of a record, very few jazz artists are able to take advantage of this kind of promotion and exposure.

The jazz artist does not have the record hops, the numerous opportunities for exposure and the underground newspapers, or the multi number of hit sheets, personality magazines and station listings.

### Impersonal Audience

Therefore, his audience is an almost impersonal one that knows him only through his records and his musical sound. And because it is the sound that affects the listener, his current list of activities are generally behind. His sometimes nomadic existence leaves the listener still trying to find out whatever happened to—?

The only way he keeps in touch, with the exception of the few artists who have succeeded in becoming big sellers, is through his records.

And somehow through all of this impersonal yet personali-

zed manner of music, jazz continues to live.

After our discussion, I think we all agreed that the joys of jazz and the beautiful heritage it represents to so many, makes all of the numerous considerations and thoughts well worth the effort.

For the joy is in discovering. Ask a jazz lover, what he would have done if he had not been introduced to jazz. He would tell you that his life would have been very empty.

Ask a true jazz disc jockey what he would have done had he not had the opportunity to expose jazz, he would say, "Man, my life depends on jazz."

We didn't quite settle the problems of jazz programming. But it's only a believer's art and a committed man's joy. And this partly is what makes it beautiful.

## Milestone Price Change

NEW YORK —Milestone Records has just announced a thorough revision of suggested retail list prices on all album product.

All of the label's jazz reissue LPs (2000 series) and blues recordings (3000 and 93000 series) go to \$4.98 from a previous list price of \$4.79.

The price shift on the label's contemporary jazz releases, however, is actually tied in with a long-planned packaging change. Virtually all future Milestone albums of this nature will have de luxe double-fold jackets. Pricing of all contemporary jazz albums (9000 series) goes to \$5.98, putting this material on the same retail price level as almost all other jazz independents.

## MGM Garner Label

Last week's listing of the Grammy Award nominees erroneously credited Columbia Records as the label for the nominated Erroll Garner LP, "Up in Erroll's Room" (Best Instrumental Jazz Performance by a Large Group category). The correct label is MGM.

## Paul A&L Sales Mgr.

A & L Distributors, Inc., of Philadelphia announces that Simon Paul has joined them as Sales Manager.

Paul is well known in the industry via his background in sales and promotion with major companies; namely, Capitol Records, ABC Paramount, Walt Disney Records and Bee Gee Distributors.



TOP 20

# JAZZ

LP'S

1. **FOOL ON THE HILL**  
Sergio Mendes & Brasil '66—  
A&M SPX 4160
2. **SOULFUL STRUT**  
Young-Holt Unlimited—  
Brunswick BL 754144
3. **ROAD SONG**  
Wes Montgomery—A&M SP 3012
4. **A DAY IN THE LIFE**  
Wes Montgomery—A&M LP/SP 2001
5. **MERCY MERCY**  
Buddy Rich Big Band—  
World Pacific ST 20133
6. **ELECTRIFYING EDDIE HARRIS**  
Atlantic 1495 SD 1495
7. **THE WORM**  
Jimmy McGriff—Solid State SD 18045
8. **DOWN HERE ON THE GROUND**  
Wes Montgomery—A&M LP/SP 2001
9. **POWERHOUSE**  
Jazz Crusaders—Pacific Jazz ST 20136
10. **MASEKELA**  
Hugh Masekela—Uni 73041
11. **CALIFORNIA SOUL**  
Gerald Wilson—World Pacific ST 20135
12. **CARAMBA**  
Lee Morgan—Blue Note 84289
13. **SERENADE TO A SOUL SISTER**  
Horace Silver—Blue Note 84277
14. **CAL TJADER SOUNDS OUT BURT BACHARACH**  
Skye SK 6
15. **INSPIRATION I FEEL**  
Herbie Mann—Atlantic SD 1513
16. **ARRIVAL OF A YOUNG GIANT**  
Craig Hundley Trio—  
World Pacific ST 21880
17. **LIGHT HOUSE '68**  
Jazz Crusaders—Pacific Jazz ST 20131
18. **MIDNIGHT CREEPER**  
Lou Donaldson—Blue Note BST 84288
19. **SLOW DRAG**  
Donald Byrd—Blue Note BST 84292
20. **THE GREAT OSCAR PETERSON**  
Prestige 7620

# JAZZ LP REVIEWS

By DEL SHIELDS

## SILVER CYCLES

**EDDIE HARRIS**—Atlantic SD 1517.

Eddie Harris has safely passed over into the land of hitsville and it's just a matter of doing the same thing over and over but better. This album has all of the plus values and very few minuses. Eddie's work on the series of amplified horns makes a most pleasant sound.

★★★★

## TIMELESS

**GERRY MULLIGAN & CHET BAKER**—World Pacific ST 20146.

The liquid sound of Gerry Mulligan rarely recorded these days comes back to remind us of his extremely personalized approach to the baritone which has earned him almost an exclusive as the poll winner. Combined with the sound of Chet Baker, the duo brings back fond memories of the mid-sixties, when jazz was then called "cool."

★★★★

## THE PHANTOM

**DUKE PEARSON**—Blue Note 842 93.

Duke Pearson does not like complicated music. And happy for us that in this confused state of affairs, here is one musician who still finds beauty in simplicity, clarity and beauty. This does not mean to imply that there is no depth or validity to his approach. It merely indicates that beauty can still rise to the surface. Here his format is a bit exotic with the presence of Jerry Dodgion who doubles on flute and alto flute.

★★★★

## MOTHER NATURE'S SON

**RAMSEY LEWIS**—Cadet LPS 821.

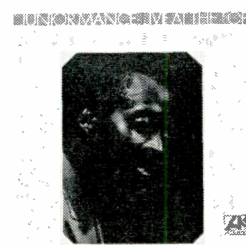
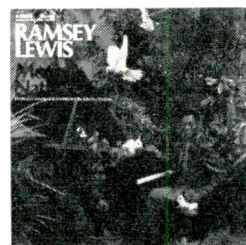
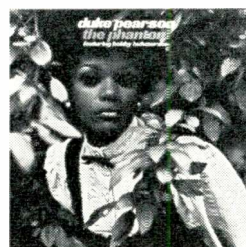
Ramsey's bag here is an exploration of joy. Whether the title of the album has anything to do with it, I don't know, but his playing is highly spirited and full. He dances, lightly he prances and occasionally he teases. But it's all Ramsey sounding like a Mother's Son.

★★★★

## LIVE AT THE TOP

**JUNIOR MANCE**—Atlantic 1521.

Junior Mance, fresh off an excellent New York Times Review which gave him long overdue recognition, has a superb set here recorded at the Top of the Gate. Now that famed Art D'Lugoff made his larger room somewhat of a second studio in New York, his upstairs room has become a pianist's showcase. Junior is Junior here and there's not much more you can say. Not much needs to be said. Wilbur Little, bass, and Rudy Collins, drums, aid Junior with David Newman joining them for two numbers.



## Tjader Plugs in to 'Live At Lighthouse' Skye LP

NEW YORK — Dave Sanders, who has just been appointed Technical Director of Skye Records through special arrangement with A & R Studios, will fly out to the Coast this week with producer Gary McFarland to supervise Cal Tjader's live recording for Skye at The Lighthouse in Hermosa Beach, Calif., on Friday and Saturday evenings, Feb. 21 and 22.

The actual engineering of the sessions will be handled by Andy Richardson of United Western Recorders, working under Sanders' direction.

Sanders has personally supervised the final mixing, editing and mastering of all Skye product issued to date, reveals Skye's President Norman Schwartz.

The live recording of Tjader

is geared to capture two aspects of the noted vibist's performance: his new "plugged in" sound (for the first time in 14 years, Tjader has made a major change in his group, substituting electric piano and bass for the conventional instruments previously used) which has been winning him a wider and younger audience than ever before; and the audience enthusiasm engendered by Tjader himself, a factor that has helped make Tjader one of the most consistently popular club headliners for close to 20 years.

Tjader's most recent album for Skye (of which he is one of the founders along with Gabor Szabo and Gary McFarland), "Cal Tjader Sounds Out Burt Bacharach," has been a strong seller and has won the endorsement of composer Bacharach himself.

## English Jazz-Rock Groups At Newport Jazz Festival

The sound of jazz-rock from England will be featured at the Newport Jazz Festival this summer. Producer George Wein has announced that he has booked Jethro Tull, Jeff Beck, Led Zeppelin and Ten Years After to participate in the 16th session of the Newport event.

The groups represent the latest wave of British music to hit the United States. Like previous groups, these are basically rooted in the blues, but are stylistically closer to jazz, with an emphasis on solo virtuosity. Jimmy Page (Led Zeppelin), Alvin Lee (Ten Years After) and Jeff Beck have all gained reputations as extraordinarily inventive guitarists. Ian Anderson of Jethro Tull leads the group on flute, giving the group a more conventional jazz sound. Much of the time the groups just stretch out and jam, a phenomenon which has faded from the jazz scene in recent years.

Wein believes that these groups will bring a new enthusiasm and a new, young audience to the jazz scene and will help bridge the gap between jazz and rock. Conversely, he believes that exposure to the high degree of musicality of jazz musicians will help the rock scene to grow creatively. Whatever the outcome, the experiment promises to be an important event in the continuing history of jazz and may well

point the way to the future for both rock and jazz.

Several American rock groups will also be included in this year's festival and will be announced at a later date.

## Elephant's Memory Set Full P.A. Sked

NEW YORK — Betty Sperber, President of Action Talents, the all rock agency, has announced the first nationwide tour for their newest acquisition, Elephant's Memory.

After a debut party at the Cheetah in New York on Feb. 18, the new rock group will open a one-night engagement at the Aquarius Theatre in Los Angeles on Feb. 24. From Feb. 25 through March 1 they will move over to Los Angeles' Whiskey A Go Go and will represent Buddah Records at the up-coming NARM convention on March 1. This will be followed by a March 2 date in Minneapolis, and a March 7 and 8 engagement at Kinetic Playground, Chicago. The Grande Ballroom in Detroit has been set for March 14 and 15.

The NARM convention appearance has been timed to the release of their first Buddah album, "Elephant's Memory 1969."



## London Lowdown

By JEAN GRIFFITHS

### Underground Music: A State of Mind

LONDON—What is underground music? Is it just another label that's given to current music trends, or is it a valid musical statement of today? Heavy or underground music came from America, where it was made popular by FM radio because with the BBC's music policy heavy sounds get hardly any air-time.

Therefore, the British following is only a small percentage in comparison to its U.S.A. counterpart. The music can take any form, classical, free form jazz or folk rock, the common factor being the ability to garner the attention of the 18 to 30-year-old record buyers. Of all the forms of pop music in the past, underground is a genuine art form.

"Sergeant Pepper's Lonely Hearts Club Band," the album that sets all standards for progressive music, led the Beatles into the land of underground and once again they led a string of British groups into international stardom. The two largest underground groups in the world came out of London, Cream and Jimi Hendrix, who have now both broken up.

