

record world

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Industry

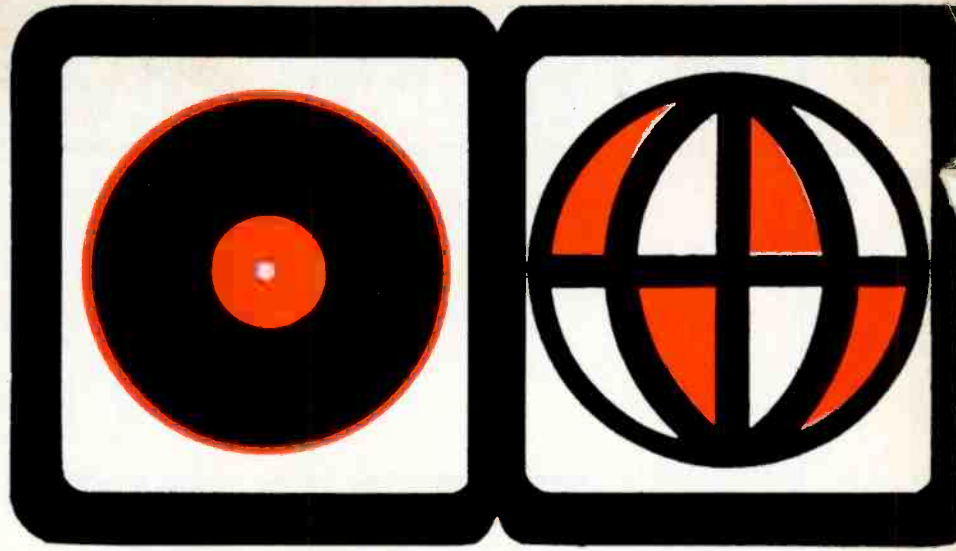
May 17, 1969

60c

WHO IN THE WORLD



Three Records from 'Hair' Reach No. 1: Cast LP, 5th Dimension, Cowsills; With Score Published by UA Music. Photo Identification on Page 5, Section II.



★ In the opinion of the editors, this week the following records are the **SINGLE PICKS OF THE WEEK**



Tom Jones, clicking on stateside TV these days, should score very heavily with "Love Me Tonight" (Duchess, BMI) (Parrot 40038).



Young-Holt Unlimited have a new and funky ditty called "Young and Holtful" (Dakar-BRC, BMI), which has some jazz and Latin in it (Brunswick 755410).



Jerry Butler has a spicy and moody follow-up in "Moody Woman" (Gold Forever-Parabut, BMI), produced by Gamble-Huff (Mercury 72929).



Bob Dylan sings his pretty "I Threw It All Away" (Big Sky, ASCAP), which has caused much talk in the "Nashville Skyline" elpee (Columbia 4-44826).

★ **SLEEPER PICKS OF THE WEEK**



Joe Cocker sings the nifty Traffic ditty that Dave Mason wrote, "Feeling Alright" (Almo, ASCAP). Denny Cordell produced (A&M 1063).



The Winstons are new and will make quite a name for themselves with "Color Him Father" (Holly Bee, BMI), A Don Carroll Production (Metromedia 117).



Roy Clark recalls his youth on the wistful Charles Aznavour-Herbert Kretzmer, "Yesterday, When I Was Young" (TRO-Dartmouth, ASCAP) (Dot 17246).

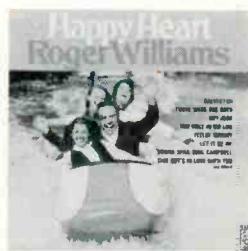


The Five Americans get a lot funkier and funnier with "Ignert Woman" (Jetstar, BMI), which the five guys wrote (Abnak 137).

★ **ALBUM PICKS OF THE WEEK**



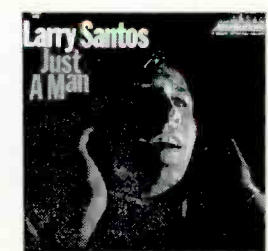
"Don Kirshner Cuts 'Hair'" is just what the title says with Herb Bernstein supplying arrangements and production (RCA Victor LSP 4174).



Roger Williams plays "Happy Heart" and also gets much ivory mileage from "Those Were the Days," "Hey Jude," "Galveston" and more (Kapp KS 3595).



"MacKenna's Gold," one of the big summer movies, has a score by Quincy Jones and singing by José Feliciano (RCA Victor LSP 4096).



Larry Santos is a newcomer with a big, husky voice and a good way with tune-smithing. "Just a Man" should score (Evolution 2002).

The Hit-Makers Are On ATCO!

OTIS REDDING “Love Man”

Atco 6677
Produced by Steve Cropper



KING CURTIS & THE KINGPINS

“Instant Groove”

Atco 6680
Produced by King Curtis



Scepter Realigns Sales

Goff Handles Singles, Schlachter LPs

NEW YORK — Florence Greenberg, President of Scepter Records, announced a complete realignment of Scepter's national sales activities.

Sam Goff, Vice President, will now handle all singles nationally, responsible for sales and singles promotion. Marvin Schlachter, Scepter's Executive VP, will handle national LP sales through Scepter's 39 distributors.

Joined Label in '59

Schlachter joined Scepter in 1959 as a principle of the company. He has been responsible
(Continued on page 73)



Marvin Schlachter, Sam Goff

Stax 'Gets It Together' For Memphis Convention

LOS ANGELES — An audiovisual production for Stax Records, utilizing eight projectors and four screens and enhanced still further with optimum stereophonic sound, is nearing completion at the Paramount Music Division in Hollywood for presentation in Memphis later this month.

Titled "Gettin' It All Together—The Memphis Sound," the overall theme ties in with the television special of the same name, which recently beamed in New York to acclaim. It will be unveiled during Stax' first distributor

Stax Agenda On Page 6

sales convention (May 16-18) and shown again at label's "Mini-Meeting" the following weekend (May 24-25) for rack jobbers and national press reps.

Ad-Merchandising VP Jack L. Levy is producing the 60-minute spectacular with the assistance of Chris Whorf, Director of Graphics, Stu Langer, Director of Ad-Merchandising
(Continued on page 6)

WB-7A Buying Into Northern?

NEW YORK—Rumor spread last week that the latest company to get involved in the Northern Music publishing concern is Warner Bros.-Seven Arts pubbery, who seem to be looking to buy 15% interest.

Representatives of W-7 evidently arrived in London last week to probe the possibility of buying into the company that holds all those Lennon-McCartney tunes plus contracts requiring a minimum of six songs annually over the next four years.

The Beatles own 33% of Northern and Associated Television Corporation owns 35%.

Bill Cowsill Exits Group

Bill Cowsill, oldest member of the Cowsills, will be leaving group to pursue an individual career.

Announcement was made by father Bud Cowsill as follows: "It is with pleasure that Mrs. Cowsill and I announce that our eldest son Bill, now 21 and a married man, has decided to assert his independence and 'do
(Continued on page 73)

TIC Earnings, Gross Up Sharply Over '67

NEW YORK — Transcontinental Investing Corporation's earnings from operations for 1968 increased by approximately 80 percent, while gross income reached the \$100 million mark for the first time in
(Continued on page 73)

Lorber Named TMC Prez

NEW YORK—Alfred B. Lorber has been appointed President of Transcontinental Music Corporation, it was announced by Howard Weingrow, Chairman of the Board.

Weingrow who served as President of TMC since its formation is also executive Vice President of the parent company, Transcontinental Invest-

ing Corporation. Lorber is the parent company's senior Vice President.

Prior to joining Transcontinental in January, Lorber was Vice President of business affairs and administration of Creative Management Associates, Ltd., and a member of the Board of its parent company,
(Continued on page 73)

Atlantic Sales Meets June 20

Len Sachs, Vice President in charge of Merchandising for Atlantic Records, announced that Atlantic-Atco would hold regional distributor sales meetings this summer on Friday, June 20. The meetings will be held simultaneously in three cities, New York, Chicago, and Los Angeles, with exec teams from the company chairing the various meetings.

A total of 30 new albums on the Atlantic and Atco labels

will be presented at the meetings. They will cover the pop, rock, jazz and blues fields and will feature the key artists on both labels. All key albums will also be available simultaneously on 8-track stereo cartridges.

In conjunction with the release of the new albums and tape cartridges, Len Sachs noted that a complete and intensive marketing campaign is being planned via several
(Continued on page 73)

RIAA Presents Sen. Javits With First Cultural Award

WASHINGTON, D.C.—Senator Jacob K. Javits of New York was presented with the Record Industry Association of America's First Annual Cultural Award at a dinner in the Washington Hilton Hotel Tuesday evening, May 6.

More than 300 guests, including senators, congressmen and officials of various federal government departments, attended the affair. The program of entertainment included Metropolitan RCA soprano Leontyne Price, Columbia's Johnny Mathis and Capitol's

Geezinslaw Brothers.

The citation accompanying the Award saluted Senator Javits for his untiring efforts to secure Federal support to stimulate art and culture in the United States. It noted that as a member of the House of Representatives in 1949 he had pioneered legislation to encourage artistic and cultural activity in the country; that he was a principal sponsor of the bill to establish a Federal Advisory Council on the Arts; that he had authored a bill to
(Continued on page 73)

Demain Kent Sales Mgr.

HOLLYWOOD — Kent Records has announced the appointment of Bob Demain as General Manager, Sales and Merchandising, for all Kent, Modern and Bright Orange record product.

Demain will continue as Vice President, Modern Tape Corp., while he directs the singles and album product of the three regular priced record labels.

Aiding in distributor coordination in the field and promotion will be Don Reardon, recently appointed Western Regional Manager of the Crown Records division.

Plans for the future include the developing of the Blues Anthology series as well as a merchandising campaign of the Modern Oldies 45 series. Other LP and singles plans will be announced shortly.

Dunhill Forms Buluu Records

Dunhill Records has formed Buluu Records, a blues-pop label, announces Jay Lasker, Vice-President of Dunhill.

The main objective of Buluu Records is to gear its product towards the blues market aimed at the college-teen audience level. The first act signed to Buluu is the noted English group Jon Hiseman's Colosseum.

Dunhill will introduce the Colosseum's first album release, "Those Who Are About To Die Salute You," at the label's international upcoming distributors meeting scheduled for May 16-17 at the Century Plaza Hotel in Los Angeles, Lasker stated.

Buddah Realigns Promo Structure

Glaser Coast Operations Mgr.

NEW YORK — Neil Bogart, Vice President and General Manager of Buddah Records, announced a reorganization of the label's promotional structure under the supervision of Marty Thau, National Director of promotion, "to establish a network of operations that will enable us to continue delivering records in the shortest possible time."

Thau said the continental United States has been "broken into theaters of operations, each of which will have an area operations manager with exclusive and independent promotion representatives working under his direction." All R & B activity will be under the supervision of Cecil Holmes, Buddah Director of R & B Promotion.

Abe Glaser has been named to the newly-created post of Western Operations Manager. Glaser, a 12-year promo veteran for ABC Records on the West Coast, also put in a two



Abe Glaser

year stint as promotion manager for Metro Distributors. He will be in charge of sales and promotion, artist liaison and publicity on the West Coast. His territory, which includes the West Coast, will also extend into Oklahoma and Texas. Glaser, who will headquarter in Los Angeles, is presently setting up a West Coast office.

(Continued on page 70)

Frazier Heads A&R, Promo For Blue Rock Label

NEW YORK — Boo Frazier, National R&B Promo Director for the Mercury Record Corporation since 1966, has been named to head A&R as well as national promotion for the corporation's Blue Rock label, announces Irving B. Green, President of the corporation.

"We feel that Frazier's many years of music experience and his particular awareness of the R&B market will enable him to effect a strong flow of product for the Blue Rock label," commented Green.

While Frazier directs A&R and promotion for the label, as well as maintains national promotion supervisory duties for all corporate R&B product, Mercury Product Manager John Sippel will head up the Blue Rock sales side.

Frazier's policy for Blue Rock will be to keep releases to a small controlled number so that every record can receive maximum promotional exposure from him, southern regional promo man Ed Crawley and the local promotion men employed through distribution.

"In today's market you can only come with your best," noted Frazier. "With the tremendous success of Jerry But-



Boo Frazier

ler and Dee Dee Warwick, Mercury is really swinging in the R&B field, and we mean to build on this in the future."

His initial Blue Rock projects are Jr. Parker's "Ain't Gonna Be No Cuttin' Alose" and Joyce Dunn's "You've Given Me the Push I Need." "We are also negotiating contracts with some new artists who we have high hopes for," added Frazier, "and we'll be making some important announcements regarding this in the next few weeks."

When not on the road with artists and product, Frazier will be headquartered in the corporation's New York offices.

Martell Decca VP, Marketing

Jack Loetz, Vice President of MCA, Decca Division, announced the appointment of Tony Martell to Vice President of Marketing, Decca Records. Martell was formerly Director of Marketing at Decca.



Tony Martell

In his new capacity, Martell will have the total marketing responsibility for Decca, Coral, Brunswick and subsidiary labels in the United States. In addition to directing the sales and promotion forces, Martell will be responsible for participating in the development and formulation of advertising and sales concepts in the overall marketing area.