One of the most startling things about underground music is the fact that heavy groups sell large amounts of albums and rarely have a hit single. Hendrix and the Cream have collected gold records on every LP they've made while only in the latter days of their careers did they make the U.S.A. singles chart. The American market is very lucrative to British groups and many groups have followed the dollar trail.

Groups who tour U.S.A. like Ten Years After, Jeff Beck, John Mayall, Fleetwood Mac, Deep Purple, Chicken Shack and Spencer Davis spend more time there than they do in Britain.

The underground circuit in England is mainly college and university dates, but there is no prestige date to compare with the Fillmore East and West. If any one place in England is to become an underground shrine the only applicant can be the Roundhouse in London.

There is a new breed of heavy groups that will be visiting the U.S.A. more frequently than before, groups like Jethro Tull, Led Zeppelin, Cartoone, Terry Reid and a group that may well take over the Cream's mantle called Yes.

Underground music is a good, healthy development in the music industry as long as the industry doesn't jump on the bandwagon and kill it. For, really, underground music is more a state of mind than a set music form.

### Monument Licensee Meet in London

HOLLYWOOD — Monument Records will hold its first European Licensee meeting since organizing their International Division Feb. 19 when Monument Record President Fred Foster plays host to licensees as well as music publishing associates from Europe at the Carlton Tower at a private reception.

Special guest of honor will be Monument star Boots Randolph, who will have entertained the licensees and publishers of Monument the night before with a special concert at the London Playboy Club when he was introduced to the British press, TV and radio corps. Bobby Weiss reports enthusiastic response.

### A&M Indie In UK

LONDON—Jerry Moss, President of A & M Records, and Louis Benjamin, Managing Director of Pye Records, announce that as from April 1, 1969, A & M Records will become an independent label in the United Kingdom.

#### Continuing Under Pye Distribution

The A & M product will continue to be pressed, distributed and sold by Pye Records under a new long-term arrangement. A & M's operational plans are to be announced at a later date.

Pye's association with the A & M label dates back to November, 1964, when Pye became the UK licensees for the then unknown and newly-formed A & M.

## Italian Items

### San Remo, 1969

By HARA MINTANGIAN

For three nights running on Jan. 30 and 31 and Feb. 1 the eyes of all Italians were focused on San Remo. The third night the show was also given by Eurovision and Intervention.

The first impression was that the level of the 24 songs participating to this 19th festival of San Remo was, in general, lower than in preceding years. But it must be kept in mind that it is very difficult to judge 24 songs after two auditions only with each song following the other without any interval, and all the singers on edge after living in an atmosphere of tension for a week.

The winning song of this 19th San Remo Festival was "Zingara" (The Gypsy) written by Albertelli/Riccardi, published by Mimo/Ritmi e Canzoni (Ricordi Group) and sung by Iva Zanicchi (Rifi Records) and Bobby Solo (Dischi Ricordi). The second winner was "Lontano Dagli Occhi" (Far from My Eyes) written by Bardotti/Endrigo, sung by Sergio Endrigo (Fonit/Cetra) and Mary Hopkin (Apple/EMI Italiana), published by Usignolo. Mary gave this song an excellent interpretation and was to be admired for her perfect Italian accent. The third winner was written by Don Backy/Mariano Detto. It is called "Un Sorriso" (A Smile) and was

sung by Bon Backy (Amico) and Milva (Dischi Ricordi). The song is published by El' and Chris.

These are the official results of the 19th San Remo Festival. But we can see that the luck and the taste of the Italian teen-agers has favored two other songs which were less favored during the classifications. The songs are "Bada Bambina" written by Migliacci/Zambrini and sung by Little Tony (Durium) and published by Durium and "Un Ora Fa'" written by Parazzini/Beretta, sung by Fausto Leali (Rifi Records) and published by Rifi Music.

We would also like to mention a young artist on RCA Italiana, Nada, who, with the song "Che Freddo Fa'," written by Migliacci/Mattone and published by RCA Italiana, was considered a revelation of this Festival.

### France's Top 10

#### SINGLE TIP

"SYMPATHY FOR THE DEVIL"  
The Rolling Stones

1. LES GRATTE-CIEL  
Adamo
2. RESTE  
Claude Francois
3. BUNGALOW BILL  
The Beatles
4. COMMENT TE DIRE ADIEU  
Francoise Hardy
5. HEY JUDE  
Wilson Pickett
6. ON A TOUTES BESOIN D'UN HOMME  
Sylvie Vartan
7. LIBERTE, MON AMOUR  
Nicoletta
8. RING A DING  
Michel Polnareff
9. NON, NE ME DIS PAS ADIEU  
Johnny Hallyday
10. QUE CALOR LA VIDA  
Marie Laforet

By: Europe No. 1, Paris  
Super Salut Les Copains  
Hubert Wyaffe  
Dir. Lucienne Morisse

### England's Top 10

1. ALBATROSS  
Fleetwood Mac—Blue Horizon
2. BLACKBERRY WAY  
Move—Regal Zonophone
3. HALF AS NICE  
Amen Corner—Immediate
4. FOR ONCE IN MY LIFE  
Stevie Wonder—Tamla/Motown
5. YOU GOT SOUL  
Johnny Nash—Major Minor
6. DANCING IN THE STREETS  
Martha Reeves & The Vandellas—Tamla/Motown
7. I'M GONNA MAKE YOU LOVE ME  
Diana Ross & Supremes & The Temptations—Tamla/Motown
8. FOX ON THE RUN  
Manfred Mann—Fontana
9. TO LOVE SOMEBODY  
Nina Simone—RCA
10. WHERE DO YOU GO TO  
Peter Sarstedt—United Artists

(By courtesy of the New Musical Express)

### Coming Up On Radio Berlin & Radio 1, BBC London

#### (OFFICIAL EXCHANGE PROGRAM)

By Paul Siegel & Tony Blackburn

1. GOODY GOODY GUMDROPS  
1910 Fruitgum Co.—Buddah
2. ALL ALONG THE WATCHTOWER  
Jimi Hendrix—Polydor
3. MUNY, MUNY, MUNY  
The Daisy Clan—Golden
4. AZZURRO  
Adriano Celentano—Ariola
5. FOX ON THE RUN  
Manfred Mann—Fontana
6. MAYBE TOMORROW  
Iveys—Apple
7. LIGHT MY FIRE  
Rhetta Hughes—Tetragrammaton
8. KUM BA YAH  
Tommy Leonetti—Decca
9. CARCAJADA FINAL  
La Lupe—Tico
10. INDIAN GIVER  
1910 Fruitgum Co.—Buddah

# News from Germany

By PAUL SIEGEL

BERLIN—The music industry here is gaining momentum, and all eyes and ears are focusing on the "Gala Night of the Pop Record" which will be televised from Berlin via SFB-TV accompanied by the fabulous Paul Kuhn (his great piano) and TV-Radio Orchestra made up of international musicians. There will be 12 international stars, among them Johnny Cash, Adamo, Celentano, Mantovani, Dalida and other "names" . . . The musical "Fiddler on the Roof," in German is a big success here with Shmuel Rodensky, but the hitch is that he's not at all performances, and often the theater-hungry public is disappointed. Shmuel has a big single on CBS, "Wenn Ich Einmal Reich Wär" . . . Composer-lyricist Charley Niessen, who wrote the big hits and film songs for Hildegard Knef, visited our office with his newest discovery, Petra Pascal, who can belt out a song . . . Hans Sikorski, Hamburg publisher, has a hot rod in his Gunter Gayer, who sent us two LPs containing some of their latest waxings, "Holiday Trip," Pariser Bummel, "Lover's Waltz," etc. Very good! . . . Kurt Feltz, one of the most sought-after lyricists in Germany, did a great job on the Japanese hit, "Futari," with his Michael Heymann, just fresh off the Electrola presses, as "Deine Liebe ist Schön." Beautiful! . . . Rudy Forster, UFA boss, has a lulu in the new Ariola starlet, Anja Hoffmann, with "Da Schneit es Rote Rosen" . . . Dave Hildinger doing a big TV show of famous songs this week, and Gunter Topel, Ariola engineer, at the busy controls . . . Alan Keen's British pubbery is more than wide awake. Their "Candy" by Branko Miler on CBS just delicious! . . . MCA very interested in the English recording of Udo Jurgens (Grand Prix winner). The song is moving already in France and Italy, "Adagio" . . . "Lily The Pink" by the Scaffold soaring in the charts here. So is "Fox on the Run" by Manfred Mann, Fontana . . . Vicky also cashing in with her "Karussell D'Amour" . . . The new dance craze, "Casatschok," is being covered by everyone and his uncle here. It's a rat race to see which record is the record . . . Thank you, Klaus Quirini, for that plug in your DDO publication . . . Joe Tex has a big writeup in "Metronome's Touch," but I believe the German audiences have to see that man in personal action, and then Nesuhi Ertegun and Jerry Wexler will see the coins clicking . . . Remember you read it here FIRST! Very shortly the entire German industry will be set on its ears by the FANTASTIC action of a very, very big USA Record Firm . . . Hans Wewerka is busy producing singles and LPs, and having international action. In the past few weeks, 38 of his LPs have appeared in various foreign markets, and also singles. I think his success has a lot to do with his wonderful wife, who is always by his side . . . Thomas Heesch, Teldec, Hamburg, called us about Kirsti now coming to Germany to make a tour. Her latest: "Ein Student aus Uppsala" on Telefunken . . . Cornet's Jacqueline Boyer has a beauty in "Vergiss Die Uhr, Mon Ami," published by Johann Michel in Frankfurt . . . Hansa has a big fish with "Der Grosse Fisch" by Gaby Berger. Delicious . . . Horst Hartmann and his great artist, Gerhard Wendland, have a honey in "Honey" on Philips . . . Teldec's great engineer, Martin Fouque, with his 8 track Telefunken machines, is a recording genius, always recording other people's songs. Well, Martin finally wrote one himself, "Dreams May Come & Go," recorded by Trumpeter Roy Etzel . . . Celentano's "Azzuro" rising here like a comet! . . . Rumor: the Beatles plan to also visit Germany this year in connection with a film . . . May I here predict that "Here Comes the Rain" by Leapy Lee will leap into the charts! . . . Electrola exploding with single and LP hits. Adamo threatens to go to #1 for them! . . . Paul Mauriat has a hot new single, "Es Wird Nacht Senorita." Udo Jurgens also cut it vocally and both records will soar . . . Liberty should get the 5th Dimension over to Germany for a Personal Appearance . . . United Artists Music Co., New York, making a dent in the industry here with their Bacharach genius . . . Sergio Mendes—what a group! Why doesn't Herb Alpert do a twosome with them?

## Khoury Appointed

HOLLYWOOD — Walter P. Rozett, VP, Finance, CI, has

announced the appointment of Edward C. Khoury to Assistant to the VP, Finance, CI.

## Taboo Label, Pubbery Set

LONDON — Alain Boubil, a recent arrival in London from the Vogue office in Paris, reports that he has set up his own independent record label and publishing company under the heading of Taboo Records and Taboo Publishing.