(Continued on page 70)

Phipps Cap Internat'l Marketing Manager

HOLLYWOOD — Brown Meggs, Vice President, International, Capitol Records, Inc. has announced the appointment of Charles Phipps to Marketing Manager, International Division, Capitol Records, Inc.

Phipps will be responsible for the marketing of Capitol, Tower and Cap-Latino recorded product outside of the United States.

Phipps comes to Capitol with an extensive background in international marketing, having served most recently as Managing Director, American Optical Company, Hong Kong.

Lighter Cap Eastern Biz Mgr.

Michael Kapp, Director of Business Affairs, Capitol Records, has announced the appointment of Lawrence Lighter to the post of Eastern Business Affairs Manager.

(Continued on page 70)



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RECORD WORLD PUBLISHING CO., INC.

Seven dynamite musicians cut loose from the James Brown, Wilson Pickett, Lloyd Price groups to form one big super group of their own.



If any seven people should know what it takes to make people want to hear you in concert, buy your records, and just plain dig you, The Eddy Jacobs Exchange should.

They've gigged with some of the biggest entertainers in the country—the world, for that matter. Now they're going for themselves with a first Columbia single, "Pull My Coat," written by Eddy Jacobs, singer, and Harry Whitaker, arranger-composer-pianist-conductor.

Seventeen stations have already picked it up. So if you haven't heard "Pull My Coat" (or included it on your play list), dig it. They're cited to be one of the outstanding groups in '69.

The Eddy Jacobs Exchange. "Pull My Coat" On Columbia Records (4-44821)

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Stax/Volt Pubbery Awarded

DETROIT — East/Memphis Music Corporation, the publishing arm of Stax-Volt Records, received citations of achievement for five songs at the first annual BMI Rhythm and Blues Awards Dinner held at the Pontchartrain Hotel.

Chosen the most performed BMI R&B composition between July 1, 1967, and June 30, 1968, was "Dock of the Bay," by the late Otis Redding. Other award-winning East/Memphis tunes were "Soul Man," "Respect," "I Thank You" and "Soul Finger."

Citation to Mrs. Redding

Mrs. Otis Redding, widow of the singer, received a special

citation on behalf of her husband for "Dock of the Bay." Steve Cropper, co-writer of the song with Redding, was also presented with a citation. Both Mrs. Redding and Cropper, who produced Redding's records, received awards for "Respect," a Redding composition widely recorded by other artists.

Stax-Volt producers as well as song writers, David Porter and Isaac Hayes received citations for their compositions "Soul Man" and "I Thank You." Roy Cunningham, brother of the late Carl Cunningham, a member of the Bar-Kays, accepted the award for "Soul Finger."

Stax Convention Agenda

May 16, 17, 18, Rivermont Hotel, Memphis

Theme: "Bring It On Home"

THURSDAY NIGHT

Check in, Hospitality Suite

FRIDAY, MAY 16

9-2—Registration

3—Visit to Stax home office, artists on hand

6—Barbeque dinner at Jim Stewart's home

SATURDAY, MAY 17

8:30-9:30—Breakfast

9:30-10:30—Introduction and Speeches

10:30-12—Sales Seminar—Facts and Figures

12—Lunch

1—Album presentation

6:30-7:30—Cocktails

7:30—Formal dinner and show. Guest Speaker: Rep. Julian Bond

SUNDAY, MAY 18

9:30—Cocktails

Check out

Decca's Wyman Generating Interest

Decca Records has launched its second phase of development in the recording career of Karen Wyman.

The Bronx youngster who turned on the entire entertainment industry with her TV debut on "The Dean Martin Show" a few weeks ago, has generated an unusual amount of trade and consumer interest. This was due to her signing an exclusive recording pact with Decca and being introduced to the industry via two-page advertising spread in each music trade paper announcing her record affiliation, with no reference to any available product at the moment.

Phase II involved a letter from Decca's Executive A & R Administrator, Jack Wieden-

mann, to the music publishers requesting that each submit one song which, in their opinion, is a special kind of song for a special kind of talent. A reprint of the two-page ad was enclosed so that the seriousness of the company's intent was stressed.

Coinciding with Wiedemann's stating that Karen Wyman's first recording sessions will be completed the latter part of May, Ken Greengrass, Karen's manager, announced that negotiations have been concluded with "The Ed Sullivan Show" for Karen to do five guest appearances on the show during the '69 to '70 season, with the first scheduled to air June 22. It is expected that she will debut her first recording on the initial guesting.

Blues Magoos To ABC

NEW YORK—The Blues Magoos have been signed to a long-term recording contract with ABC Records, Larry Newton, President, announced. Negotiations for the Magoos' contract was made through Longhair Productions, who will produce the act for ABC.

The Blues Magoos come to ABC with a track record of successful releases. Their albums—"Psychedelic Lollipop" and "Electric Comic Book"—both received the Record Industry Association of America's certification, signifying them as selling over a million copies; as did their single, "We Ain't Got Nothing Yet." These records were produced by Bob Wyld, who will continue to record the group through Longhair Productions, of which Bob Wyld is President.

The group consists of lead vocal Emil "Peppy" Thielhelm, with Eric Kaz, John Liello and Roger Eaton. Their new musical lineup includes vibes, piano, guitar, bass and drums.

(Continued on page 73)

At Stax Meet

(Continued from page 3)

Programs, and Stax Ad Manager Doug MacGibbon. A team of artists, headed by Stax Art Director Honeya Thompson and Beverly Parker, is now in final production stages with the mid-May target date assured. Numerous sales aids to back the 26-album release, largest in the label's history, is also underway.

Coordinating closely with Stax Press Director Deannie Parker and PR consultant Dick Gersh, Paramount Music Division's Press & Information Director Norm Winter is publishing a 16-page consumer newspaper, Soul Explosion.

In addition to Levy's staff, Arnold D. Burk, Paramount Pictures Corporation VP, in Charge of Music Operations, is also slated to attend the convention. Stax President Jim Stewart and Executive VP Al Bell anticipate a capacity turnout for the conclave, which will be highlighted by a tour of firm's recording studios, heart of the Memphis Sound.

Besides Burk, Stewart and Bell, others set to address the guests are National Sales Manager Ewell Rousselle, Director of Marketing Herb Cole and Representative Julian Bond of Georgia.

Product to debut includes packages by Booker T and the MG's, Johnnie Taylor, Carla Thomas, Eddie Floyd, the Staple Singers, William Bell, the Bar-Kays, Albert King, Rufus Thomas, Jimmy Hughes, J. J. Barnes, Isaac Hayes, Ollie & the Nightingales, Mad Lads, Mavis Staples and Steve Cropper.

'Mrs. Robinson' Grammy Record of Year

Columbia's vocal duo, Paul Simon and Art Garfunkel, have been awarded the Grammy for "Best Record of the Year" for their million-selling single "Mrs. Robinson," it was revealed on TV's "The Grammy Show" last week.

At the Grammy awards banquet earlier this year, the duo was awarded a Grammy for "Best Performance by a Contemporary Pop Vocal Duo or Group," also for "Mrs. Robinson." This "Best Record" Grammy brings Columbia's total to an even dozen.

The song was written for the motion picture "The Graduate" by Paul Simon, who received a Grammy for "Best Original Score Written for a Motion Picture or a Television Special" for that movie. The song also

appears as a selection on the Simon and Garfunkel million-dollar seller LP "Bookends."

Atlantic Distrib Promo Men Meet

Atlantic Records and subsidiary labels Atco and Cotillion are set for a meeting of all their company and distributor promo men in Miami on the weekend of May 23-May 25 at the Hilton Inn Hotel.

The move marks the first time the label has gathered both the home office and field promo men for a joint meeting. Keynoting the meetings will be discussions regarding new product, promotional procedures and future promotional plans.



The Blues Magoos and Bob Wyld (extreme right), manager and producer for the group, sign exclusive recording pact with ABC President Larry Newton.

My Sentimental Friend

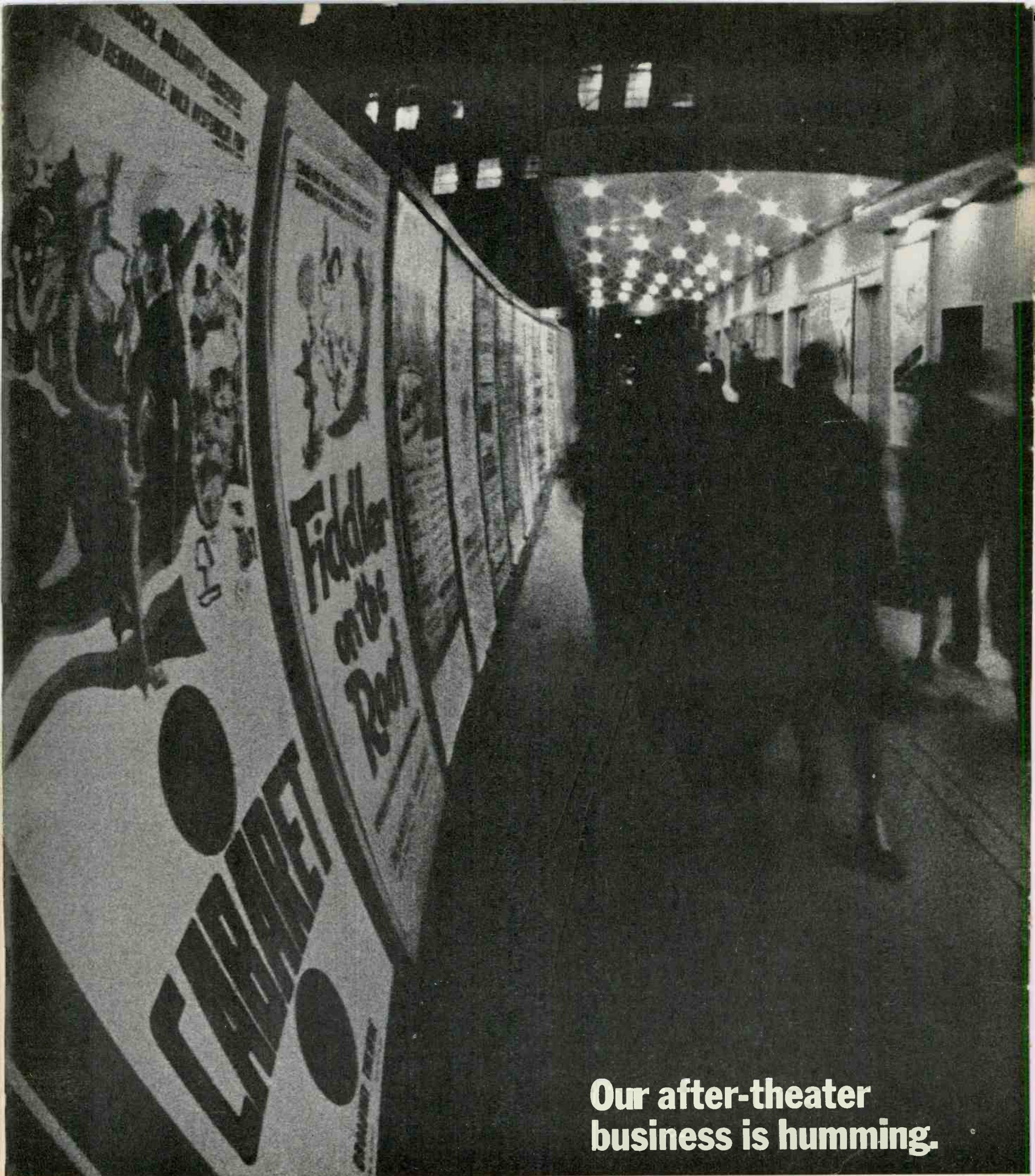
K-14060

HERMAN'S HERMITS



PRODUCED: MICKIE MOST
A MICKIE MOST PRODUCTION
MANUFACTURED BY: ABKCO RECORDS

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



Our after-theater business is humming.

Now it's Broadway that's coming to life, as theatergoers pour from the playhouses lining those legendary 10 or 12 blocks. The performance is still fresh in their minds and they are humming the music. A hum that starts on the sidewalk and rides home in the cab... that continues over coffee, in the shower. It gives life to music that will remain popular for years.

At Broadcast Music Inc. we number many



of the writers and composers of the new musical theater among those thousands whose performing rights we administer.

BMI licenses much of Broadway's most-performed music, from such with-it creators as John Kander and Fred Ebb (CABARET and ZORBA)... Jerry Bock and Sheldon Harnick (FIORELLO! and FIDDLER ON THE ROOF)... Anthony Newley and

Leslie Bricusse (STOP THE WORLD I WANT TO GET OFF)... Jim Wise, George Haimsohn, and Robin Miller (DAMES AT SEA)... Jacques Brel, Mort Shuman, and Eric Blau (JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS).

It's because original cast albums, other recordings, and sheet music keep their music alive that BMI's after-theater business is humming. All the worlds of music for all of today's audience.

BMI
BROADCAST MUSIC INC.