Producers concerned with this venture will be David Parmor, late of EMI who produced Cliff Bennett, Simon Dupree and lately the Bedrocks with their version of "Ob La Di"; Peter Gage, who did some work with the Nems label who will produce the first artist for

Taboo, one Gulliver Van Dyke, for an end of February release; Chris Parmenter and Stephen Shane.

Vogue Records will have first option on Taboo product for most territories, but America is still free for negotiation. Boubil is working in close association with composer Les Reed. He will be liaison for Reed on productions planned for top French artists Sheila and Eddy Mitchell. Sheila gave Les a big hit with his composition, "Delilah."

## Germany's Top 10

### SINGLE TIP

"CASATSCHOK"  
(THE NEW DANCE)  
Various Recordings

1. ELOISE  
Barry Ryan—MGM/Publ. Aberbach
2. OB-LA-DI, OB-LA-DA  
Spectrum—RCA/Beatles—Apple—Budde
3. ES GENT EINE TRANE AUF REISEN  
Adamo—Columbia/Publ. Ed. Accord
4. HEIDSCHI BUMBEIDSCHI  
Heintje—Ariola/Publ. Maxim
5. ICH DENK AN DICH  
Roy Black—Polydor/Publ. Riva\_Seith
6. MY LITTLE LADY  
Tremeloes—CBS/Publ. Solami/Chappell
7. I'M A TIGER  
Lulu—Columbia/Publ. Gerig
8. JEDER SCHOTTE  
Dorthe—Philips/Publ. Melodie der Welt
9. CHEWY, CHEWY  
Ohio Express—Buddah/Publ. Intro
10. ZIGEUNERHOCHZEIT  
Siw Malmkvist—Metronome/Publ. Toledo

Through courtesy of:

**AUTOMATENMARKT**

Editor, Killy Gripel & Paul Siegel

## MGM Set At 35 Soho Square

LONDON — MGM Records, Ltd., moved into their new offices last week at 35 Soho Square.

This will complete the integration of the music divisions of MGM, i.e., MGM Records, Ltd., and Robbins Music, Ltd.

### MGM Promotion Team

The MGM promotion team will be: Des Brown, Press and Public Relations; Geoff Morris, Radio and TV Exploitation; and Richard Swainson, Promotion Coordinator. All three promotion men will report directly to Managing Director Ian Ralfini, who will personally supervise all other marketing operations.

## Club Review

### Grace Markay — U.S.' Own Piaf

NEW YORK—You stop wondering where all the voices have gone when United Artists' Grace Markay steps into the spotlight at the Persian Room and completely disarms an audience with one of the most exciting voices in years.

Which she did last week (12).

In a program that opened with "Maybe This Time," Miss Markay mesmerized with a combination of Merman gusto and Piaf excitement that left listeners breathless and captivated. All of this from a figure barely high enough to reach the mike.

She swung with "On Broadway," clowned with a turned-on version of "The Three Bears," high-stepped with "Chitty Chitty Bang Bang," cried with "How Insensitive," made "Alfie" and "Born Free" her own—and then broke your heart with "If He Walked Into My Life."

It was when she performed her current Mitch Leigh-pro-

duced "Come the Sun" that she took you totally into today, though—and, gratefully, with a song that is melodious with a lyric one can understand. It was her finish with a Piaf medley including "La Vie en Rose" and "Milord" that made one realize we have our own "sparrow" at last—a position many more established female performers for years have been vying for.—Joe Fleischman.

## Pentangles Deal

George Lee, Chief, Warner-Seven Music Group, has entered into a deal with Nathan Joseph of Trans-Atlantic Records, Ltd., as sole selling agent in the United States and Canada for the new group called the Pentangles.

Lee is high on Bert Jansch as composer and also John Renbourn, both members of the group. These artists will have albums released on the Reprise label.



by Jack Devaney

Carter will soon have a charter. Bell artist Mel Carter cut four sides in Hollywood recently. It was gratifying to watch the precision skills of arranger/producer Tommy Oliver capture the magic of Mel on wax. Tunes included a Sam Cooke oldie and a tune penned by Carter and manager Zelda Sands.

A Betty Everett revival sounded particularly strong. Stan Bly, head of Bell's West Coast operations, was on hand to share the excitement. He mentioned the signing of the Blossoms. They will be produced by ex-Righteous Brother, Bill Medley . . . Aretha Franklin has some powerful entries



Jack Devaney

on her "Soul '69" Atlantic LP. Even though "The Weight" is her new release, pay careful attention to "River's Invitation," a band from the album . . . Elektra has signed a monster of an act, Delaney and Bonnie. Husband and wife team, who were once on Stax, have been performing on the Coast . . . GRT Records has released their initial product, "The Cream Songbook," by the Rubber Band. The album was produced by Mike Curb's Sidewalk Productions, subsidiary of TransEntertainment Corp., and has every ingredient for strong sales.

Everyone from the Lettermen to the Temptations made it to Beau Gentry's first sale. Harry Johnson's elete clothiers caters to all of the tops in pops . . . Automatic smash could be "Hip Old Lady on a Honda" from the new Rhetta Hughes LP, "Relight My Fire" on Tetragrammaton. Tune cooks from start to finish . . . New Atlantic group from Scotland calling themselves Cartoone were feted at Beverly Hills Hotel reception last week . . . The side for Tamiko Jones' new A&M single should be "Please Return Your Love To Me" done with Solomon Burke. This is a gas of a sound done by a very commercial duo . . . Imperial's John Antoon reports breakthrough with the Sunshine Company's "Willie Jean" single. The Johnny Rivers record, "These Are Not My People," is a sure-shot penned by Joe South.

The hit from the Soul Survivors' new Atco LP, "Take An-

other Look," is "Keep Your Faith Brother" . . . The Sunshine Co. and Sweetwater appeared at Paul Feigen's Fig last week . . . Fred Stuart Associates have moved to larger quarters at 9126 Sunset Blvd. . . . The Aynsley Dunbar Retaliation is British blues group on Blue Thumb Records . . . Another very potent record: the Originals "We've Got a Way Out Love" on Soul. Tune has the feel of the Beach Boys with a Detroit beat . . . Pat Paulsen and A&M artist Evie Sands played Doug Weston's Troubadour last week . . . RPR Records has could be million seller with Sunny and the Sunliners' "My Dream" . . . Jimmy ("Night Train") Forrest is making a major comeback with new C&H single, "121."

## Chappell Intro's Him, He and Me

NEW YORK—Him, He & Me, a group from San Antonio, Texas, has been signed as the first group to participate in the development program for writer-performers recently announced by Chappell & Co. The development program will be carried out by Capella Enterprises, Ltd., a wholly-owned Chappell company.

Announcement of the signing of the San Antonio folk-country group was made by St. Clair Marshall, President of Capella.

Arrangements have been made for Phil Ramone to act as Musical Director of the group. Ramone will also produce recordings of the group. Ramone is now rehearsing the group for recording sessions for their first album, which are scheduled for late this month. Capella presented Him, He & Me to representatives of booking agencies and the press at A & R Recording Studios here on Thursday evening, Feb. 6.

## New Bizarre Deal

Bizarre Records has made a non-exclusive production deal with the record producing team of Jerry Yester and Zal Yanovsky, two former members of the Lovin' Spoonful, announces Frank Zappa and Herb Cohen, founders of the label.

Bizarre artists the Yester-Yanovsky team will produce will be announced at a later date.

## Screaming Jay Joins Philips

SAN FRANCISCO — Screaming Jay Hawkins, early star of rock 'n' roll, has been signed to a recording contract with Philips records, announces Bob Sarenpa, Director of Operations for Philips' West Coast office here. Hawkins' upcoming single and LP are being produced by Abe Kesh and Milan Melvin of Philips' San Francisco office. Hawkins' initial single was recorded last week and he will continue to record his first Philips LP the week of Feb. 17-21.

Hawkins — working with a five-piece back-up group—played the nights Feb. 7, Feb. 8, Feb. 9, at the Avalon in San Francisco and received ovations on his return to concert work. The performance was Hawkins' first appearance in California. In his earlier career, he worked primarily in the Midwest, South and East. For the past several years he has been living and working in London and later Honolulu.

## Soupy on Motown



TV comedian Soupy Sales has signed an exclusive recording contract with Motown Records. Here, Motown VP Mike Roshkind congratulates Soupy on the release of his first record on the Motown label, "Muck-Arty Park." A Sales LP, "A Bag of Soup," will be issued shortly.

## Club Review

### Mob Rules at Factory

LOS ANGELES — M.O.B. could stand for Mutiny On the Bounty; but instead it stands for another kind of mutiny, a rhythm rebellion, incited by Chicago group the Mob at the Factory Club recently.

Here is a group that is presently negotiating with top labels for pacting. It's surprising that a major diskery hasn't already hitched this act which consists of at least five swift-footed gents who can all handle lead and whose capabilities stretch as far as 33 instruments.

Performing medleys of the Four Seasons, Sam and Dave and James Brown brought ovations from the Factory crowd. Excellent selection of material showed off the versatility of this group.

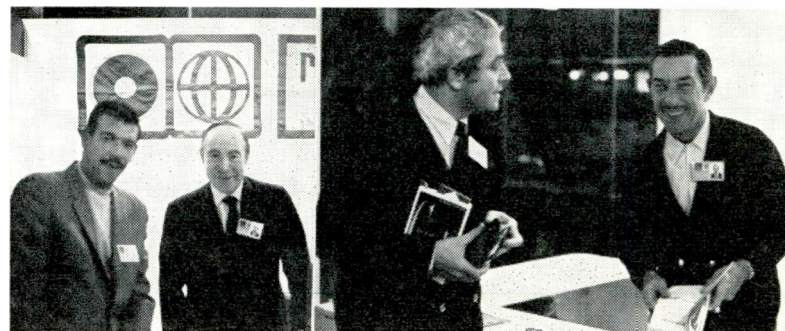
### On Top of Audience

The intimacy of the Factory obliges its acts to play practically on top of its audience. To watch them "gun" away on brass instruments made the selection of their theme song, "The Untouchables," an understandable one. Their all-out attack on "Try a Little Tenderness" was a genuine stand-out. The Mob are true showmen in every respect.—Ron Baron.

## Booker T in Poll

CHICAGO — Stax artists Booker T & the M.G.s placed prominently in Playboy Magazine's annual Jazz & Pop poll in the February issue. The quartet, currently in the charts with "Hang 'Em High," was chosen third most popular instrumental group by the magazine's readers.

## At Record World Booth, MIDEM



Shown above at the Record World booth at MIDEM, Cannes, are, from left: Epic Records' Sol Rabinowitz and UPI songwriter-correspondent Bob Musel; and Neil Anderson, head of April-Blackwood Music, and Record World publisher Bob Austin.

## Big Turnout for Dickens Smokehouse Opening

NASHVILLE — The first smokehouse in the fast food franchise chain of Little Jimmy Dickens Fast Foods, Inc., was officially opened with a party on Jan. 28.