Single Reviews

CONNIE FRANCIS—MGM 14058.
GONE LIKE THE WIND (Shelby Singleton, BMI)
New, pretty and thoughtful song that
Connie reads with fluidity and sweet-
ness. ★★ ★★

BURT BACHARACH—A&M 1064.
I'LL NEVER FALL IN LOVE AGAIN
(Blues Seas/Jac/E. H. Morris, ASCAP)
PACIFIC COAST HIGHWAY (Blue Seas, ASCAP)
Written, arranged and conducted by
Burt, this beauty from "Promises"
should catch hold in a hurry. ★★ ★★

THE CHARLATANS—Philips 40610.
HIGH COIN (Greenwood, BMI)
WHEN I GO SAILIN' BY
(Charlatunes & Three Bridges, ASCAP)
This is one of the first S.F. bands, fi-
nally captured on record with this pretty
Van Dyke Parks rhythm number. ★★ ★★

AQUARIAN AGE—Hourglass 002.
EASY TO BE HARD (United Artists, ASCAP)
The Aquarian Age is upon us; this is
another beauty from "Hair." ★★ ★★

JIMMY McCracklin—Minit 32064.
WHAT'S GOING ON? (Metric, BMI)
DROWN IN MY OWN TEARS (Jay & Cee, BMI)
This gritty R/Ber should be the one to
bring Jimmy ("The Walk") McCracklin
back into the spotlight. ★★ ★★

JOHNNY MATHIS—Columbia 4-44837.
I'LL NEVER FALL IN LOVE AGAIN
(Blue Seas/Jac/Edwin H. Morris, ASCAP)
WHOEVER YOU ARE, I LOVE YOU
(Blue Seas/Jac/Edwin H. Morris, ASCAP)
This is a beautiful Bacharach-David
melodic ballad, and Johnny Mathis'
vocal is just right. ★★ ★★

THE INTRUDERS—Gamble 231.
LOLLIPOP (I LIKE YOU) (Gil/Shifting Flowers, BMI)
This is a smoothy whiff of close atten-
tion from all; it'll go. ★★ ★★

THE ELECTRIC JUNKYARD—RCA 74-0159.
OLIVER (TRO-Hollis, BMI)
OLE TURKEY BUZZARD (Colgems, ASCAP)
Wow! This junkyard really gasses up
the title song from that winning flick. ★★ ★★

THE DILLARDS—Elektra 45661.
LISTEN TO THE SOUND (Nipper, ASCAP)
THE BIGGEST WHATEVER (Nipper/Yum Yum, ASCAP)
One listen to these sounds is all that's
needed to captivate one's ears. ★★ ★★

FRANK FIELDS & THE PEOPLE—Pace 1338.
THE WALK OF ED WHITE (Up with People, ASCAP)
MAN'S GOTTA GO SOMEWHERE (Up with People, ASCAP)
Inspiration-rock about Astronaut Ed
White's walk in space. Very detailed
account of the trip. ★★ ★★

KING CURTIS AND THE KINGPINS—Atco 6680.
INSTANT GROOVE (Kilynn, BMI)
SWEET INSPIRATION (Press, BMI)
Instant groove means instant sales for
the King. Funky, groovy soul mover. ★★ ★★

FREE SAMPLE—Original Sound 87.
DON'T LOSE TOUCH (Thrush, BMI)
Teens won't lose touch with this first
sample of Free Sample's talents. Keep
in touch. ★★ ★★

ROGER WILLIAMS—Kapp 2007.
GALVESTON (Ja-Ma, ASCAP)
Roger Williams gives "Galveston" that
magic ivories touch, and it's perfect. ★★ ★★

DAVE CLARK FIVE—Epic 5-10474.
PARADISE (IS HALF AS NICE) (Cyril Shane, ASCAP)
34-06 (Big Five, BMI)
Amen Corner made this tune a giant in
England. Perhaps the DC5 can do it
here. It sure sounds like it. ★★ ★★

NILSSON—RCA 74-0161.
EVERYBODY'S TALKIN'
(Coconut Grove-Third Story, BMI)
RAINMAKER (Dunbar/Tickson, BMI)
Exposed in the "Midnight Cowboy" flick,
this beautiful version of the Fred Neil
tune could get the attention it deserves. ★★ ★★

THE HUBBELS—Audio Fidelity 150.
HIPPI DIPPY FUNKY MONKEY DOUBLE BUBBLE SITAR
MAN (Hub-Ray, BMI)
CITY WOMAN (Hub-Ray, BMI)
This nifty pretty nitty gritty ditty has
humor, harmonizing, and all the neces-
sary chart ingredients. ★★ ★★

VIC DANA—Liberty 56109.
LOOK OF LEAVIN' (Passkey, BMI)
LONELINESS (IS MESSIN' UP MY MIND)
(Guardian, BMI)
Vic has always had a voice as smooth
as bourbon and here he gets a new song
worthy of it. A hit. ★★ ★★

LEE DORSEY—Amy 11055.
EVERYTHING I DO GONE BE FUNKY (FROM NOW ON)
(Marsaint, BMI)
THERE SHOULD BE A BOOK (Marsaint, BMI)
The man's a master of funk. Everything
he ever did was funky, but it's nice to
know he'll keep it up. ★★ ★★

ALICE COOPER—Straight 101.
REFLECTED (Bizarre, BMI)
LIVING (Bizarre, BMI)
Alice Cooper is five guys. They are a
band, and they wrote and produced this
heavy. ★★ ★★

ADAM WADE—Remember 7791.
HALF THE WORLD (Garson, Hilliard & Day, ASCAP)
MY TIME FOR LOVE (Garson, Hilliard & Day, ASCAP)
New Phil Springer-Bob Hilliard song.
Adam does it spicily and icily and
warmly. ★★ ★★

THE BYRDS—Columbia 4-44868.
LAY LADY LAY (Big Sky, ASCAP)
OLD BLUE (McHillby-Blackwood, BMI)
The Byrds, with big, big chorus and
ork, interpret the Dylan beauty. As
usual, terrific work. ★★ ★★

BOBBIE GENTRY—Capitol.
TOUCH 'EM WITH LOVE (Tree, BMI)
CASKET VIGNETTE (Larry Shayne, ASCAP)
This catchy Nashville-flavored rhythm
number could be Bobbie's biggest since
the famous "Ode." ★★ ★★

ALBERT KING—Stax 0034.
DROWNING ON DRY LAND (East-Memphis, BMI)
One of Albert's best cuts and that
means best cuts ever. It's very lowdown
and simmering. ★★ ★★

PISCES—Epic 5-10479.
GOOD MORNING STARSHINE (United Artists, ASCAP)
GIRL (Sreeby, BMI)
Yes, it's another version of that song
from "Hair," and it's a bright, winning
affair. ★★ ★★

SMALL FACES—Immediate 5014.
WHAM BAM THANK YOU MAM (Nice Songs, BMI)
AFTERGLOW OF YOUR LOVE (Nice Songs, BMI)
The Small Faces could have that big,
big single with this lead-heavy smasher. ★★ ★★

THE FUN AND GAMES—Uni 55128.
WE (Teeny Bopper, ASCAP)
GOTTA SAY GOODBYE (Teeny Bopper, ASCAP)
A pretty rockaballad that deserves to
be at the top of charts and should get
there. ★★ ★★

THE JOE JEFFREY GROUP—Wand 11200.
MY PLEDGE OF LOVE
(Wednesday Morning-Our Children's, BMI)
MARGIE (Mills-Fisher, ASCAP)
Teens will be feeling fine when they
hear this pick-me-up rock. Joe and
gang are infectious. ★★ ★★

SHINE—Pulsar 2408.
EMPTY TALK (Marzique, BMI)
SHO 'BOUT TO DRIVE ME WILD (Marzique, BMI)
Shine has a shining blues here to woo
and wow crowds with. Has great
chances. ★★ ★★

PAUL ANKA—RCA 74-0164.
SINCERELY (Arc, BMI)
NEXT YEAR (Spanka, BMI)
This is a big, lush "Sincerely" that Paul
should get a lot of good mileage from. ★★ ★★

SHANE MARTIN—Epic 5-10475.
HE WILL BREAK YOUR HEART (Conrad, BMI)
This should be the one for Shane, who
made substantial chart noise with his
last. ★★ ★★

ELLA WASHINGTON—Sound Stage 7 2632.
STOP GIVING YOUR MAN AWAY
(Jayde Enterprises, BMI)
THE AFFAIR (Cape Ann, BMI)
Ella's back with some good advice on
this medium R/Ballad for sales, sales,
sales. ★★ ★★

GRUMP—Magic Carpet 901.
HEARTBREAK HOTEL (Tree, BMI)
Grump bring "Heartbreak Hotel" right
up to 1969; and it's an auspicious debut. ★★ ★★

RANDY FULLER—Show Town 482.
1,000 MILES INTO SPACE (Brave New World, BMI)
Randy has a well-produced side here
to keep the teens happy. Could con-
nect. ★★ ★★

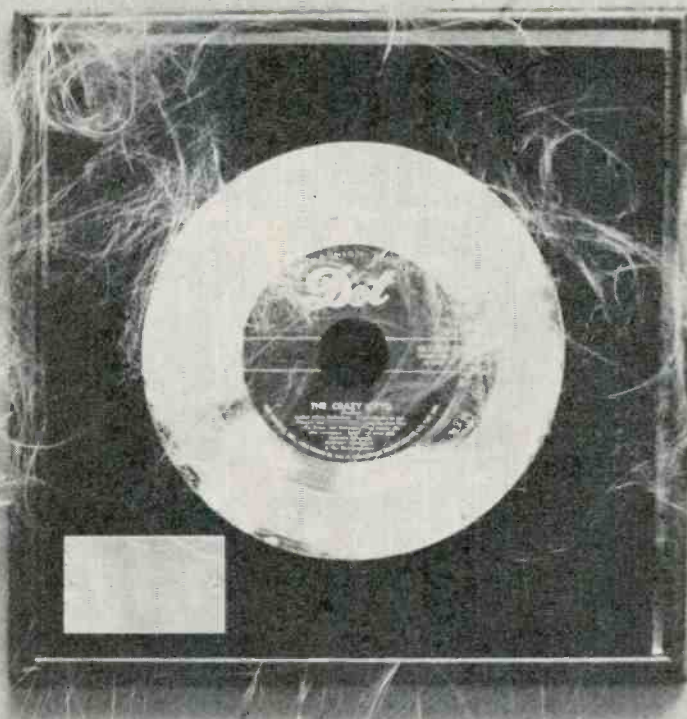
THE NEW YORK ROCK & ROLL ENSEMBLE
—Atco 6671.
THE BRANDENBURG (Cotillion, BMI)
Finally the NYRRE has gotten around
to rocking Bach as a single. Why not? ★★ ★★

3RD AVENUE BLUES BAND—Revue 11051.
DON'T MAKE ME LAUGH (Kendall, BMI)
PIPEDREAM (Kendall, BMI)
The blues band stirs the best around
here. Beat is infectious and lyric is
fun. ★★ ★★

FRANKIE AVALON—Reprise 0826.
FOR YOUR LOVE (Beechwood, BMI)
WHY DON'T THEY UNDERSTAND (Hollis, BMI)
Wow! This is the year for the oldies to
break back with a splash, and Frankie's
going to make tidal waves. ★★ ★★

(Continued on page 12)

Of Crazy Otto's Back Again...



First of all, getting the Gold Record (above) off "The Wall of Hits" in our lobby for a photo session was a trip in itself. Seems the damn frame was hung there some years ago (none of us know when) and *bolted to the wall* with a strange angular tool. We couldn't find the tool (They must have taken it with Them), so we had to take a small piece of wall with it. Which led us to the discovery that that wall was once painted pink and black stripes! Remember... Far out.

But down to business. Otto, Crazy Brian (Hyland), and all of us wish to thank you for the kind consideration you gave our first "good as gold" new artist's release:

Hamilton Streetcar
"I See I Am"
(Buzz Clifford)
Dot 17253

People actually listened to it...and dug it...and we hear it's getting played in such diverse markets as Ypsilanti, Michigan; Solvang, California; and Waterville, Maine. God knows, we can use a National smash!

Okay, so here's Ol' Crazy Otto's "Pick to Click" for this week:

Roy Clark
"Yesterday, When I Was Young"
Dot 17246

Tune was written by France's Charles Aznavour ("A Young Girl"). Lyrics, melody, production and performance are all superb. Really. Ideal for across-the-board airplay.

Again, we'd appreciate your listening to this side. Hamilton Streetcar, too. They're both good records. Really. If we can just breakout in Boise and Knoxville now, we'll have it made.

That's right, DOT Records. The one with a whole bunch of artists who are as good as gold.



Dot Records, a Division of
Paramount Pictures Corporation

The Giant that woke up, sprouted wings, and is now ready to fly.

Scepter Signs Len Barry

NEW YORK — Scepter Records and John Madara Enterprises jointly announced the signing of Len Barry to an exclusive recording contract. This is the first of an anticipated long-term multi-artist production agreement with John Madara Enterprises, Ltd.

Marvin Schlachter, Executive Vice President of Scepter Records, negotiated the pact with Harry Chipetz, Executive Vice President of Madara Enterprises, Ltd. Schlachter stated, "John Madara and Len Barry are both veterans to the business of making hits, and we at Scepter are very excited over this new association."

An all-out promotion effort is in the process with Len's first release with Scepter, "Put Out the Fire," coming soon.



Standing left to right: John Madara, President of Madara Enterprises, Ltd.; Harry Chipetz, Vice President of Madara Enterprises, Ltd.; Steve Tyrell, Scepter National Promotion Director; and Sam Goff, Vice President of Scepter. Seated: Len Barry and Marvin Schlachter, Executive Vice President of Scepter.

Delaney, Etc., Tour

Elektra Records is sending its new group Delaney & Bonnie & Friends on a most unusual promo tour.

The May tour is designed to promote the rhythm and country-blues group's first album, "The Original Delaney & Bonnie & Friends," released earlier this month. Visiting the top radio stations in each market, Delaney and Bonnie Bramlett, and the group's organist, Bobby Whitlock, will be interviewed and will perform their "motel shot." The "motel shot" is their own term for relaxed vocal and instrumental jamming for friends with non-electric instruments.

Pastors to GWP

The Pastors, a vocal group comprised of the three sons of veteran bandleader Tony Pastor, have signed an exclusive recording contract with GWP Records, its President, Jerry Purcell, announced.

Their first release, "Heather," is due in the record shops about June 1.

Music Carnival Set

LOS ANGELES — Mark P. Robinson, Jr., and Paul Scheibe of Mark Productions, Ltd., have announced plans for a Carnival of Music Pop Festival, to be held at Valley State College, Devonshire Downs, on June 20, 21 and 22.

Rock concerts will be held on Friday, June 20, from 6 p.m. to 1 a.m., Saturday and Sunday from 3 to midnight, and will headline some of the top names in pop music.

Celebrity Circle's First Releases

ST. LOUIS, MO. — Celebrity Circle Records, recently formed record division of Celebrities Unlimited, Inc., has released its first two singles, according to Jack Julianna, Marketing Director for the label.

First releases are Narvel Felts on "Welcome Home Mr. Blues" b/w "Back Street Affair," a country-oriented single, and Ray Smith on "I Walk The Line" b/w "Fool Number One," a country-pop release.

Julianna said, "Distribution has been firmed up in most states, with a few areas to be filled in within the next 10 days. Promo copies of records have been shipped and response

to our first releases is excellent. Product is being shipped directly from RCA's three pressing plants. And a heavy schedule of advertising will commence immediately."

Celebrity Circle Records is the newest division of a 15 year old St. Louis based communications and promotion complex. The label has entered the recording business with a dozen country artists including Tommy Floyd, Dale Fox, Stanley Walker, Ray Smith and Narvel Felts. Additional artists are being signed and sessions in Nashville, Hollywood and New York are planned.

MGM Inks Flanders

Tommy Flanders, one of the original members of the Blues Project, has been signed by MGM Records to record for the Verve/Forecast label, announces Sy Lesser, President of MGM Records.

He will be producing his own records under the supervision of Progressive Rock Recording Director Harvey Cowen. His first album will be cut in California and will be released this fall.

Angel Palisades Wow

PALISADES, N. J.—On a recent weekend at Palisades Amusement Park, Hal Jackson of WNJR Radio presented his discothèque stage show: it should have been called Jimmy Angel Day.

The many fan clubs of the young man from Memphis from the New York area were there to give him support. Some brought banners made out of sheets, others homemade signs of cardboard. Most of them said the same thing: "We love Jimmy Angel!"

Jackson and Barry Landers of Channel 47's "Up & Coming" teen show, which Jimmy guested on recently, both had this to say: "This kid is going to be a big star." Jimmy's manager, Ted Eddy, has "some big things" cooking, record-wise.

Rascals Produce 'See'

NEW YORK — The Rascals produced their newest Atlantic single, "See," which appeared on Record World's cover last week.

record world Single Reviews

FOUR STAR **** PICKS

LEE MORGAN—Blue Note 1947.

SWEET HONEY BEE (Gailantcy, BMI)
HEY CHICO (Unart, BMI)

Catchy, breezy jazz ditty sounds like a winner for this great jazz-man.

★★★★

THE WREST—Tower 484.

BET YOUR SWEET BIPPY (Oldcastle, BMI)
HATFIELD JUNCTION (Sodos, BMI)

Go ahead. Bet it on this bubbly bouncer. It's already making noise.

★★★★

MARY LOU—Vault 951.

A WORLD OF LOVE (Mothball, BMI)
SMALL TOWN GIRL (Prima Donna, BMI)

New gal with strong voice and many friends lines out a winner of a tune.

VERNON GARRETT—Venture 635.

ANGEL DOLL (Jobete, BMI)
HOP, SKIP & JUMP (Mikim, BMI)

Vernon souls out his love for his "Angel Doll," and this nifty R/Ber will go.

★★★★

THE MISSION—Tribute 101.

LET'S GET TOGETHER (Staple, BMI)
EVERYTHING'S JUST FINE (Cherry River, BMI)

This has become an anthem of sorts; a different treatment with that hit sound.

★★★★

JOYCE JONES—Vee-Eight 10001.

I'M JUST SITTING HERE THINKING (OF SOMETHING I'LL NEVER FORGET) (Beaik & Reginald, BMI)
HELP ME MAKE UP MY MIND (Beaik & Reginald, BMI)

Joyce's souliloquy is just right. She sings with authority.

FRANKIE ROME—Sanfris 42.

IT'S UP TO YOU (Sanfris, BMI)
YOUR NOT FOR ME (Sanfris, BMI)

Frankie sings it out with feeling, and up is the way it will go.

★★★★

RICARDO MARRERO AND THE GROUP THE PS 54 SCHOOL YARD—Dorado 103.

WHAT I FEEL (Term, BMI)
ROSE MARIE (Term, BMI)

Nice bossa nova sounds to fill days and nights during the summer months. They do the thing.

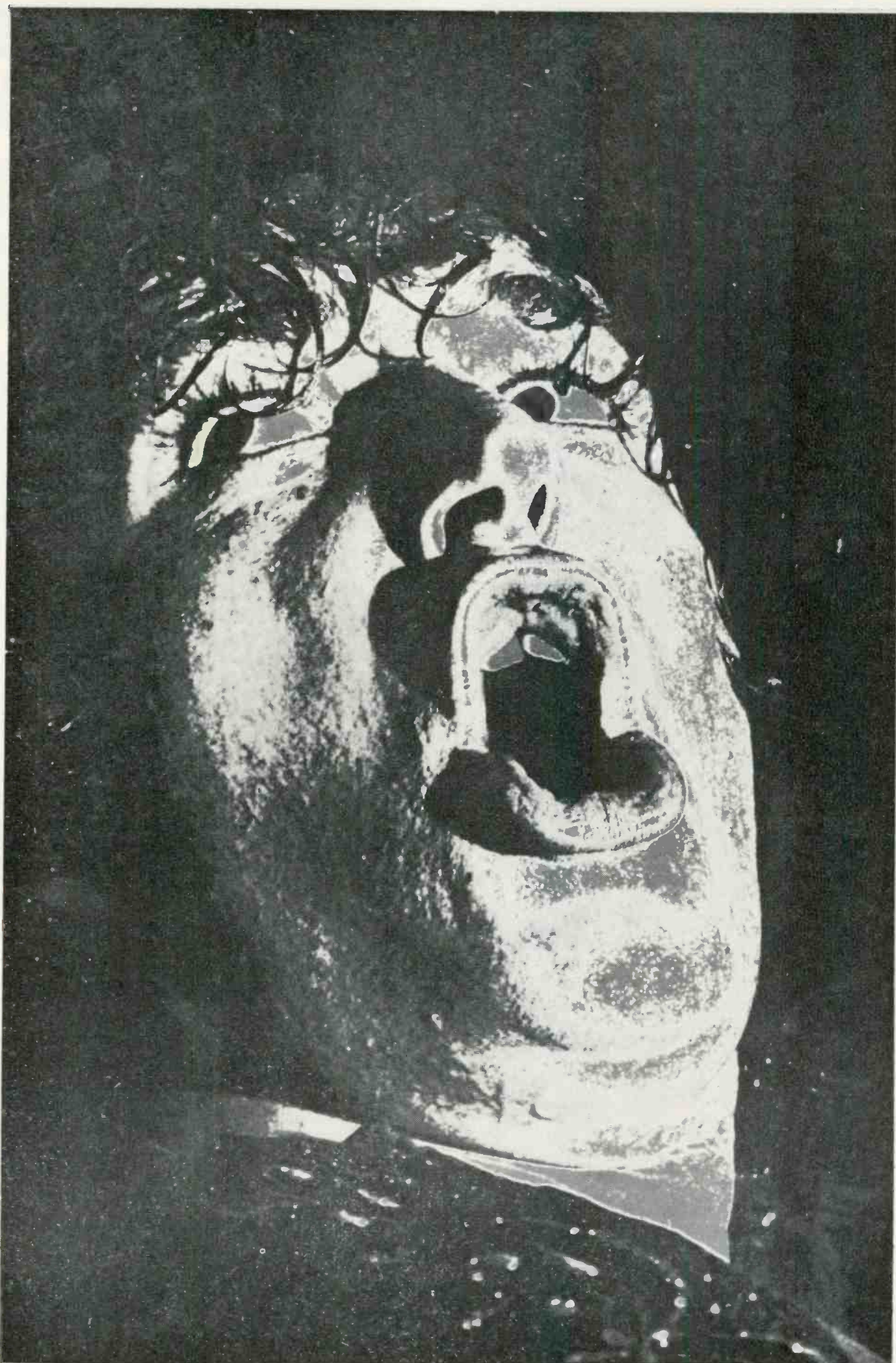
★★★★

SAM BUTERA & THE WITNESSES—De-Lite 513.

WHEN A MAN LOVES A WOMAN (Pronto & Quinty, BMI)
EXODUS (Shappell, ASCAP)

Lots of soul here; the Percy Sledge classic is worthy of renewed action.

JOE COCKER/WITH A LITTLE HELP FROM MY FRIENDS



Over 20 million people watched Joe Cocker sing his new single "Feeling All Right" (1063) Sunday night (April 27) on the Ed Sullivan Show. Produced by Denny Cordell for Tarantula Productions.

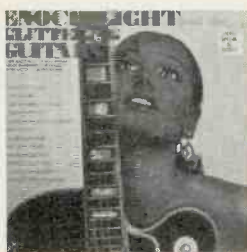
A NEW
"SMASH"
ON A&M RECORDS

A&MSP4182

Album Reviews

ENOCH LIGHT AND THE GLITTERING GUITARS
Project 3 PR 5038 SD.

The newest in what looks to be shaping up as a new album series. The first was brass instrumentals. Here it's guitar instrumentals with Bucky Pizzarelli, Jay Berliner, Vinnie Bell and Tony Mottola taking the electric guitar leads. "Look of Love," "Polka Dots and Moonbeams," more.



DEPARTURE

PAT BOONE—Tetragrammaton T 118.

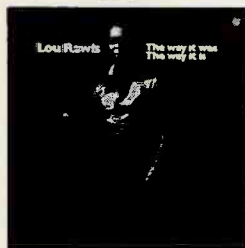
Pat Boone has found a number of new songs and new songwriters for this on-top-of-it new album. He includes his "July, You're a Woman" by John Stewart and also does tunes by Biff Rose, Tim Buckley, Roger Dollarhide and the well-loved Fred Neil.



THE WAY IT WAS THE WAY IT IS

LOU RAWLS—Capitol ST 215.

Soul by the carload on this new package. Lou's smooth and leathery readings of "Season of the Witch," "Gentle on My Mind," "Fa-Fa-Fa-Fa-Fa (Sad Song)" and his own "It's You" will keep the buyers buying and smiling.



THE ANDERS & PONCIA ALBUM

Warner Bros.—Seven Arts WS 1778.

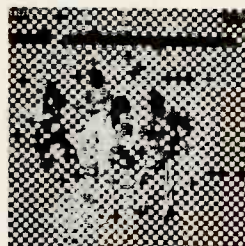
Vinnie Poncia and Pete Anders have been writing some of the best pop tunes of the past few years, without the acclaim they've deserved. Their songs are always sweet and pungent and contemporary. This first album from them should get them proper attention.



GRAZIN'

THE FRIENDS OF DISTINCTION—RCA LSP 4149.

Four talented songsters blended into one adventurous, timely unit. Their version of "Grazin' in the Grass" is here, of course, as are "Eli's Comin'," "And I Love Her." If things work out the way they should, the F of D will be very big.



CALIFORNIA BLOODLINES

JOHN STEWART—Capitol ST 203.

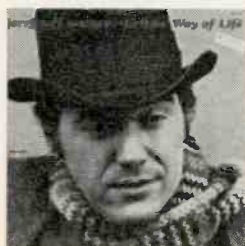
Really just a stone's throw (absolutely no pun intended) from the Kingston Trio, John Stewart continues writing and singing good music. The mood here is russet and mellow. Almost any of them would make good singles. "California Bloodlines," "Razor-Back Woman."