The smokehouse, located at 2030 Richard Jones Road in the Green Hills section of south Nashville, was packed to the walls for the occasion. Pork and beef barbecue, spare ribs and tidbits of chicken breast were served.

Little Jimmy Dickens was on hand for the affair, having left a show date on the East Coast to fly back for the opening ceremonies. Jimmy, who is honorary Chairman of the Board, was attended by G. T. Scott, Board Chairman, William G. Weber, President, and Paul Shockley, Executive Vice President, in greeting the guests.

Also present for the opening were board members William Briton, George Blackburn, Richard Miller, M. Lawrence Glover and Hunter Short. One of the highlights of the evening was the arrival of Fifth District Congressman Richard M. Fulton, who is also a member of the board of directors.

### Also Present . . .

In addition to many Dickens' friends from the country music world, also present for the affair celebrating the opening of the pilot restaurant of the chain were: State Cabinet member and Press Secretary Hudley Crockett, representing Governor Ellington; Harry Silverstein of Decca Records, Dickens' recording label; W. E. "Lucky" Moeller, Larry Moeller and Jack B. Andrews, all of Moeller Talent Agency, which books Dickens and manages his show business affairs; and Mrs. Jo Walker, Executive Director of the Country Music Association.

Specialty of the house is the smokehouse barbecue which takes 16 hours to prepare. It is kept constantly ready to serve from the hickory-smoked pit-racks in full view of the customers.

The international offices of the company are also housed in the first smokehouse in the second floor of the barn-like structure. Visiting dignitaries had the opportunity to tour the various offices and watch the kitchen operate during the opening festivities.



The honorary Chairman of the Board of the Little Jimmy Dickens Fast Foods Corporation personally met and greeted the many friends who came to the VIP opening of the corporation's international home offices and the first smokehouse. From left, Hubert Long, Hubert Long Talent Agency; John Sturdivant, Record World's Nashville representative; Mrs. Sturdivant; and Jimmy Dickens.

## Option Set Re CMA TVer

NASHVILLE — Kraft Foods has notified the Country Music Association it intends to exercise its option for the license to telecast the annual Country Music Awards Show in the 1969/70 season.

The program was telecast for the first time last year, with Kraft the original sponsor. No specific date has been set as yet for this year's show. The official announcement of the option exercise was made by Thornton B. Wierum, VP, J. Walter Thompson Company.

## Jeannie Woman of Year

Jeannie C. Riley, Plantation Records' artist, will be honored in her home town, Anson, Texas, on Feb. 28, when she is presented with the annual "Texas Woman of the Year" award.

Governor Preston Smith will present the 23-year-old songstress with the award. Miss Riley opened Feb. 6 at the Flamingo Hotel, Las Vegas, in her nightclub debut.

## Paul Handling Kaye Promo

NASHVILLE — Bobbi Kaye has announced that Ralph Paul, WENO deejay, will be handling national promotion for her. Bobbi's newest Nugget recording, is "Stolen Moments." Paul's address is P. O. Box 475, Madison, Tenn. 37115.

# Country Music

record world



# hollywood

By EDDIE BRIGGS

Epic star David Houston is skedded for a return appearance on the Joey Bishop ABC-TV Thursday, Feb. 27. With David will be his top-flight band, the Persuaders. According to Tillman Franks, Houston will sing his hit, "My Woman's Good To Me." Sales have reached the 300,000 mark, and it is predicted to be David's biggest smash. It's published by Al Gallico Music, New York.

Mike Stanton, 15-year-old steel guitarist, recently began his second year with Jack Roberts' Evergreen Drifters of Seattle. Some weeks ago, according to our Pacific Northwest spy Larry Briel, Mike played steel on several numbers with Conway Twitty and the Lonely Blue Boys. Mike's sister, Donita, 22, has left the country music world and is expecting a baby this summer. They performed together for four years after getting their start with Chubby Howard's band in the Seattle-Tacoma area.



Eddie Briggs

Programmer Ken Draper's Country Picks: "Sweetheart of the Year," Ray Price; "Leave Me Or Love Me," Margie Singleton-Leon Ashley; "Get Behind Love," Carl Belew; "Flat River, Mo.," Ferlin Husky; "Allegheny," Chris Gantry; "L.A. Angels," Jimmy Payne.

Kenny Hart, Paula artist, guested on "The Rocky Mountain Jamboree" in Denver Feb. 8. While there, he appeared at the Hanging Tree nitery. Kenny is currently working as a single. His new Paula disk, "One More Time Around," was released this week. Thanks to Dandy Don Logan of Paula for the info . . . Bill Ward, "Country Music In Hollywood's" choice for country PD of the Year, tells us that KBBQ's Larry Scott and KFOX's Jim Harrison attended Jeannie C. Riley's grand opening at Las Vegas' Flamingo Hotel. Ex-Jordanaire Hugh Jarrett and wife attended the opening of LeRoy Van Dyke at the Mint in the same city.

Jay Hooper, Vice-President of "The Big Country Giant," KRAK-Sacramento, is doing right well with his book "Managing Today's Radio Station." The publisher, Tab Books, Blue Ridge Summit, Pa., wrote Jay, "Sales have been more than expected." Got your copy yet? It's great!

Ray Frushay, Dot Records artist who recently guested on the Joey Bishop, Donald O'Connor and "Wild Wild West" TV shows, was signed by Mark Anthony Productions of Burbank for 12 appearances with comedian Bob Hope. Frushay and Hope will be in Tulsa, Okla. Feb. 27, Oklahoma City Feb. 28, and Oklahoma State University, March 1. He appeared with Hope last year. Ray signed for a guest spot on the Steve Allen TV show in March.

### Here 'N' There

Ted Taylor, ex-KIRV-Fresno has joined KMAK-Fresno . . . jocks needing copies of Ferlin Husky's newie "Flat River, Mo." contact Husky headquarters at 806-16th Avenue, Nashville, Tenn. 37203 . . . Need a good C&W jock: Jim Whitleck, "The Singing Cherokee," is available. You can contact him at AC (714) 629-0694 . . . Old buddy Bob Pond knocking 'em out on 24-hour KRDS-Phoenix Bob Alou of SSS Productions tells us Jeannie C. Riley's new single (due now) is her GREATEST . . . Terry Knight, ex-WEEF-Highland Park, Ill., now with KMAK-Fresno as sales executive . . . KEAP-Fresno has Marty Robbins and Merle Haggard in for a show Feb. 22 . . . Word has it that Waylon Jennings may move to California . . . Johnny Cash hits the Oakland Coliseum Feb. 28 . . . Thanks to the Johnson Girls, Loudilla, Loretta and Kay, for the latest issue of Tri-Son News. They're headquartered at Box 177, Wild Horse, Colo. 80862.

## Labels After Wayside

Due to the success of recent

releases, Wayside Records is being approached by several major labels who want to purchase the diskery.

## Royal American Label Clicking

Of the three singles the new Royal American Records has initially released, two have already broken nationally and one is showing regional response.

Van Trevor's "The Things That Matter" and Lynda K. Lance's "The World I Used to Know" are currently climbing the chart. A third release, Sandy Rucker's "You Know Where to Go," is showing up in regional reports and shows signs of breaking also. The single on Rucker is being re-serviced by Royal American this week, according to label prexy Dick Heard.

Heard also announced the signing of country artist Billy Large. Formerly on Columbia, Large is known for his recordings of "The Goodie Wagon," "Gypsy Rose" and "I Don't Give a Curse."

## Li'I Richie Records

Little Richie Johnson has several new singles by Faron Young, Carl Smith, Connie Francis, David Wilkins, the new Wayside Records releases and more. Djs needing copies write Little Richie Johnson, P.O. Box 3, Belen, New Mexico 87002.

## Jed Signs Sandra

NASHVILLE — Jed Records announces the signing of Sandra Chovan to the label and her first release, "Living With the Memory of Losing You."



Sandra Chovan

Sandra is a Washington, D. C., native and resident who's currently serenading the Washington nightclub set. Her initial Jed release was written by

Benny Joy and Benny Whitehead and published by Cedarwood Publishing Co., Inc.

The session was produced by Sandra's agent-manager, Frank Grist, in association with John Denny, President, Jed Records, and is slated for immediate release.

## Action at Thacker

Thacker Records, a full gospel label, has released several new albums this month, and announces that Elmer Cole is the new manager of the firm.

(Continued on page 97)

# COUNTRY SINGLE REVIEWS

**IT LOOKS LIKE THE SUN'S GONNA SHINE (Sure-Fire, BMI)  
MAKE MY HEART DIE AWAY (Sure-Fire, BMI)**

**WILBURN BROTHERS—Decca 32449.**

Looks like the brothers are going to have a shining click. A happy one here.

**ANYWHERE U. S. A. (Blue Book, BMI)  
GATHERING DUST (Blue Book, BMI)**

**THE BUCKAROOS FEATURING DON RICH—Capitol 2420.**

Don leads the Buckaroos through a fast-paced singalong that the fans will love.

**SOMETHING'S WRONG IN CALIFORNIA (Earl Barton, BMI)  
FAREWELL PARTY (Western Hills, BMI)**

**WAYLON JENNINGS—RCA 74-0105.**

Something might be wrong in California, but nothing's wrong in these grooves. A wistful winner.

**ALL HEAVEN BROKE LOOSE (Al Gallico, BMI)  
SOME OTHER TIME (Bourne, ASCAP)**

**HUGH X. LEWIS—Kapp 978.**

Side should break loose on country trails. A silky ballad Hugh croons quite effectively.

**(MARGIE'S AT) THE LINCOLN PARK INN (Newkeys, BMI)  
RAINY DAY IN RICHMOND (Return, BMI)**

**BOBBY BARE—RCA 74-0110.**

Singy, talky song from Bobby will get way up the charts. The sad tale of slipping around is a pretty thing.

**DOWN TO YOUR LAST FOOL (Red River, BMI)  
INVITATION TO THE BLUES (Starday, BMI)**

**JOHNNY BOND—Starday 847.**

Johnny should get there with this goodie. Absolutely irresistible song and singing.

**HUNG UP ON YOUR LOVE (Terrace, ASCAP)  
IT'S ANOTHER WORLD (Bronze, SESAC)**

**DARRELL STATLER—Dot 17205.**

A slow, tuneful love song that Darrell delivers straight from the shoulder. Should go.

**I PICKED UP A STRANGER (Stringtown, BMI)  
PICTURE ON THE WALL (Sage & Sand, SESAC)**

**BRENDA ALLEN—K-Ark 906.**

Brenda has a distinctive delivery and some story to tell. Will get plenty of attention.

**LIVING WITH THE MEMORY OF LOSING YOU (Cedarwood, BMI)  
ANYWAY THAT YOU WANT ME (Blackwood, BMI)**

**SAUNDRA CHOVAN—Jed 10023.**

Sandra has a sweet and unaffected way with a song. This one will appeal to the country crowds.

**GET THE GRAVY HOT (Central, BMI)  
SHE TOOK EVERYTHING BUT THE BLAME (Central, BMI)**

**SMILEY MONROE—Newhall 691.**

Tale of a December-May romance. Smiley sings it with lots of fun and savvy.