DRIFTIN' WAY OF LIFE

JERRY JEFF WALKER—Vanguard VSD 6521.

One of the best folksingers to emerge in the last year, Jerry Jeff should be heard all over. He's a knock-out. Here he does 11 of his own songs with a sizable back-up band. "North Cumberland Blues," "No Roots in Ramblin'," "Driftin' Way of Life."



MCKENDREE SPRING

Decca DL 75104.

Ed Simon and Paul Gelber produced this album of rock poetry. The fellows line out a tune and lyric and there's every chance the album buyers will want to latch on. Although the album doesn't say, everything except "John Wesley Harding" is original.



DIALAHIT

VARIOUS ARTISTS—Bell 6030.

Cleverly-packaged collection of hits by the Box Tops, James & Bobby Purify, the Delfonics, Bobby Russell, Merrilee Rush, Al Greene, the O'Jays, the Maskeraders. Lots of gold in these mines to lure the buyers.



THE STINGER MAN

JIMMY McCracklin—Minit LP 24017.

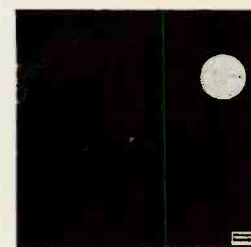
Jimmy McCracklin, a writer and singer of growing importance, sings some of his own tunes and includes "Stinger," "Drown in My Own Tears," "Knock on Wood." Jimmy has plenty of soul and spreads it around generously on the elpee.



ON THE THRESHOLD OF A DREAM

THE MOODY BLUES—Deram DES 18025.

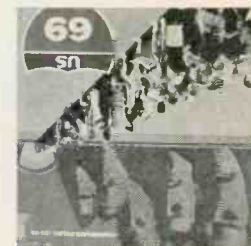
The Moody Blues have managed throughout their disk career to keep their work distinctive and distinguished. The psychedelic rock in these grooves has class and taste and tone. Tony Clarke produced with an ear toward beauty.



YESTERDAYS FOLKS

US 69—Buddah 5035.

These five lads are into underground music-making. They play a variety of instruments and they weave them into intriguing, modern musical tapestries. There are only eight selections, but each has quality.



THE 30'S ARE HERE TO STAY!

SAMMY KAYE—Decca DL 75106.

News flash from Sammy Kaye concerning the longevity of the '30s. Certainly the nostalgic songs on this package are here to stay. They include "Last Night on the Back Porch," "Don't Bring Lulu," "I Wonder What's Become of Sally."



AORTA

Columbia CS 9785.

These four musicians set about building their work around one main beat—the heartbeat. There is a recurrent theme throughout the album in the eerie "Main Vein" and around it are wrapped tissues of today sounds.



(Continued on page 16)

record world Top Non-Rock

1. AQUARIUS/LET THE SUNSHINE IN (United Artists, ASCAP) Fifth Dimension—Soul City 772	1	21. WILL YOU BE STAYING AFTER SUNDAY (Screen Gems/Columbia, BMI) Peppermint Rainbow—Decca 32410	22
2. SEATTLE (Screen Gems, Columbia, BMI) Perry Como—RCA Victor 47-9722	3	22. HAIR (United Artists, ASCAP) Cowsills—MGM 14026	32
3. THE BOXER (Charing Cross, BMI) Simon & Garfunkel—Columbia 4-44785	4	23. CASATSCHOK (Gallico, BMI) Alexandrov Kazarov—Jamie 1372	23
5. HAPPY HEART (Miller, ASCAP) Andy Williams—Columbia 4-44818	6	24. OH HAPPY DAY (Kama Rippa/Hawkins, ASCAP) Edwin Hawkins Singers—Pavilion 2001	24
6. EARTH ANGEL (Williams, BMI) Vogues—Reprise 0820	7	25. HAPPY HEART (Miller, ASCAP) Petula Clark—WB/7A 7275	11
7. TO KNOW YOU IS TO LOVE YOU (Vogue, BMI) Bobby Vinton—Epic 5-14061	9	26. WHERE DO YOU GO TO MY LOVELY (Unart, BMI) Peter Sarstedt—World Pacific 7791	26
8. HAWAII FIVE-O (April, ASCAP) Ventures—Liberty 56068	8	27. SPINNING WHEEL (Blackwood, BMI) Peggy Lee—Capitol 2477	33
9. LOVE (CAN MAKE YOU HAPPY) (Rendezvous/Tobac, BMI) Mercy—Sundi 6811	14	28. THE WAY IT USED TO BE (Maribus, BMI) Engelbert Humperdinck—Parrot 40036	12
10. TIME IS TIGHT (East/Memphis, BMI) Booker T. & MG's—Stax 0028	10	29. DAY IS DONE (Pepamar, ASCAP) Peter, Paul & Mary—WB/7A 7279	—
11. GALVESTON (Ja-Ma, ASCAP) Glen Campbell—Capitol 2428	2	30. TO MAKE A BIG MAN CRY (Regent, BMI) Vic Damone—RCA 74-0139	30
12. GREENSLEEVES (Irving, BMI) Mason Williams—WB/7A 7272	13	31. LOVE THEME FROM ROMEO & JULIET (Famous, ASCAP) Henry Mancini—RCA 74-0131	—
13. WHERE'S THE PLAYGROUND SUSIE (Ja-Ma, ASCAP) Glen Campbell—Capitol 2494	29	32. YOU GAVE ME A MOUNTAIN (Mojave, BMI) Frankie Laine—ABC 11174	25
14. GOODBYE (Maclen, BMI) Mary Hopkin—Apple 1806	15	33. MARLEY PURT DRIVE (Casserole, BMI) Jose Feliciano—RCA Victor 47-9739	35
15. SAUSALITO (Blendingwell, ASCAP) Al Martino—Capitol 2468	16	34. SCOTCH AND SODA (Beechwood, BMI) Kingston Trio—Tetragrammaton 1526	36
16. WITH PEN IN HAND (Saturday/Seasons Four, BMI) Vikki Carr—Liberty 59092	17	35. OB-LA-DI, OB-LA-DA (Maclen, BMI) Paul Desmond—A&M 1050	37
17. YOU'VE MADE ME SO VERY HAPPY (Jobete, BMI) Blood, Sweat & Tears—Columbia 4-44776	18	36. IT'S ONLY LOVE (Press, BMI) B. J. Thomas—Scepter 12244	39
18. REAL TRUE LOVIN' (Greenwood, BMI) Steve & Eydie—RCA 74-0123	19	37. LONELY SEASON (Instrumental/Croma, ASCAP) Frank Pourcel—Blue 1002	38
19. PRETTY WORLD (Berma, ASCAP) Sergio Mendes & Brasil '66—A&M 1049	28	38. MORNING GIRL (Acuff-Rose, BMI) Neon Philharmonic—WB/7A 7261	40
20. I'M A DRIFTER (Detail, BMI) Bobby Goldsboro—United Artists 50525	27	39. ZAZUEIRA (Rodra, BMI) Herb Alpert & Tijuana Brass—A&M 1043	21
		40. THAT OLD TIME FLAVOR (Bourne, ASCAP) Lou Stein—Murbo M-1033	—

WSM Adds More Pop

NASHVILLE—According to Dave Overton, Program Director of WSM Radio, there has been a modification to contemporize the WSM sound by putting a heavy emphasis on the younger listener, 18 to 35. Whereas before the station programmed "middle-of-the-road" which hit primarily above this age group.

Overton described the format as follows: "We select 15 to 20 records from the Top 100 chart that are acceptable. From this top pop list two records are played per hour. Then we have quite a few oldies from the Top 100 which are the hits by the original artists. We play two of these an hour. Plus once an hour we select a show tune from a movie or Broadway play. The remainder of the selections are left for the air personality."

This is the format from 7 a.m. to 10 p.m. Then at 10 WSM

goes to its internationally famous "Country Music All Night Show" featuring Ralph Emery and "The Early Morning Show" with Grant Turner.

This is the music format only interrupted by five-minute news on the hour plus Memphis Broadcasts, some block programming which has no music and news, sports, etc., from NBC.

WSM's Bob Cooper noted that they are probably one of the only stations in the nation to still have a fully staffed band on the air every morning with live music.

Correct Duncan Single

In the May 3 Record World the wrong coupling was quoted on Johnny Duncan's new single. Duncan's single is "Please Remember Me" and "When She Touches Me."

Atlantic Signs Blind Faith

NEW YORK—Unintentionally calling attention to how far above ground underground music has risen, Atlantic Records announced signing Blind Faith, the new Eric Clapton-Steve Winwood-Ginger Baker-Rich Grech group, on the 37th floor of the Waldorf Towers last week.

Attending the swanky cocktail party were members of the press and even the international smart set in the person of Viscountess Jacqueline de Ribes, a European impresario now.

Blind Faith is managed by Robert Stigwood and Chris Blackwell.

The first album will be released at the Atlantic sales meetings June 22.

The group will play their first public performance in London's Hyde Park June 7, and will bow in the states at Newport July 11. An eight-week tour of 24 concerts will follow through August. Included are p. a.'s at Madison Square Garden Aug. 2, the Oakland Coliseum Aug. 10 and the Los Angeles Forum Aug. 15.

Guarantees for the concerts are around the \$750,000 mark,

but the expected sell-out, according to sources, would give the group a gross of well in excess of a million dollars.

Word of the alliance between Stevie Winwood, who recently disbanded Traffic, and Clapton and Bruce, who recently dissolved Cream with much publicity, had been in the wind for quite awhile. Rick Grech had most recently been touring with Family. The fellows have evidently been recording for quite some time, but many contractual snags had to be undone before an official announcement could be made.

Atlantic exec Ahmet Ertegun said at the party, "I've heard the first product and it's great!"

Brite Buys Spingo

Brite Star Promotions has purchased Spingo Records of Houston, Texas. Tex Clark of Brite Star says, "This move is excellent as Spingo has great distribution in the southwest and West Coast, and we plan to place most of the artists with other labels. We will continue to use their distribution arrangements."

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Reservation Complex Formed

NEW YORK—Jimmy Calvert and Norman Marzano have announced the formation of the Reservation, a musical complex including Marzano-Calvert Productions, Big Hawk Music (BMI) Little Fox Songs (ASCAP) and White Cloud Management, Inc.

Naming Howard Riemer as General Manager, Calvert and Marzano said the thrust of the complex will be "a sound of identity" provided by "the first professional pop and contemporary studio band on the East Coast."

Marzano-Calvert Productions is already in action with three new singles and a deluxe LP. Singles shipping this month are Kicks & Company's "Follow the Leader" on RCA, M and M's "Hop, Skip, Jump (And You're There)" on Epic and the Red Lite District's "Mr. Feelgood" on Scepter. In the album field, Marzano-Calvert Productions produced, designed and photographed the debut album of artist-writers Rocky and Val, "I Stopped and Looked at the World" on ABC Records.

Marzano and Calvert, who scored as writers with "Do Something To Me" for Tommy James & the Shondells, have arranged the musical tracks and directed their five-man studio band for a string of hit records including "Mercy," "Gimme Gimme Good Lovin'," "Simon Says," "1, 2, 3, Red Light," "Yummy, Yummy, Yummy," "Goody Goody Gumdrops," "Down At Lulu's," "Chewy Chewy," "Quick Joey Small," "You Got The Love," "Shake," "Mony Mony," "Get Out Now," "Back Door Man," "When You Dance" and "This Magic Moment."

The band, composed of Calvert (guitar), Marzano (bass), Joe D'Andrea (drums), Ken Laguna (keyboard) and Paul Naumann (guitar), was formed to "provide a definite 'sound of identity' for the East Coast," said Calvert, "comparable to the Memphis, Nashville, Detroit, Muscle Shoals and Los Angeles sounds."

Material from Reservation's publishing wing has already been recorded by such top producers as Jerry Ross, Jimmy Wisner, Bo Gentry and Ritchie Cordell. Riemer said Reservation will maintain an open-door policy for new, young writers and will also be "on twenty-four hour call for producers seeking material."

Calvert and Marzano began their professional life as The Tradewinds. Riemer entered

the music business seven years ago in the sales and promotion department of Columbia Records, then became mid-West regional sales and promotion rep for Liberty Records. After opening his own promotion, publicity and booking office in Cleveland, he moved into the production area with Kenny Lark Productions. In 1968 he became the General Manager of Big Kahoona Productions and Running Bear Music in New York before taking his new post with the Reservation.

Cole Nepentha Director

NEW YORK—Disk jockey Clay Cole has been appointed the new Director of Music at Nepentha, discothèque on East 48th St.

Polydor Pacts Drive, Genya

NEW YORK — Billy Fields and Sid Bernstein have announced that they have concluded a deal with Jerry Schoenbaum, President of Polydor Records, for that label to record their new jazz rock group, the Ten Wheel Drive with Genya Ravan, which has just concluded a two-week engagement at the Scene.

Steve Paul, operator of the Scene, was ecstatic about the many music business stars who showed during their engagement and often went on with the group. Referring to the duos sung by lead singer Genya Ravan and Janis Joplin, who impromptu got up and sang with the Ten Wheel Drive, Paul said, "The nicest musical moments occur when one exceptional artist turns on another!"

The management office of Bernstein & Fields expects that Polydor will release an LP featuring the Ten Wheel Drive with Genya Ravan in a short time and anticipates that the initial reaction to the new group which features composer-arrangers Aram Scheffrin on guitar and Mike Zager on organ and vocalist Genya Ravan should continue to build as they pave the way for the first record release.

Polydor President Jerry Schoenbaum stated: "The thing that struck me most about this group is their professionalism. Each guy in the band is a seasoned musician, and when you get this kind of cooperation between players you can't fail to produce a great sound."

Album Reviews

record world

(Continued from page 14)

FRANK SINATRA IN HOLLYWOOD 1943-1949

Columbia CL 2913.

Miles Kreuger is at it again. The collection of 16 Sinatra sides here could almost be called Frank Sinatra sings the Styne-Cahn songbook. "Time After Time," "It's the Same Old Dream" and non Styne-Cahners "The House I Live In," "I Couldn't Sleep a Wink Last Night."



A SPOONFUL OF CATHY YOUNG

Mainstream S/6121.

Gal has a distinctive voice and a distinctive way of writing a song. She unleashes psychedelic visions with her tunes and the underground stations will tune in. "Spoonful," "Everyone's a Dealer," "3 Billion Lovers."



FOR THE LOVE OF PETE

PETER MARSHALL—Dot DLP 25930.

Peter Marshall of Broadway ("Sky-scraper") and Hollywood ("Hollywood Squares") sings a group of appealing ditties on this package. None of them is overly-familiar and that's a plus. "Silly Song," "Walk an Autumn Day with Me," "Skip a Rope."



SWEET SOUTHERN SOUL

LOU JOHNSON—Cotillion SD 9008.

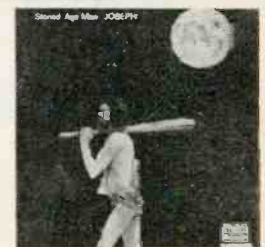
Sweet soul music from Lou. The lad has the good taste to record a couple of Don Covay's groovers and the other selections are just as tasty. Cut in Muscle Shoals by Jerry Wexler and Tom Dowd, this package has what it takes.



STONED AGE MAN

JOSEPH—Scepter SRM/SPS 574.

Very nitty gritty music from a new fellow. Joseph gets right down there in the 1969 blues and listeners and buyers will want to groove to him. Chips Moman, Mark James and Glen Spreen produced the funky package.

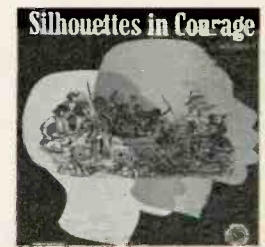


SPOKEN WORD

SILHOUETTES IN COURAGE

VARIOUS ARTISTS—
Silhouettes in Courage.

A new series on the history of the black man in America. This first volume covers the early years of black enslavement. Ossie Davis, supported by a large cast, narrates this carefully-produced album.



Wechter Visits

NEW YORK—Julius Wechter of Julius Wechter and the Baja Marimba Band visited Record World last week, prior to his nine-day engagement starting May 9 at the Twin Coaches in Pittsburgh.

The A&M aggregation will play the Westside Room of the Century Plaza Hotel in Los An-

geles June 3 for three weeks. The Band will start the summer off with engagements in Atlantic City and in Washington, D. C.

Group has a new single, "Big Red," plus an upcoming new album "that will have a lot of original things I've written, and some vocals, too, which is unusual for us," Wechter noted.

record world Money Music

by Kal Rudman

New Jerry Butler: "Moody Woman." Gamble-Huff. Without a doubt, a masterpiece.

Biggest Thing Going: "Love," Mercy.

Top Pick: "Baby," The Joneses, MGM . . . New Isley Bros.: "I Turned You On."

Very Hottest Selling Records: Guess Who; Ray Stevens; Donovan; Beatles; Edwin Hawkins; Tommy James; Cowsills; Simon & G.; Spiral Staircase; Henry Mancini; Mary Hopkin; "Bad Moon," Creedence; Friends of Distinction; Elvis; Flirtations; Three Dog Night; Marvin Gaye.

Strong Tip: "Rhythm of the Rain," Gary Lewis . . . #1 WAYS. Smash Seattle, now KFRC, KYA, WSAI. Look for everybody to decide to follow. Was big on the phones at WFIL & WIBG, Phila. KGB.



Kal Rudman

Next Big Hit To Be: "But It's Alright," J. J. Jackson. Confirmed WIFE, #8 . . . Top Tip: "Taking A Chance On Love," Osborn Bros.

Buddah Seems To Break A Hit A Week: 1910 Fruitgum is home. The Brooklyn Bridge now has all the heavy stations. 6 LP's on the chart.

Records With Most Heavyweight Stations Playing: Bill Deal (Smash top 15 sales WLS & WCFL, Chicago); New Colony Six; Dusty Springfield; Four Tops; Dionne Warwick;

Steppenwolf; Andy Williams; Glen Campbell; Perry Como; Desmond Dekker (Smash sales in L.A.); Classics Four; Solomon Burke; Buchanan Bros. . . Breaking Fast: "Israelites," Desmond Dekker, Uni. L.A.; Houston . . . Tommy Roe is a smash in Detroit, Boston, S.F. and others . . . KLEO, Wichita confirms Consortium and Dick Hyman. Reports "Arkansas," Glen Campbell big.

Henry Mancini: Top 10 Dallas; Smash in Houston; #1 KLEO. Going Top 5.

Ken Stella's Decca disk of "I Wanna Spend My Whole Life Loving You" is on WAMS, WORD, WGGG, WOKY, WRIT, KDAY, WSR, WYND, WPLA, WLOS, KINT, KERP, KELI, KVOL, WINX, WITH and WAEB.

The new Supremes is "No Matter What Sign You Are" . . . The new Edwin Starr is "Struggling Man" from the LP . . . The new Miracles this week . . . The Jr. Walker is a smash Washington . . . The next Cowsills is "The Prophecy" . . . The next BS&T is "Spinning Wheel" b/w "More and More" . . . The new Herman's Hermits is "Sentimental Friend"—a hit in England . . . WKDA-Nashville Pick: Broadway Maintenance Company.

Betty Breneman Reports for the Bill Drake Team

WRKO-Boston: S. Wonder, A. Kim, Arbors, Oliver, Orpheus, Rascals, B. Goldsboro, #1—Isley, #6—A. Williams, #8—Grassroots, #10—T. Roe, #28 to #11—P. P. M., #12—Watts, #23 to #13—Three Dog, #14—Neon, #15—Elvis, #16—E. Hawkins, #17—M. Gaye, Chart: Col. Six, S. Burke, 1910 F. . . WHBQ-Memphis: D. Dekker, B. Goldsboro, S. Burke, Col. Six, D. Taylor, #3—Elvis, #7—B. Vinton, #8—M. Gaye, #10—Creed., #13—Neon, #19—W. Mitchell . . . KFRC-S.F.: J. Odum, Osmond Bros., Oliver, #1—E. Hawkins, #6—M. Gaye, #10—H. Mancini, #12—Elvis, #19—S. Burke, #21—S. Charles, #22—Buch. Bros. . . KHJ-L.A.: Orpheus, P. Anka, J. Smith, D. Warwick, Rascals, #1—E. Hawkins, #4—P. P. & M., #5—Creedence, #6—Mercy, #8—S. Charles, #10—G. Campbell, #13—F. Dist., #15—M. Gaye, #16—Neon, #17—Flirtations, #18—Class. IV, #22—3 Dog, #26—D. Dekker . . . WOR-Bee Gees, D. Warwick, Osmond Bros., S. Wonder, #7—Grassroots, #8—Class. IV, #10—Elvis, #18—Flirtations, #19—Neon, #23—M. Gaye . . . CKLW-Detroit: G. Lewis, J. Odum, Class. IV, Arbors, Rascals, O. C. Smith, "Didn't We," Richard Harris LP. (Dunhill is rushing out the single.) #4—A. Williams, #5—E. Hawkins, #8—H. Mancini, #9—Creedence, #10—B. Everett, #16—Who, #17—J. Smith, #18—Elvis, #21—Ola, #23—Neon, #1—Mercy, #3—T. Roe - #27—B side Sly . . . KAKC-Tulsa: Osmond Bros., Oliver, D. Warwick, S. Burke, G. Lewis, Alaimo & Wright, #4—E. Hawkins, #9—Grassroots, #13—Creedence, #19—2 Dog . . . KYNO-Fresno: J. Smith, D. Warwick, D. Dekker, Orpheus, Oliver, Osmond Bros., S. Mendes, #6—E. Hawkins, #9—P P & M, #13—H. Mancini, #14—R. Coolidge . . . Note: Osmond Bros. on CKLW, KFRC . . . Stevie

(Continued on page 20)



The Winstons

deliver an emotional experience.

Listen to their debut single—

"Color Him Father"

(MMS-117)

—a powerfully

moving song on
 METROMEDIA RECORDS.



METROMEDIA RECORDS
 3 East 54th Street, New York, New York 10022

Cap Signs Buie, Cobb

Capitol Records, in conjunction with Lowery Music, Inc. of Atlanta, announces an exclusive artist signing with Buddy Buie and J. R. Cobb, who, for the last three years, have been two of the hottest composers and producers in the music business.

The long-term agreement provides Buie and Cobb with their first opportunity to be recognized not only as producers and writers, but also as recording artists.

Producer and now singer Buie, 27, and guitarist-instrumentalist Cobb, 25, have charted 11 of their hits in the last two years, four of which hit top 10 positions across the country — most recently "Spooky," "Stormy" and "Traces" by the Classics Four. They have produced all of the

Classics Four, and together they have produced and/or written songs for Billie Joe Royal, Sandy Posey and Tommy Roe, Andy Williams, O. C. Smith, the Ventures and Al Martino.

One of their recent songs has just been recorded by the Lettermen, and they have just begun production of "Nobody Loves You But Me" by Billie Joe Royal. Their latest release is "Every Day With You, Girl" with the Classics Four, which they wrote and produced.

The initial LP from Buie and Cobb (which will be titled "Buie/Cobb") will be written and produced by them, as well as featuring Buie as artist and singer on one side and Cobb as instrumental artist on the other. It will be released on Lowery's 1-2-3 label for Capitol.

TRO Signs Hester, Apolinar

The Richmond Organization has signed the successful songwriting team of Hal Hester and Danny Apolinar to an exclusive writing contract, according to Marvin Cane, TRO Vice President and Director of Professional Activities.

Hester and Apolinar are the writers of the score of the smash off-Broadway musical, "Your Own Thing," which was recently named a winner of a New York Drama Critics Circle award as Best Musical of 1968. Separate companies are currently performing the widely acclaimed show in New York, London, San Francisco, Los Angeles, Boston and Philadelphia and a new national troupe has just opened a major tour in Washington.

Initial Project 'Alice'

Initial project to be included in the new Hester-Apolinar TRO deal is the David Black production of "Alice." The adaption of the Lewis Carroll stories, "Alice in Wonderland" and "Alice Through the Looking Glass," is by N. Richard Nash. The show is currently set for production on Broadway next autumn.

Taylor's U. S. Debut

James Taylor, Apple recording artist, will make his American debut at the Bitter End for one week starting May 18.

Gamble, Funtown Purchases

NEW YORK—Sam Goldner, Executive Vice President of Gamble Records, has announced the purchase of four R&B masters from Funtown-Jaysina Productions.

Goldner is excited about the first Oliver Bush release on Gamble, "I'll Make It Up to You" b/w "Keep Gettin' Up," to be followed with "An Itchy Foot and a Roving Eye" b/w "Lucille."

There is also a tentative agreement for Funtown to produce other Gamble artists in the near future.

Black America Series Debuts

NEW YORK—Charles Jones, President of Silhouettes in Courage, Inc., announces release of volume one of a series of four volumes (eight long playing records) of documented stories entitled "Silhouettes in Courage—A History of Black America."

Each volume is narrated by such actors as Ossie Davis, Brock Peters, Frederick O'Neal and Robert Hooks. Research and production was handled by Doo Dat Productions. Producers are Charles Jones, Warren Slaten and Gene Casey. The script was prepared by Hamilton Steele.

"Silhouettes in Courage" lists at \$11.98 per volume.

Cocker & Band Visit U. S.

NEW YORK — A&M's Joe Cocker and the Grease Band have landed on these shores for a three-month stay.

His appearance on the Sullivan show on a recent Sunday was timed to coincide with the release of his "first ever" LP. Unassuming Joe mentioned that the album, "With a Little Help From My Friends," took almost a year to make and cost a lot of money. Since he had a single, "Marjorine," on the English charts about a year ago, the Grease Band has acquired a new bass player and a new drummer.

"Marjorine" hung around for a while in England, but "With a Little Help From My Friends" was the single that broke big here in the states.