**EVEN AFTER EVERYTHING'S SHE'S DONE (Hall-Clement, BMI)  
AFTER TODAY (Hall-Clement, BMI)**

**EARL EPPS—Dot.**

Thumping country song of a guy very much in love with his strange gal. Earl will get reaction.

**Hugh X. Lewis  
with his latest  
hit single  
"All Heaven  
Broke Loose"  
K-978**

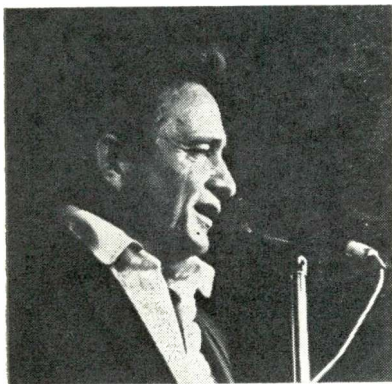


A Division of MCA, Inc.



## Cash Completes Big Far Eastern Tour

CBS recording artist Johnny Cash has just returned from a successful two-week tour of the Far East.



Johnny Cash

Accompanied by his wife, June Carter, and Country-&Western star Carl Perkins Cash performed at a number of U.S. Army bases. Highlighting the tour were several performances for the troops in Vietnam. During many of these enemy gunfire could be heard in the distance.

In March Cash will be off to Europe to represent CBS Schallplatten at the Germany recording industry's Gala Abend der Schallplatte to be held in Berlin.

Saul Holiff Cash's manager, has also completed negotiations with Britain's Granada TV to film a performance of the Johnny Cash Show direct from San Quentin prison. This show will be shown over Granada stations throughout Great Britain.

## Moeller Inks Stuckey

RCA recording artist Nat Stuckey has been signed to an exclusive booking pact by Moeller Talent, Inc., of Nashville, according to Stuckey's personal manager, Dick Heard.

The agreement will encompass all areas of the entertainment business, including night clubs, TV, movies and other personal appearances. Stuckey's current single, "Joe and Mabel's 12th Street Bar and Grill," has only recently been released and is breaking nationally. A second LP is currently in the works for Stuckey at RCA.

## Thacker Story

(Continued on page 96)

Will Thacker, Jr., the label's prexy, invited gospel dee jays and distributors to write to be placed on mailing list. The address is Thacker Records, P. O. Box 1118 LaFollette, Tenn. Promotion for the firm is directed by Brite Star.

## Bee Forms Corporation

ALBUQUERQUE, New Mexico — Tommy Bee and associates have formed a corporation and have moved into new offices here in the Duke City at 410 San Mateo, N. E. Suite 4.

The operation will henceforth be known as Tommy Bee Enterprises, Inc., and now includes Tommy Bee Productions, Southwest Record Promotion Service, Mustache Album Art Productions, Stinger Publishing Co. (BMI) and Stinger Talent Agency, along with three independent record labels, Souled Out, Soul Roll and TBP International.

In addition, Bee is also General Manager of Peace Pipe Productions, and Peace Piper Publishing Co. (BMI). Serving on the Board of Directors of the new complex are Benjamin K. Horton, Laddie R. Sladek and Vicki Bee. The corporation is currently looking for new talent and may be contacted at (505) 256-9193 or P. O. Box 8207 in Albuquerque.

## SSS' WATS Lines

NASHVILLE—Another stride toward closer relationship with associates in the field is given as the reason for addition of two new incoming WATS lines at Shelby Singleton Productions, Inc.

Explaining why the two lines have been added to the multitude of telephone lines already ringing off the wall at SSS, Buddy Blake, Vice-President in Charge of International Promotion, said the new service is part of SSS' total plan for closer communication with all their people throughout the country—including deejays, distributors and promoters.

## Backstage at WJJD



Pictured backstage after playing before two packed houses at WJJD's spectacular in Chicago, Feb. 2, are left to right: Doyle Wilburn, Buck Owens, John Trotter of WJJD and Charlie Pride. The foursome are playing Trotter's homemade version of the "Sitar."

## World Wide Distributes Nixon Commemorative LP

NASHVILLE — A commemorative record album of the recent Richard M. Nixon inaugural address and ceremonies, now being pressed and distributed by World Wide Records here, may well be one of the biggest custom orders ever produced by the Nashville record industry.

The album, carrying two 25-minute sides of the inaugural activities, is sold nationally by the Republican Heritage Foundation.

### Parrish Developed Project with Schwengel

Bernard Parrish, World Wide's Special Products Manager, developed the project with Congressman Fred Schwengel (R., Iowa), President of the foundation. Sales of more than half a million units are anticipated, at \$4.95 retail.

The full color album jacket was designed and produced by Southern Album Service, Nash-

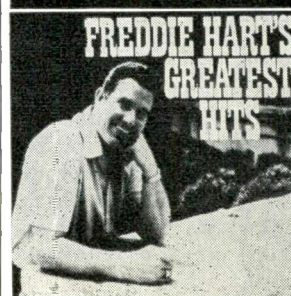


ville. It carries photos of President Nixon and Vice-President Spiro T. Agnew, and will be packaged with a calendar. World Wide Records is owned by Sam Martz. Carlene Westcott is manager.

ville. It carries photos of President Nixon and Vice-President Spiro T. Agnew, and will be packaged with a calendar.

World Wide Records is owned by Sam Martz. Carlene Westcott is manager.

# Freddie Hart's smash single "Why Leave Something I Can't Use" K-976



The greatest  
Freddie Hart album  
K-3592



A Division of MCA, Inc.

# Pro Sound Productions Clicking in Nashville

NASHVILLE — Pro Sound Productions, one of Nashville's newest music combines, is showing signs of being an important part of the music scene. Johnny Scoggins, heading the firm, is best known in Nashville for his Exit Recording Studio which he constructed and operated from December, 1967, through October, 1968, at which time he moved his operation to 720 17th Avenue South and formed a parent company called Pro Sound Productions.

Its first project was the Pro Sound Studio which is equipped with four, three, two and one track facility and a recording area 24' x 26' x 16'. The extra facilities include acetate cutting service on a scully lathe in separate dub room. Special effort was put forth in designing the studio to entice Nashville recording, including jingle production.

Scoggins has announced the appointment of Billy Graves to head the newly formed Record Division of Pro Sound Productions under the label name of Brigade. It will be distributed and promoted by Shelby Singleton's SSS operation.

## Half of Country Lads

Graves, one half of the team known as the Country Lads, was a regular member of the Jimmy Dean daytime country show from Washington. Graves has also recorded as a single artist for Monument. Prior to coming to Nashville for a position with Capitol Records, he served as head man for Wanda Jackson's band, the Party Timers.

Graves served on the Capitol production staff in Nashville for six years until his change this week. During the announcement of the appointment by Scoggins, both Scoggins and Graves pointed out that the label would be produc-

ing in all fields of commercial music and that they were proud to have with them as a staff producer Dean Mathis. Dean is an active member of the group, the Newbeats.

The first artist to be signed is Jackie Burns. This C&W songstress is expected to have a record out within 30 days. The Jerms, a contemporary group produced by Mathis, will have a release within two weeks. In the R&B department, well known Roscoe Shelton has signed. Trina Love, known for her Chart label recordings, has also joined the roster.

## Key Swinging On All Fronts

NASHVILLE — Key Talent, Inc., is keeping Minaret artist Johnny Adams busy these days. Adams is completely booked for the month of February.

Adams' full roster is indicative of the capabilities of Key Talent Inc. Recently becoming one of the first Nashville agencies to book all categories of artists, Key's list of acts like Johnny Adams—whose current version of "Release Me" climbed high—has rapidly multiplied.

E. Jimmy Key, President, credits people like Chuck Wells, Director, Country-Pop; Rick Key, Director, Rock & Roll; Shelley Stewart, Director, R&B; Chad Lasater, Concert Division Director, and Annie Maloney, Director, Film, Radio and TV Division.

Key Talent, Inc., operates in offices in Nashville, Hollywood, Calif., and Las Vegas.

## Lord Goes Home As Good Will Ambassador

NASHVILLE — Decca artist and TV personality Bobby Lord returned to his hometown of Tampa Feb. 8 in a duel role as promoter and good will ambassador for the Florida State Fair and the Johnny Cash Show.

Bobby literally kept the airwaves humming in his efforts as he visited Tampa's radio and television stations in his pr capacity for the fair and the affiliated grandstand show on the 8th and 9th, featuring Johnny Cash, June Carter, the Carter Family, the Statler Brothers, Carl Perkins and—of course—Bobby Lord.



### KCKN—Kansas City

1. Custody (Luke The Drifter, Jr.)
2. Stand By Your Man (Tammy Wynette)
3. Daddy Sang Bass (Johnny Cash)
4. The Name Of The Game Is Love (Hank Snow)
5. Kawliga (Charly Pride)
6. Truck Stop (Jerry Smith)
7. Who's Julie (Mel Tillis)
8. It's A Sin (Marty Robbins)
9. Only The Lonely (Sonny James)
10. Each Time (Johnny Bush)

### WRCP—Philadelphia

1. My Woman's Good To Me (David Houston)
2. Darling, You Know I Wouldn't Lie (C. Twitty)
3. Only The Lonely (Sonny James)
4. My Special Prayer (Archie Campbell & Lorene Mann)
5. Your Sweet Love Lifted Me (Bobby Barnett)
6. Please Take Me Back (Jim Glaser)
7. When The Grass Grows Over Me (Geo. Jones)
8. Where The Blue and Lonely Go (Ray Drusky)
9. Each & Every Part Of Me (Bobby Lewis)
10. Until My Dreams Come True (Jack Greene)

### WIL—Saint Louis

1. Good Time Charlies (Del Reeves)
2. To Make Love Sweeter For You (Jerry Lee Lewis)
3. Ballad Of 40 Dollars (Tom T. Hall)
4. Restless (Carl Perkins)
5. Daddy Sang Bass (Johnny Cash)
6. Who's Julie (Mel Tillis)
7. It's A Sin (Marty Robbins)
8. Who's Gonna Mow Your Grass (Buck Owens)
9. Woman Without Love (Johnny Darrell)
10. Kaw-Liga (Charly Pride)

### WJEF—Grand Rapids, Mich.

1. Daddy Sang Bass (Johnny Cash)
2. Stand By Your Man (Tammy Wynette)
3. Only The Lonely (Sonny James)
4. To Make Love Sweeter For You (Jerry Lee Lewis)
5. The Carroll County Accident (Porter Wagoner)
6. Feed Me One More Lie (Mary Taylor)
7. Ballad Of 40 Dollars (Tom T. Hall)
8. You Touched My Heart (David Rogers)
9. The Name Of The Game (Hank Snow)
10. The Invader (Mike Yager)

### KOOO—Omaha, Nebr.

1. Woman Without Love (Johnny Darrell)
2. Daddy Sings Bass (Johnny Cash)
3. Girl Most Likely (Jeannie C. Riley)
4. What Are Those Things (Charlie Louvin)
5. To Make Love Sweeter (Jerry Lee Lewis)
6. Flattery Will Get You Everywhere (Lynn Anderson)
7. Carroll County Accident (Porter Wagoner)
8. Good Time Charlie (Del Reeves)
9. Hold Me Tight (Johnny Carver)
10. It Don't Mean A Thing (Kenny Price)

### PETE KERR

#### KUIK—Hillsboro, Oregon

1. What Are Those Things (Charlie Louvin)
2. Smoky Bar (Hank Thompson)
3. Since They Fired The Band Director (Linda Manning)
4. Daddy Sang Bass (Johnny Cash)
5. Good Time Charlies (Del Reeves)
6. Name Of The Game Was Love (Hank Snow)
7. Bring Me Sunshine (Willie Nelson)
8. Only The Lonely (Sonny James)
9. Kay (John Wesley Ryles I)
10. Until My Dreams Come True (Jack Greene)

#### KZIP—Amarillo, Texas

1. Daddy Sang Bass (Johnny Cash)
2. Yours Love (Waylon Jennings)
3. Since They Fired The Band Director (Linda Manning)
4. Good Times Charlies (Del Reeves)
5. Until My Dreams Come True (Jack Greene)
6. Restless (Carl Perkins)
7. They Don't Make Love Like They Used To (Eddy Arnold)
8. I Want One (Jack Reno)
9. Strings (Wynn Stewart)
10. Warm Red Wine (Wes Buchanan)

#### K-FOX—Los Angeles

1. Stand By Your Man (Tammy Wynette)
2. I Want One (Jack Reno)
3. Yours Love (Waylon Jennings)
4. Until My Dreams Come True (Jack Greene)
5. Daddy Sang Bass (Johnny Cash)
6. Drinking Champaigne (Cal Smith)
7. When The Grass Grows Over Me (George Jones)
8. Darling You Know I Wouldn't Lie (Conway Twitty)
9. I Take A Lot Of Pride (Merle Haggard)
10. Ballad Of Forty Dollars (Tom T. Hall)

### JIM BEEDLE

#### WXCL—Peoria, Illinois

1. What Are Those Things (Charlie Louvin)
2. Only The Lonely (Sonny James)
3. To Make Love Sweeter (Jerry Lee Lewis)
4. Won't You Come Home (Wayne Kemp)
5. Kaw-Liga (Charly Pride)
6. My Woman's Good To Me (David Houston)
7. Darling You Know I Wouldn't Lie (Conway Twitty)
8. Carroll County Accident (Porter Wagoner)
9. The Name Of The Game Was Love (Hank Snow)
10. Custody (Luke The Drifter, Jr.)

#### WHIN—Gallatin, Texas

1. Darling, I Wouldn't Lie (Conway Twitty)
2. Watching The Trains Go By (Tommy Overstreet)
3. Restless (Carl Perkins)
4. Good Time Charlies (Del Reeves)
5. Yours Love (Waylon Jennings)
6. She's Lookin' Better (Jay Lee Webb)
7. Sweet Love Lifted Me (Bobby Barnett)
8. Daddy Sang Bass (Johnny Cash)
9. Woman Without Love (Johnny Darrell)
10. It's A Sin (Marty Robbins)

#### WSEN—Syracuse

1. Each And Every Part Of Me (Bobby Lewis)
2. Until My Dreams Come True (Jack Greene)
3. To Make Love Sweeter For You (Jerry Lee Lewis)
4. Strings (Wynn Stewart)
5. Bring Me Sunshine (Willie Nelson)
6. Darling You Know I Wouldn't Lie (Conway Twitty)
7. Daddy Sang Bass (Johnny Cash)
8. When You're Seventeen (Little Jimmy Dickens)
9. None Of My Business (Henson Cargill)
10. Only The Lonely (Sonny James)

### RUSTY CURY

#### WKPT-FM—Kingsport, Tenn.

1. Ballad Of Forty Dollars (Tom T. Hall)
2. Daddy Sang Bass (Johnny Cash)
3. Kay (John Wesley Ryles I)
4. What Are Those Things (Charlie Louvin)
5. Wichita Lineman (Glen Campbell)
6. I Take A Lot Of Pride (Merle Haggard)
7. To Make Love Sweeter For You (Jerry Lee Lewis)
8. Your Love Lifted Me (Bobby Barnett)
9. Stand By Your Man (Tammy Wynette)
10. Little Arrows (Leapy Lee)

#### KUZZ—Bakersfield

1. To Make Love Sweeter For You (Jerry Lee Lewis)
2. Daddy Sang Bass (Johnny Cash)
3. Darling You Know I Wouldn't Lie (Conway Twitty)
4. Until My Dreams Come True (Jack Greene)
5. Goodtime Charlies (Del Reeves)
6. Each Time (Johnny Bush)
7. My Woman's Good To Me (David Houston)
8. Since They Fired The Band Director (Linda Manning)
9. The Ballad Of Forty Dollars (Tom T. Hall)
10. Kay (Jimmy Eldridge)

#### WROZ—Evansville, Indiana

1. Bring Me Sunshine (Willie Nelson)
2. Mister Brown (Gary Buck)
3. My (Is Such A Lonely Word) (Bobby Lewis)
4. Restless (Carl Perkins)
5. None Of My Business (Henson Cargill)
6. Your Squaw Is On The Warpath (Loretta Lynn)
7. The Things That Matter (Van Trevor)
8. Where The Blue and Lonely Go (Roy Drusky)
9. Good Time Charlies (Del Reeves)
10. Accommodatin' Sue (Rick Richard)

### KENNETH SMITH

#### WOLA—Jackson, Mich.

1. Only The Lonely (Sonny James)
2. Big Black Bird (Jack Blanchard & Misty Morgan)
3. My Woman's Good To Me (David Houston)
4. The Price I Pay To Stay (Jeannie C. Riley)
5. Ride A Little Horse (Linda Gayle)
6. My Home Town Circle "R" (Luke The Drifter, Jr.)
7. Who's Gonna Mow Your Grass (Buck Owens)
8. The Name Of The Game Was Love (Hank Snow)
9. Words A Woman Wants To Hear (Danny Marcus)
10. Life Can Go On With A Heartache (Pat Patterson)

#### WJAT—Swainsboro, Georgia

1. Until My Dreams Come True (Jack Greene)
2. The Girl Most Likely (Jeannie C. Riley)
3. Daddy Sang Bass (Johnny Cash)
4. When The Grass Grows Over Me (George Jones)
5. To Make Love Sweeter To You (Jerry Lee Lewis)
6. Carroll County Accident (Porter Wagoner)
7. Who's Julie (Mel Tillis)
8. The Name Of The Game's Love (Hank Snow)
9. Only The Lonely (Sonny James)
10. Faded Love And Winter Roses (Carl Smith)

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record world's **NASHVILLE REPORT**

By RED O'DONNELL

Pearls of Wisdom from Production Department:

"Luck doesn't enter into it. You need the right song, the right artist and the right time to come up with a hit"—**Shelby Singleton** of SSS International & Plantation Records, whose "Harper Valley PTA" was a multi-million seller.

"Here's the difference between a country artist and a pop artist: if a country artist gets started he (or she) will be around for a while. Not so with the acts in other fields of music. Many of them come up with a Top 20 or Top 40 record and then you never hear of them again"—independent producer **Jack Clement** who A and R's the likes of RCA's **Charlie Pride** & MGM's **the Stone-mans**.

"A producer has to be the ultimate optimist. He has to think everything he comes out with is going to be a hit or a smash. If he ever quits being a believer, believe you me he's through"—

**Bob Montgomery**, head of United Artists' A and R staff in Nashville.

"What I look for in an artist is the ability to relate to the public emotionally. The record business is really the transferring of emotions. The test of a good record for me is not whether I like it but whether I feel the public can relate to it.

"I used to spend quite a bit of time on the road to get a feel for what the public wanted. I would take bus trips to different parts of the country. I'd just sit in bus stations or bars to see what people were playing on the juke box or radio. It kept me in touch with what people really wanted to know.



Red O'Donnell

"A producer's job is to bring out the best that everyone in the recording session can give, not to tell everyone what to do. When I first started producing records I would direct everything. I soon realized I'd better stop it or all the records were going to sound alike"—veteran **Ken Nelson**, who heads up Capitol's country A & R division.

So there you have it folks from four producers whose past and present successes are on record.

\* \* \*

When RCA pianist **Floyd Cramer** appears with the Masters Festival of Music in Monroe, La., March 8, his parents, **Mr. and Mrs. Floyd Cramer, Sr.**, residents of West Monroe, will see him perform in public for the first time since he hit it SO BIG with his 1961 single of "Last Date." Or, to be specific, back in the early 1950s when he was playing piano in bands fronted by **Webb Pierce** and or **Elvis Presley**. "I don't know how mom and dad will react," says the handsome keyboard artist, "but I know it's going to be a thrill for me to know they're in the audience."

Acuff-Rose Publications staff jubilant over four of its tunes in the charts: **Marty Robbins'** "It's a Sin," **Charlie Pride's** "Kaw-Liga," **Sonny James'** "Only the Lonely" and **Carl Smith's** "Faded Love and Winter Roses" . . . **Ray Price** introduced his latest Columbia single, "Sweetheart of the Year," on the **Johnny Carson** "Tonight" TVer the past Thursday (20) . . . "Mayberry RFD's" **George (Goober) Lindsey**, recently in to cut his second LP, will provide the voice in an upcoming **Walt Disney** animated movie. "It's a full-length cartoon about two hound dogs. I speak for one of the canines; **Pat Buttram** does vocal honors for the other," Lindsey advises . . . Pianist **Little Willie Rainsford** has joined **Jim Ed Brown's** band, the Gems. Other members are **Hank Corwin**, **Corkey Tittle**, **Ray Wix** and **Dave Barton** . . . The WMNI Costa Rican expedition that left Columbus, Ga., recently is the first known trek of this type ever to be sponsored by a radio station. (WMNI is owned and operated by the North American Broadcasting Co.) the station's **Bob ("Sportsman") Trowbridge** is a member of the four-party group which will hunt the deadly bushmaster snake. **Pat Burchfield**, who heads up the safari, is a nationally known naturalist and herpetologist. The other two members are a father-son team, **Dale and Edgar Platt**.