Joe made his U.S. debut live at the Fillmore East May 2 and 3, and now commences a tour of all the major halls in the country, coinciding with much of the Who's tour. After that, he will be recording another LP on the West Coast, and will then embark on a tour of the West Coast with Jeff Beck, Who, Ten Years After and Jethro Tull.

This amount of touring and personal appearances is nothing new for Joe, who is "working constantly" in Merrie Olde. He originally hails from Sheffield, in the north of England, and now makes his home in London.

When Record World spoke with him recently, he hadn't performed yet in the U.S., so he didn't have anything earth-shaking to report on American audiences and their reaction to his music. He did say, however, that he is not a temperamental artist, and he likes the United States and the Band. And I say he is a disarmingly nice guy, and his record (with which he is "reasonably happy") is one of the best in quite a while.

—Andy Goberman.

Soul Children



Shown are the Soul Children (minus one), Stax pactees produced by Isaac Hayes and David Porter, during recent visit to Record World. Group, whose current single is "Tighten My Thang," has a new LP due shortly, too, probably to be called "The Soul Children."

Juke Box Top 25

1. **HAIR**
Cowsills—MGM 14026
2. **AQUARIUS/LET THE SUNSHINE IN**
Fifth Dimension—Soul City 772
3. **IT'S YOUR THING**
Isley Brothers—TNeck 901
4. **SWEET CHERRY WINE**
Tommy James & Shondells—Roulette 7039
5. **YOU'VE MADE ME SO VERY HAPPY**
Blood, Sweat and Tears—Columbia 4044776
6. **THE BOXER**
Simon & Garfunkel—Columbia 4-44785
7. **TO KNOW YOU IS TO LOVE YOU**
Bobby Vinton—Epic 5-10461
8. **GET BACK/DON'T LET ME DOWN**
Beatles—Apple 2490
9. **WHERE'S THE PLAYGROUND SUSIE**
Glen Campbell—Capitol 2494
10. **HAWAII FIVE-O**
Ventures—Liberty 56068
11. **GOODBYE**
Mary Hopkin—Apple 1806
12. **GIMME GIMME GOOD LOVIN'**
Crazy Elephant—Bell 763
13. **TIME IS TIGHT**
Booker T. & MG's—Stax 0028
14. **LOVE (CAN MAKE YOU HAPPY)**
Mercy—Sundi 6811
15. **TWENTY-FIVE MILES**
Edwin Starr—Gordy 7083
16. **PINBALL WIZARD**
The Who—Decca 732465
17. **THE COMPOSER**
Diana Ross & Supremes—Motown 1146
18. **THESE EYES**
Guess Who—RCA 74-0102
19. **MORE TODAY THAN YESTERDAY**
Spiral Staircase—Columbia 44741
20. **MERCY**
Ohio Express—Buddah 102
21. **SINGING MY SONG**
Tammy Wynette—Epic 10462
22. **SAUSALITO**
Al Martino—Capitol 3468
23. **EARTH ANGEL**
Vogues—Reprise 0820
24. **HEATHER HONEY**
Tommy Roe—ABC 11211
25. **STAND!**
Sly & Family Stone—Epic 5-10450

record world

**profiles
the**

HAIR[∞] HAPPENING

a revolution in theatre . . . a revolution in music!



See Special Section This Week

Mainstream Signs Totie Fields

NEW YORK — Mainstream Records announces the signing of an agreement with Toge Productions, Inc., concerning the recording and release of records by Totie Fields.

Bob Shad, President, spent four days recording Totie Fields at the Riviera Hotel in Las Vegas with the assistance of executive producers George Johnston and Howard Hindershtein.

Miss Fields has appeared on hundreds of television shows including Merv Griffin, Mike Douglas, Ed Sullivan, Joey Bishop, the NBC "Personality" program, "Kraft Music Hall," Jerry Lewis and many others.

The album, which is her comedy routine as performed at the Riviera Hotel, will be available for release May 15. Totie will also record a singing album sometime in June or July for release in September. This album marks the emergence of Miss Fields as a recording performer.

Totie will appear at Westbury Music Fair starting May 13, which has been sold out weeks in advance. She has just signed a new three-year deal

with the Riviera Hotel in Vegas appearing as headliner in the main room. Her next appearance at the Riviera Hotel will be June 25 for five weeks. Following that appearance, Totie will make her initial appearance at Harrah's in Reno, Aug. 21 for three weeks. Totie will also be appearing at Madison Square Garden on June 7.

Commencing May 12, Shad, Chet Woods, Sales Manager, and Maury Apatow, Promotion Director, will leave on an extended sales trip for racks, distributors and promotion. They will be visiting 90 percent of the United States, as the initial reaction to the album by Miss Fields has been "overwhelming."

The extensive ad campaign will be coordinated in the trades as well as in-store and co-operative advertising with all leading retailers.

LaRosa Decca Sales Mgr., Miami

Tony Martell, VP of Marketing, Decca Records, announced that Carmen LaRosa has been appointed Sales Manager for the company's Miami branch.

LaRosa began his career in music as a part-time announcer at radio station KBYR, Anchorage, Alaska, while serving in the Air Force. After his discharge, he worked as a dj at WRIT in Milwaukee, Wis., and in 1958 he joined Records Unlimited as a sales representative in Milwaukee. From 1959, LaRosa was sales rep for Columbia Records in the Miami area.

Drumming Up Gold



Harry Simeone (right) accepts his gold record award from Don Dickstein, Administrative Coordinator of 20th Century-Fox Records, for the album "The Little Drummer Boy." 1968 marked the 10th anniversary of this album on the Fox label.

Money Music

(Continued from page 17)

Wonder on WOR, WRKO . . . Orpheus on WRKO, KYNO & KHJ . . . Arbors on CKLW, WRKO . . . A. Kim on WRKO & KFRC. We kept telling you about J. Smith, #17 CLW on KHJ . . . 3 Dog confirmed at WRKO #13 . . . P P & M #11 WRKO.

WQXI, Atlanta: Smash, #11 "B" side Sly; #3—Johnny Taylor; #4—Marvin Gaye; #6—Dyke and the Blazers. New: 3 Dog Night, Maurice and Mac, Mancini, Winstons.

WDRG, Hartford: New: Dells, Johnny Taylor, Pisces, Zombies, Brooklyn Bridge, Rascals, Otis Redding, Wilson Pickett, the Unchained Mynds.

Biggest New R&B-Pop Hits: Marvin Gaye; "Take You Higher," Sly (WTIX, WQXI, CKLW) Aretha (Miami; WIBG, Phila. Sales near 400,000 nationally); Sol Burke . . . Hit Sales In Small Markets: Ola & Janglers; Perry Como. Ola will be big.

Title Next Isley Bros.: "I Turned You On." Great. Will be a giant . . . Crossing From R&B To Pop: "I Wanna Testify," Johnny Taylor . . . Oliver: WABC, WLS, KQV, KLIF, WOR "Good Morning Starshine."

Atlantic Is Back: "Tomorrow Tomorrow," Bee Gees is a classic; "See," Young Rascals . . . KLIF, Dallas: "Apollo Nine." Space Walkers, Gamble. Confirmed WRIT, Milwaukee.

Airplay Coming Fast: Joe South; Kingtones; Moody Blues; Paul Revere; Jermis; Monkees; Ronnie Dove . . . Top 10 Milwaukee, WRIT: New Colony Six.

Good New Country Record: "Statue of a Fool," Jack Greene, Decca. WCAO . . . Also, "Everybody Wants To Get To Heaven," Ed Bruce, Monument.

Very Hot Tip: Our Former Mayven Pick "Love Is Blue/Can Sing A Rainbow," Dells. You will see some of the biggest stations: WSAI; WLS; WCOL; WTIX; WORD.

Hottest Smash: "In the Ghetto," Elvis Presley. Just a giant . . . Shot: "Pledge of Love," Joe Jeffrey, Wand Top 15 WYSL & WKBW, Buffalo; CKLW & WKNR, Det.; WFUN, WAYS sales.

Next Booker T. Medley: "Let the Sunshine In & Oh Happy Day" . . . Shot: Bobby Goldsboro: KHJ, KYNO. Hit at WORD. KFRC . . . Sureshot Top Five: "I Can't Quit Her," Arbors, Date.

Andy Kim Getting the Shot: KFRC, S.F.; WMAK; CFOX; KCPX; WSGN; KXOA; WCAO; WMEX. I think it's the best record Andy ever cut . . . Smash Breakout WLS, Chicago: New Colony Six.

Automatic Airplay: "Strange Brew," Cream; "Some Velvet Morning," Vanilla Fudge . . . Dionne Warwick is getting the heavy shot. WRKO, WHBQ.

Ed Ames: WOR, WCAO. "Son of a Travellin' Man."

Johnny Bond is All Out: "Julie," Barracuda, RCA. Power promotion.

Giant Requests S.F.: "Spinning Wheel," Blood, Sweat & Tears LP. Next single, backed with "More & More." . . . Top Cut in Sandpipers LP: "Pretty Flamingo" (New LP, "Wonder of You")

Steve Barri Cut Del Shannon: "Comin' Back To Me" on Dunhill. Record Mayven Pick. A very exciting record. Good to get Del back. KJR, KISN, KIMN.

Top 15 Sales WSAI, Cincy: "I'm Alive," Johnny Thunder . . . Five Star Pick KIMN, Denver: "I Need You Now," Ronnie Dove.

Honest R&B Lyric—That Should Go Pop: "These Are the Things That Make Me Know You're Gone," Howard Tate, Turntable. You absolutely must audition this record. It is a MASTERPIECE! . . . WLS, Chicago: Dells; Oliver; Creed.; Johnny Taylor; Rascals . . . WKNR, Detroit: "Brown Arms In Houston," Orpheus, MGM.

Sleeper Pick: "Do Unto Others," Sandy Salisbury. Together.

WAYS, Charlotte: #1—Ola & Janglers; #3—Hollies; #15—Peggy & JoJo; #18—Tony Scotti; Ronnie Dove; Joe Jeffrey; Andy Kim; S. Alarm Cl. . . Decca may have a hit record in "Bit By Bit," Merging Traffic.

Everyone is asking where is the new Gamble-Huff product for the new Neptune label. Don't worry about it. In two to three weeks they will drop their hydrogen bombs. The great new Archie Bell is "Here We Go Again," plus the new Jerry Butler and "Lollipop," Intruders, will be three on the charts and the new stuff will give them six or seven at the same time. They signed the O'Jays, and look for more name acts to move over to these chartbusters!

Smash #13; WORD, Spart.: "Sherry Cherry Train," Georgia Clay.

(Continued on page 22)

The
HUBBELS
Are
Coming!
on
Audio Fidelity

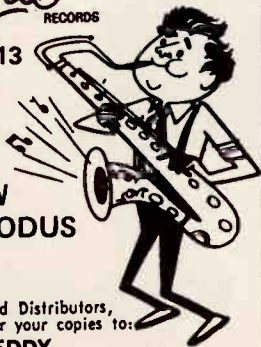
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and feeling thus
be Joyful*



SE-4599

Includes smash single

"Brown Arms In Houston"!



Bruce, uncommon. Harry, uncommon. Eric, uncommon. Jack, uncommon. The greatest album yet.

ORPHEUS

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Produced and Arranged by Alan Lorber for Alan Lorber Productions, Inc.



MGM
RECORDS

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

NOTES FROM THE UNDERGROUND

By CARL La FONG

*I wish for just one moment,
You could stand inside my shoes,
You'd know what a drag
It is to see you.*

—Bob Dylan.

God knows there are few enough lines left over the ideology gap, the one that used to be the generation gap and still is in Reader's Digest, further confusing the already hazy points of misunderstanding between groups with such diverse values as Frank Sinatra vs. Bob Dylan.

As a bridge over this gap, "Hair" has been a miracle. Only the sleek theater couples who come in from Great Neck, Beverly Hills or Belgravia could say what it is they like about the musical but they seem to enjoy it for more than the sensational reasons.

And bohemians who in reaction to a less carefully balanced presentation of what they are supposed to *really* be like might scream exploitation bloody murder, appear to dig it for their own reasons.



It's a musical — non-partisan, after all, a truce meeting with footlights in the middle.

The theater party folks are perhaps getting their thrills with this peep into the East Village, Venice or Soho, and basking in narcissism, hippies may see no reason to react, and besides, they or their friends might be earning good change as part of one of the casts or production crews. Whatever, at least contact has been established with the other side. And those uptights going in on a good night can be seen on the way out three hours later with a more tolerant glaze on the eye, a lot less fear in the legs.

For that we are grateful to "Hair."

* * *

Remembering the original opening of the musical, way, way downtown at Joe Papp's brand new Public Theater, the remodeled Astor Library, a hash-pipe's throw from the Fillmore East. Lots of limousines and just like uptown stuffiness. But with an ingredient long missing from uptown — the unmistakable sense of adventure. The following weeks mostly sold out to east siders and chic villagers, lots of art directors and actors (who can tell the difference?) and film people, the very end of Nehru and the pendant.