Independent promoter **Chuck Sellman** on a recent drum-beating tour through Texas encountered **Bob Willis** and the veteran

Western swing exponent, who was elected to Country Music Hall of Fame last October, told **Chuck**: "I was bedded down for almost three weeks with the darn Hong Kong flu in January, but I'm feeling much better and hope to be in Nashville in March to cut some records" . . . Earlier this winter there were news reports that **Cal Young** was going to sell his WENO station. I hear now that the deal is now off . . . **Danny Davis** of the Big Band era, former New Yorker, seems to be getting the feel of the country music pulse. He piloted the duet session of **Dottie West** & **Don Gibson** which developed their hit, "Rings of Gold," and last week was back in the RCA studio calling the shots for some singles by **Gibson the Don** . . . Cedarwood Publishing's president **J. William (Bill) Denny** skedded for attendance at CMA-CMF board meetings on West Coast next month. Then it'll be April in Paris, London and Hamburg (all European cities, not tunes). Business? Aw sure . . . NewKeys pubbery's **Tom T. Hall's** material is on at least five recordings released in the past fortnight. They include: **Bobby Bare's** "Margie's at the Lincoln Park Inn," **Dave Dudley's** "One More Mile," **Billy Grammer's** "Hour of Separation," **Jimmy C. Newman's** "Future Farmers of America" and the **Harper Valley PTA's** (formerly the **Cut-Ups**) "Beautiful Downtown Burbank." Do you think the last-listed will make it to Rowan & Martin's "Laugh-In?" . . . **Ronnie Holt** has joined the staff at Key Talent, Inc., to assist **Chuck Wells** in booking country artists . . . Mercury artist **Billy Gramer**, who doubles in venter as manufacturer of the Grammer Guitar, will donate the first guitar he ever owned to the Country Music Hall of Fame & Museum March 1 (with no strings attached, of course).

It's Ann Margret Now

ABC artist **Ray Pillow's** latest release, "Let Me Stop and Drink It Over," sounds like music to imbibe by. Come to think of it, a fellow with the name of Pillow should sing restful music? . . . Songstress **Wilma Burgess** has named her new touring band the **Misty Blues**, which was title of her very first Decca disk click! . . . When actress-singer **Ann-Margret** was here recently with **Lee Hazlewood** for a wax-workout, she advised that she had dropped the hyphen from her name. So now it's just plain Ann Margret. But when is she going to reclaim that "a" she dropped for Margaret?

Birthdaying, Country Style

**David Houston** cut two TV commercials for the CBS Record division. They'll plug the CBS, Columbia and Epic country music album catalogue . . . And **George Jones** & **Tammy Wynette** (Mr. and Mrs., if you're keeping up with the Joneses) recorded a series of radio spots for Country Club Malt Liquors . . . Song stylist **Bobby Parrish** taped three appearances on **Jim Clayton's** Knoxville TV series . . . K-Ark artist **Bill Clossley** (of the **Clossley Brothers**) fell on the ice and suffered a badly sprained right wrist . . . Record World's Peachtree State spy reports that **Jim Bell** has been appointed News Director at WJEM, Valdosta, Ga. Bell's been ringing on the Gawja kilocycles for more than 10 years . . . Birthdaying: **Pee Wee King**, **Billy Byrd**, **Murv Shiner** and **Del Wood** . . . Chart artist **Jim Nesbitt** becomes regular on **Stonewall Jackson's** show June 1, according to a message from **Bob Neal's** Agency which handles the unit . . . **Bobby Lord** is back from visit to his hometown of Tampa, Fla. . . . Mercury disk beauty **Linda Manning**, whose current single is "Since They Fired the Band Director at Murphy High," skedded for visit to **Joey Bishop's** ABC-TVer Tuesday (18) . . . **Dave Dudley** received 100-page fan letter the other day from a no-doubt avid admirer in Tampa . . . **Boots Randolph**, **Chet Atkins** and **Floyd Cramer** slated for appearance on **Ed Sullivan's** CBS-TV Sunday nighter March 16. **Boots** & **Chet** are also down for the **Tom Jones** variety hour on ABC-TV, to be aired next month . . . **Connie Francis'** "Wedding Cake" attention-getter on MGM was co-written by **Margret Lewis** & **Myra Smith** (Shelby Singleton Music, Inc.) who also collaborated on **Jeannie C. Riley's** "The Girl Most Likely" . . . Songstress **Sandy Posey** and salesman **James Buchanan Robinson, Jr.**, were wed in their hometown of Memphis . . . RCA artist **Lorene Mann** underwent minor surgery. She'll be recovered in time for a solo session Feb. 27 in the same vein as her past popular duets with **Archie Campbell** . . . Check young **Louis Roberts** (12) on the **Mike Douglas** TV syndicated series. He's the youngster who recently became the first artist signed by WSM radio's new Opryland label . . . Fine songwriter **Eddie Miller** was cited with an "Eddie Miller Week" by Oklahoma Gov. **Dewey Bartlett**, and Eddie's wife **Barbara** and their daughter **Pam** were named honorary citizens of the Sooner State (Eddie is native of Mangum, Okla.).

## 'Happiness' Happening

DALLAS — Sam Coplin of Karma Records reports that "Happiness Journey" by Dr. Tom and his Friends is scoring. Coplin claims that the side is the first single to utilize the Moog synthesizer.

## 4 on Douglas

Douglas Records' first release of the year, due in a week, will consist of four LPs: "Ginsberg's Thing," by Allen Ginsberg; "Come On Home," a new set by Luther Johnson and the Muddy Waters Blues Band; "High," by jazzman Dave Burrel; and "The Wit and Wisdom of Malcolm X." Laurie distributes.

*Dearest Sue,  
This is my last letter.  
The hand that wrote it  
Can no longer move a pen.  
It was written  
In case I fell in battle.  
Forget me Sue,  
Fall in love again!  
Fearless Fred.*

Wayside is Growing

## "Candy"

Jimmy Snyder

## "Everybody's Got Troubles"

Hal Willis

## "Black Bird Song"

Jack Blanchard & Misty Morgan

3 Big Singles All On Wayside  
And the New Wayside Album

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in Stereo

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## C&W Singles Publishers List

A BABY AGAIN (United Artists, ASCAP) .....	57	MY SPECIAL PRAYER (Maureen, BMI) .....	25
BACK TO BACK (Ma-Ree, ASCAP) .....	61	MY WOMAN'S GOOD TO ME (Gallico, BMI) ..	17
BACK TO THE COUCH I GO (Acuff-Rose, BMI) ..	75	NONE OF MY BUSINESS (Tree, BMI) .....	18
BALLAD OF FORTY DOLLARS (Newkeys, BMI) ..	4	OH WHAT A WOMAN (Vector, BMI) .....	39
BIG BLACK BIRD (Back Bay, BMI) .....	45	ONLY THE LONELY (Acuff-Rose, BMI) .....	6
BIG WHEELS SING FOR ME (Yonah, BMI) .....	73	ONLY YOU (Viva, BMI) .....	46
BRING ME SUNSHINE (Bourne, ASCAP) .....	15	PLEASE LET ME PROVE (MY LOVE FOR YOU)	
CANDY ALL OVER MY FACE (Back Bay, BMI) ..	74	(Newkeys, BMI) .....	32
CARROLL COUNTY ACCIDENT (Warden, BMI) ..	13	PLEASE TAKE ME BACK (Glaser, BMI) .....	20
COME ON HOME AND SING THE BLUES		RESTLESS (Cedarwood, BMI) .....	24
(Return, BMI) .....	53	RINGS OF GOLD (Acuff-Rose, BMI) .....	69
CUSTODY (Screen Gems, Col., BMI) .....	21	SHE'S LOOKIN' BETTER BY THE MINUTE	
DADDY SANG BASS		(Sure-Fire, BMI) .....	52
(House of Cash/Cedarwood, BMI) .....	23	SINCE THEY FIRED THE BAND DIRECTOR	
DARLING YOU KNOW I WOULDN'T LIE		(Newkeys, BMI) .....	30
(Tree, BMI) .....	5	SOMETHING'S WRONG IN CALIFORNIA	
DON'T WAKE ME I'M DREAMING		(Earl Barton, BMI) .....	62
(Pageboy, SESAC) .....	9	SONG FOR JENNY (Pamper, BMI) .....	47
EACH & EVERY PART OF ME		STRINGS (Blue Book, BMI) .....	35
(Screen Gems, Col., BMI) .....	28	THE GIRL MOST LIKELY	
EACH TIME (Pamper, BMI) .....	22	(Shelby Singleton, BMI) .....	8
EMPTY SUNDAY SUNDOWN TRAIN		THE GIRLS IN COUNTRY MUSIC (Tree, BMI) ..	50
(Hill & Range, BMI) .....	58	THE NAME OF THE GAME IS LOVE	
EYE TO EYE (Peach, SESAC) .....	36	(Delmore, ASCAP) .....	16
FADED LOVE & WINTER ROSES		THE SKIN IS CLOSER TO THE BONE	
(Milene, ASCAP) .....	27	(Tree, BMI) .....	63
FEARLESS FRED (Pelton, BMI) .....	70	THE THINGS THAT MATTER (Sumar, SESAC) ..	40
FROM THE BOTTLE TO THE BOTTOM		THE WORLD I USED TO KNOW (In, ASCAP) ..	67
(Combine, BMI) .....	56	TO MAKE LOVE SWEETER FOR YOU	
FUNNY THING HAPPENED ON THE WAY TO		(Gallico, BMI) .....	3
MIAMI (Tree, BMI) .....	59	TOO HARD TO SAY I'M SORRY (Jack, BMI) ..	44
GOOD TIME CHARLIES (Passkey, BMI) .....	7	TRUCK STOP (Papa Joe's, BMI) .....	72
HE'S A NIGHT OWL (Peach, SESAC) .....	62	UNTIL MY DREAMS COME TRUE	
HIM AND HER (United Artists, ASCAP) .....	37	(Blue Crest, BMI) .....	1
I LIKE TO BOOZE IT (Window, BMI) .....	48	VANCE (Russell-Cason, ASCAP) .....	11
I LIVE TO LOVE YOU (Gallico, BMI) .....	68	WHAT ARE THOSE THINGS	
I NEVER GOT OVER YOU		(Blue Crest/Hill & Range, BMI) .....	19
(Glad/Frances/Marvin, BMI) .....	38	WHEN THE BLUE OF THE NIGHT, etc.	
IF I HAD A HAMMER (Ludlow, BMI) .....	64	(Fred Ahlert, BMI) .....	34
IF I HAD LAST NIGHT TO LIVE OVER		WHEN THE GRASS GROWS OVER ME	
(Gallico, BMI) .....	66	(Glad, BMI) .....	2
IT'S A SIN (Milene, ASCAP) .....	41	WHEN YOU'RE SEVENTEEN (Acclaim, BMI) ..	49
JOE & MABEL'S 12th ST. BAR & GRILL		WHERE THE BLUE AND LONELY GO	
(Tree, BMI) .....	55	(Diogenes, ASCAP) .....	29
JOGGIN' (Window, BMI) .....	43	WHILE YOUR LOVER SLEEPS (Gallico, BMI) ..	14
JOHNNY ONE TIME		WHO'S GONNA MOW YOUR GRASS	
(Hill & Range/Blue Crest, BMI) .....	65	(Blue Book, BMI) .....	31
JUST BLOW IN HIS EAR (Moss-Rose, BMI) ..	71	WHO'S JULIE (Earl Barton, BMI) .....	12
KAW-LIGA (Milene, ASCAP) .....	26	WOMAN OF THE WORLD (Sure-Fire, BMI) ..	51
KAY (Moss-Rose, BMI) .....	10	WON'T YOU COME HOME (Tree, BMI) .....	54
LET IT BE ME (M.C.A., ASCAP) .....	42	YESTERDAY'S LETTERS (Contention, SESAC) ..	60
LONGEST BEER OF THE NIGHT			
(Greenwood, BMI) .....	33		

## TOP COUNTRY LP'S

record world

This Wk.	Last Wk.	Wks. on Chart
Feb. 22	Feb. 15	
1	1	<b>WICHITA LINEMAN</b> 14
		Glen Campbell—Capitol ST 103
2	5	<b>BORN TO BE WITH YOU</b> 13
		Sonny James—Capitol ST 111
3	3	<b>LITTLE ARROWS</b> 6
		Leapy Lee—Decca DL 75076
4	2	<b>HARPER VALLEY P.T.A.</b> 21
		Jeannie C. Riley—Plantation PLP 1
5	10	<b>JEWELS</b> 6
		Waylon Jennings—RCA Victor LSP 4085
6	4	<b>JIM REEVES ON STAGE</b> 15
		RCA Victor LPS 4062
7	6	<b>MAMA TRIED</b> 21
		Merle Haggard—Capitol ST 2972
8	7	<b>WALKIN' IN LOVELAND</b> 17
		Eddy Arnold—RCA Victor LSP 4089
9	24	<b>SHE WEARS MY RING</b> 3
		Roy Price—Columbia CS 9733
10	8	<b>GENTLE ON MY MIND</b> 21
		Glen Campbell—Capitol ST 2809
11	8	<b>JUST THE TWO OF US</b> 48
		Porter Wagoner & Dolly Parton—RCA Victor LPM/LSP 4039
12	11	<b>SHE STILL COMES AROUND</b> 6
		Jerry Lee Lewis—Smash SRS 67112
13	12	<b>ALREADY IT'S HEAVEN</b> 28
		David Houston—Epic BN 26391
14	26	<b>STAND BY YOUR MAN</b> 2
		Tammy Wynette—Epic BN 26451
15	29	<b>CHARLEY PRIDE IN PERSON</b> 2
		RCA Victor LSP 4094
16	13	<b>HONEY</b> 45
		Bobby Goldsboro—United Artists UAL-3642: UAS-6642
17	14	<b>A TIME TO SING</b> 18
		Hank Williams, Jr.—MGM SE 4540
18	15	<b>I WALK ALONE</b> 14
		Marty Robbins—Columbia CS 9725
19	16	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> 41
		Capitol ST 2928
20	17	<b>JOHNNY CASH AT FOLSOM PRISON</b> 36
		Columbia CS 9639
21	20	<b>I'VE GOT YOU ON MY MIND AGAIN</b> 3
		Buck Owens & Buckaroos—Capitol ST 131
22	23	<b>D-I-V-O-R-C-E</b> 3
		Tammy Wynette—Epic 26392
23	24	<b>LUKE THE DRIFTER, JR.</b> 3
		MGM SE 4559
24	25	<b>BEST OF MERLE HAGGARD</b> 25
		Capitol SKAO 2951
25	(—)	<b>HOLY LAND</b> 1
		Johnny Cash—Columbia KCS 9726
26	27	<b>COMING ON STRONG</b> 4
		Henson Cargill—Monument SLP 18103
27	18	<b>SOLID GOLD '68</b> 10
		Chet Atkins—RCA Victor LSP 4061
28	(—)	<b>JIM REEVES AND SOME FRIENDS</b> 1
		RCA Victor LSP 4112
29	(—)	<b>MEET DARRELL MCCALL</b> 1
		Wayside SS 1030
30	30	<b>DRINKIN' CHAMPAGNE</b> 2
		Cal Smith—Kapp KS 3585

## Country LP Reviews

### SOFTLY AND TENDERLY

STAN HITCHCOCK—Epic BN 26438.

Glenn Sutton produced this package of stylish country sounds. Stan concentrates on inspirational country songs here and his fans will be grateful for the package. "Softly and Tenderly," "I Feel Like Traveling On," "In the Garden."

★★★★

### ALL COUNTRY

JERRY LEE LEWIS—Smash SRS 67071.

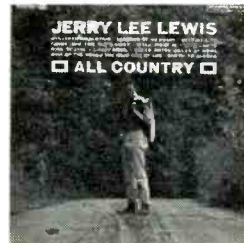
Some of the best country songs ever written on this package from Jerry Lee. He has become and continues to be one of the best of the country singers. Here he does "Green Green Grass of Home," "Funny How Time Slips Away," "Ring of Fire," etc.

★★★★

### RAY PILLOW SINGS

ABC ABCS 665.

Ray, who's been gaining a large fan club, will keep up the good work with this package highlighting his own "I Ran Out of Tomorrows, Today." Among his other selections are "Mama Tried," "If Every Man had a Woman Like You."



# Gospel Word

By SHIRLEY SUMNER

NASHVILLE — "The Things That Matter," written by Don Sumner of the Stamps Quartet and recorded by Van Trevor on Royal American, is rising in popularity across the country . . . Jim Myers, Executive Administrator of SESAC, Inc., recently participated in a panel discussion at the National Religious Broadcasters convention in our nation's capital. Panel discussions included "Music in Contemporary Gospel Programs" . . . La Verne Tripp, formerly with the Palmetto State and Sierra Quartet, has replaced Elmo Fagg, who has retired from the Blue Ridge Quartet. Fagg has no immediate plans but is presently on a long, much-needed rest.

Paul and Ann Sanders Downing have formed a new group which will begin making tours sometime in March. The group consists of the Downings, Greg Gordon, former member of the Chuck Wagon Gang and son of Anna Gordon Davis and stepson of former Governor Jimmie Davis, and Sue Ellen Chenault, 19-year-old runner-up for Miss Arkansas and winner of the Miss Congeniality Award . . . The Thrasher Brothers of Birmingham recently received a special award given by the Continental Trailways for "national television promotion." The award was given during the National Banquet of Continen-

tal Trailways Company held in Dallas, Texas. The Thrashers were recipients of this award due to their accomplishments plus their television show, "America Sings" . . . "The Speer Family Especially Warm" was recently released on the Heartwarming label . . . The Jordinaires, who started vocal careers in gospel music, were honored to have been voted fourth in the category of "World Vocal Group" in the new Musical Express Poll.

## Archie Honored

NASHVILLE—Archie Campbell was honored last Jan. 31 by the University of Tennessee in recognition of his work through the years as well as in appreciation for emceeing the Miss UT beauty pageant.

During a luncheon preceding the pageant, Archie was presented a coat from the university—complete with "special tribute" buttons on the front and a personal signature from UT President Dr. Andrew Holt monogrammed on the inside of the jacket.

## Linda on Bishop Tver

NASHVILLE — Linda Manning, whose current Mercury hit is Tom T. Hall's "Since They Fired the Band Director (At Murphy High)," is slated for a Feb. 18 appearance on "The Joey Bishop Show."

## Buck & Company SRO



Buck Owens is shown on stage for K-BUC Radio at San Antonio's Municipal Auditorium on Jan. 26, where the show drew a large crowd from K-BUC's coverage of South Texas. Others on the bill were Loretta Lynn and Sheb Wooley.

# Country on the Continent

By MURRAY KASH

LONDON—The British country music fans are very excited about the forthcoming visit of Buck Owens and his Buckaroos. For their first public performance in Britain, and the only one this year, they are doing an appearance in Liverpool on



Murray Kash

March 8, and the London Palladium on March 9. Promoter Mervyn Conn is anticipating a sell-out for both cities, as was the case with the Johnny Cash package last autumn. On the same bill, the popular British group Phil Brady and the Ranchers will be featured.

Just prior to this on March 5, David and Charles Williams will open their Nashville Room, aided and abetted by Chet Atkins and Charlie Pride, who are coming to London especially for the event. John Marks of Hatchett's, Picadilly, is looking forward to his first country music night on Feb. 23. Up until now, this elegant room in London's West End has been featuring pop groups. Noting the growing enthusiasm for country music, Marks has booked three popular British groups, namely the Hillsiders, the Jonny Young Four and the Orange Blossom Sound to kick off this new policy. With a powerful line-up like that, Hatchett's should be packed to capacity.

Speaking of the Hillsiders, they have just finished taping a session with George Hamilton IV that will be aired on BBC's "Country Style" this month. Before departing for Nashville, George was interviewed on the Pete Murray show that goes out Saturday night on BBC radio. George said how much he was looking forward to coming back on April 5 to appear at the International Country Music Festival at Wembley Pool.

The Saga label has been recording some more country product with Malcolm Price, Tom and Smiley and Dave Travis. This budget label has been very pleased with the sales of their country LPs both here and abroad, and intends to go all-out with these three new albums.

The British Top 50 charts for LPs is showing Glen Campbell's "Wichita Lineman" and "A Touch of Sadness" by Jim Reeves. The new releases for country music followers include: "The Stanley Brothers With the Clinch Mountain Boys" (Polydor); "The King of Country Soul" by Don Gibson (RCA) and Chet Atkins' "Home-town Guitar." Certainly is good to see how the record companies are releasing more and more country product by American artists. Now it is up to the artists themselves to come over to this part of the world to do personal appearances, radio, TV and concerts to promote their disks to the fullest. It pays off, as the sale of Johnny Cash and Hank Locklin has proven.

## Drusky Officiates At Rattler Rodeo

Grand Ole Opry star Roy Drusky, who has been called on to entertain at some pretty exotic functions during his show business career, is looking forward to the March 1 booking arranged for him by the Hubert Long Talent Agency. Roy will be at the Opp, Ala. High School Auditorium to top off the annual Southeastern Rattlesnake Rodeo.

### HLTA Set Date

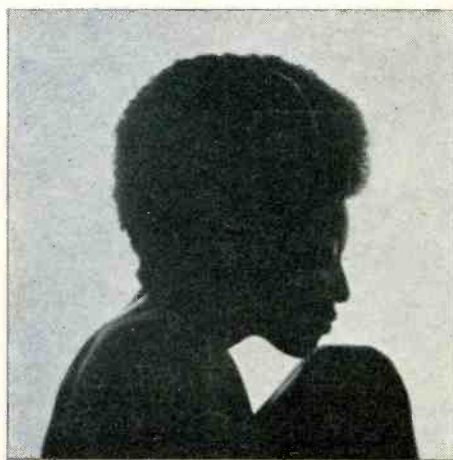
HLTA Associate Louie Dunn, who set the date for Drusky, says thousands of people from all across the Eastern United States come in to Opp at the beginning of warm weather to see the rattlesnakes emerge from gopher holes, rock outcroppings and rabbit burrows. The snake hunters pump some form of gas down into the holes. When the rattlers are forced out, two men at the hole entrance trap the snake's head in constricting loops. The snakes are "milked" for their venom. The venom is then used to synthesize an antitoxin for treatment of rattlesnake bites.

Drusky, who has been known to flirt with danger on race car tracks, says he isn't going to dabble in snake-baiting. As far as he is concerned the whole event is a spectator sport to be observed from a distance.

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