Then a miserable stay at Cheetah, on Broadway the street but a million miles from Broadway the spirit. Playing the Cheetah with its horrible acoustics and worse sound system was too real for "Hair." Like screening "Dr. Strangelove" at the Pentagon.

Then Broadway and the gimmick. Nudity. To the little matinee ladies from Forest Hills in their pink and baby blue wool coats, a thrill. To the performers, a relief, doing something—success, Broadway, Clive Barnes, *nudity*.

L. A. was the scene, and where "Hair" really made it, loosened up and came together. Where the cast came down out of canyons and off sunny corners and got it on. The music came alive. The sets looked better. The audience responded — straights and hipsters alike. All this in a town where the stage has been zero since vaudeville. The American Tribal Love-Rock Musical sparked a Broadway West that just might be able to hold itself together after "Hair" is gone.

The Aquarius Theater has become a touch stone for hippies in L. A., kids who can't come close to putting the minimum \$5.50 together for a "Hair" ticket. They check in once a day to leave some vibes and visit with other vagabonds, to watch the Fool *still* painting that unbelievable mural and listen to their album blaring from a portable phono on the scaffolding.

(Continued on page 26)

THE UNDERGROUND GROOVE

ESSENTIAL UNDERGROUND INVENTORY

(If you want to sell to the underground, you've got to sell them what they're buying.)

- Man CS 9803
 - Aorta CS 9785
 - Leonard Cohen
Songs From a Room
CS 9767/ 18 10 0598* / HC 1096†
 - Tim Hardin
Suite for Susan Moore and
Damion-We Are One,
One, All in One. CS 9787
 - Chicago
The Chicago Transit Authority
GP8 (A specially priced
2-record set)
 - The Illinois Speed Press
CS 9792
 - The Nice
Ars Longa Vita Brevis
Z12 52020
(Distributed by Columbia
Records)
 - The Zombies
Time of the Season
TES 4013/ D18 74016*
(Distributed by Columbia
Records)
 - The Byrds
Dr. Byrds and Mr. Hyde
CS 9755/ 18 10 0578*
14 10 0578†/ CQ 1078†
 - Mark Spoelstra CS 9793
 - Hoyt Axton
My Griffin Is Gone CS 9766
- On Columbia Records ☛
- Poseidon Productions
Produced by James William Guercio
A Division of James William Guercio
Enterprises Inc.

Tear this out
and use it as your checklist.

*8-track stereo tape cartridge
†4-track stereo tape cartridge
‡4-track reel-to-reel tape

Buddah's 'Head Freak'

NEW YORK — Buddah Records has a new "head freak," or at least that's what he likes to call himself. The freak is Richard Robinson, whose actual title is Administrative Assistant to the Vice President.

Robinson has been working on various projects — record and promotion—for the company, and among them are a press kit on Melanie ("I try not to over-hype"), a sampler album with an astrology theme and a bubblegum kit.

Robinson divides his time, spending only some of it at Buddah. Elsewhere he's a busy journalist, with a contract from MacMillan to supply a book on black music by the first of the year. The book to be called (probably) "Black Music, White Audience" will delve into the interaction of black music and white culture. (He has just published "Black Music Review.")

Robinson, who heads Popwire and notes that he has to meet three deadlines a week for various publications, has just signed to do a nationally syndicated radio show, titled "Rock Stars," which will be done in two daily five-minute segments—one a rock newscast, the other an interview.

Of his work, Robinson told **Record World** last week: "I'm a journalist, a reporter, not a writer. I want to make a statement and the only way to do that these days is through the establishment. You have to infiltrate. I want to be known as the expert on rock and roll and the only way to do that is to have a national reputation. You have to sell out to get certain things, but you don't have to sell out hard. The revolution is over and the adults won, because the hippies didn't know how to go about getting what they wanted."

Was With Rock Group

Robinson, a college drop-out (Yale, senior year, no less), comes from New England and got into the music business professionally during his college years when he was part of a Boston-based rock group. He came to New York shortly after leaving college and paid his dues on various papers before lining up his current activities, which also include a gig as sub-man for WNEW-FM.

"I know," Robinson said. "I know about music because I can take out the four singles



Richard Robinson

Arthur Alexander made and play them. They're in my collection. I can play Janis Joplin's 'Piece of My Heart.' I don't mind that everybody loves it, but I can play it and compare it to Erma Franklin's version, which is greater. I can listen to the Chambers Brothers sing 'Can't Turn it a-Loose' and know how the lyrics were changed from the original. I know about music."

—Dave Finkle.

Assoc. Inks Creedence

Creedence Clearwater Revival, of "Proud Mary" fame, have been signed to an exclusive agency deal by Associated Booking Corporation. Arrangement was worked out between Bob Phillips, West Coast veepee with Associated, and John Fogerty, leader of the group.

Elektra Signing



Dorothy Morrison, featured vocalist on the hit single "Oh Happy Day" with the Edwin Hawkins Singers, is shown signing her long-term recording contract with Elektra. Participating are Dorothy Morrison, seated; flanked by Michael Brucker, attorney for Dorothy Morrison; Jac Holzman, Elektra President; David Anderle, head of Elektra A&R; and Isadore Morrison, the singer's husband and advisor.

Money Music

(Continued from page 20)

Proven Sleeper Hit: "But It's Alright," J. J. Jackson, WB, Was #1 Nashville, #1 WOLF, Syracuse, Top 10 WDOL, hit WORD . . . KHJ, L.A. Shot: "It's In Your Power," Joe Odom, 1-2-3 . . . Columbia is re-servicing "Baby Driver," Simon & Garfunkel . . . Grassroots: Top 10 WRKO, Giant WMCA, hit WDRC, WAAB, KQWB. #16 WIXY . . . KQV, Pitts: Jerms . . . WRIT, Milw.: Prophets . . . WKNR, Det.: Orpheus.

WIXY, Cleveland: Smash #7—"Medicine Man," Buchanan Bros.; #16—Groots; #29—Eddie Lovette; S. Alarm; Jaggerz; Col. Six; Three Dog; B. Bridge; Bill Deal . . . WTRY, Troy: Ronnie Dove; Al Martino; OC Smith; Sly . . . WQAM, Miami: "Chicky Chicky Bang Bang" on RCA; "Take Your Love & Shove It," Cousins; "Big Bruce," Steve Greenberg (Two secondary mkt. requests).

Behind the Scenes (George Hound Dog Lorenz), Promo Man Special: Irwin Zucker, "It's Your Thing," Senor Soul, Thee One: Jeff. Airplane; Pop Parade: Otis Redding; Bobby Hatfield; C & Shells; Cilla Black; Shango.

Scottie Seagraves, WHBQ, Memphis, informs that Rob Walker is MD.

WBGN, Bowling Green, breaks records. Latest is Consortium on Uni at #14. Pic: "Lollipop," Penny Candy, Roulette (Can be potent).

WSGN, Birming, Pic: Buck Owens. Confirms hit sales on "Listen To the Band," Monkees; Andy Kim; Sir Douglas; Dick Hyman.

The Mission are all studying for the priesthood in St. Louis, first release is "Let's Get Together" on Tribute (GWP).

"One," Three Dog Night is really coming in heavy . . . Steppenwolf on a long list of big stations . . . Next Keith: "Fairy Tales" on RCA.

Ronnie Dove on: KJR, KIMN, KYA, WKDA, WMAK, WPOP, WHY, WLS, KNUZ, KAAY, WKBW, WYSL, WPRO, WFUN, WKDA, WMPS, WCAO, WHB, WRIT, WOKY, KAFY, WAYS, WAKY, WTRY, WPTR.

"Color Him Father," Winstons, MMedia is great. WDOL, WFOM, WGLI.

Congratulations To Tex Myer and wife Kay on the birth of a son, first child . . . Hits WRIT: Buchanan Bros.; Andy Kim; Prophets; "Badge," Cream; #14—Col. Six; "Apollo Nine," Space Walkers . . . WOKY, Milwaukee, New: Rascals; H. Mancini; Creed.; D. Dekker; P. Revere.

New Artist, Bobby Bond on WB: "One More Mile, One More Town, (One More Time)." All out promotion. Can be a big one!

KLEO Confirms "Band," Monkees is a smash. Also, confirms Louisville and Bowling Green on Consortium . . . Howard Bedno tells me WIFE, Indianapolis confirms "But It's Alright," J. J. Jackson. An instant SMASH!

"Good Morning Starshine," Oliver now on WLS, KQV, WCFL, WOR, WPTR, WTRY, WCAO, WCOL, WKWK, WABC . . . Shot On KFRC, S.F.: "Takin' A Chance On Love," Osmond Brothers.

KNUZ: Kingtones; B. Deal; Groots; P. Revere; Sly . . . KJR, Seattle: #8—Gary Lewis; #27—Elyse Weinberg; B. Deal; H. Mancini; Three Dog . . . WRIT, Milwaukee: Prophets; B. Bridge; Buchanan; SWolf; B. Dylan; H. Mancini. Hit: Col. Six . . . WSAI, Cincy: #15—Johnny Thunder . . . WKDA: B. Deal; Jerms; P. Revere; M. Gaye; Ola; Hit: John Tipton . . . WLOS, Pic: Ken Stella . . . WCOL: D. Hyman . . . WAKY: Buchanan; Groots; H. Mancini . . . WCAO, Hit: Ronnie Dove . . . KIMN: Buchanan; H. Mancini; Ola; SWolf; Dionne Warwick; Andy Kim . . . KQV, Hit: Hollies; PPM; P. Revere; B. Deal; Hit: Jaggerz.

SMS, Dick Reus: Bill Deal, Top 10 WLEE, KONO, WTBC, WNHC, WGOE, WFLB, WTTI . . . Winstons: WDOL, WFOM . . . Dyke & Blazers: top 10 WNHC & WAVZ, WQXI, WSNY, WFOM . . . Unchained Mynds: N. Haven, Clev, Pensacola, WEAM . . . Johnny Taylor: pop through the South . . . Dick Hyman: WLEE, WSMY, WLLH, WBGN, WCOL, WPOP, Hit KLEO . . . "Son of a Travelling Man," Ed Ames: WOR, WCAO . . . Ronnie Dove: WAYS, WCLS, WACL, KSWO, WTTI, . . . Andy Kim: WHY, WFOM, WAYS, WLEE, KFRC . . . Capt. Groovy: WLEE, WJSO, WACL.

Local Promo Man of the Week: Art Teal, Seaway, Cleveland, Strong.

KRIZ: Elyse Weinberg; Dusty . . . WMAK, Pic: Merging Traffic; Andy Kim; B. Goldsboro; Bill Deal; Sly; Hit: John Tipton.

(Continued on page 24)

Adams ITCC Marketing VP

ATLANTA, GA. — James J. Elkins, President of International Tape Cartridge Corporation, has announced the appointment of Paul E. Adams as Vice President of Marketing. Announcement was made recently at a Board of Directors meeting here.

Adams joined ITCC in August, 1968, as Director of Planning and Development, and in October of that year gained full responsibilities for the entire marketing organization as Director of Marketing.

Prior to joining ITCC, Adams spent seven years with Capitol Records, where he had been appointed Eastern Special Products Manager. His experience with Capitol also included positions in financial planning, merchandising, marketing and sales.

His experience prior to Capitol Records included the presi-



Paul E. Adams

dency and partial ownership of Merrill and Cote, Inc., and a staff management position with Lockheed Aircraft Corporation. Having graduated Magna Cum Laude from Boston University in 1959, Adams went on to earn a Masters Degree in Business Administration from the same university.

Muntz Two-Cartridge Dunhill Program

VAN NUYS, CALIF. — Earl W. Muntz, President of Muntz Stereo-Pak, announced that he is releasing a special two-cartridge program from Dunhill Records that will be available on tape cartridges only.

The titles are "A Treasury of Contemporary Hits," Volumes 1 and 2, Various Artists. These cartridges are available separately and consist of the hits of Steppenwolf, Mamas & the Papas, Richard Harris, Barry McGuire, the Grass Roots, Three Dog Night, Mama Cass and Hal Blaine.

Graybar Distributes Norelco

Graybar Electric Company, Inc., has been appointed distributor of Norelco tape recorders for the Chicago Metropolitan area, announces North American Philips Corporation.

Philips Li'l LPs

CHICAGO — Philips Records has entered the Little LP market with the release of a six-disk introductory package, according to Lou Simon, Philips Product Manager.

Included in the Philips package are "The Look of Love," Dusty Springfield; "The Best of Nina Simone"; "One Stormy Night," Mystic Moods Orchestra; "Doing My Thing," Paul Mauriat and his Orchestra; "Genuine Imitation Life Gazette," the 4 Seasons, and "Edizione D'Ore," also by the 4 seasons.

Classical Bash

HOLLYWOOD — Every facet of the entertainment industry was represented at a bash Wednesday evening, April 30, to honor the Classics IV.

The Imperial recording group was presented by Nancy Sinatra at the Bel-Air estate of Jack Ryan, the inventor. Lead singer Dennis Yost sang the Classics' current hit, "Every Day with You Girl," followed by "Spooky," "Stormy" and "Traces," the group's last three million-sellers. Four "classic" automobiles (two Packards, two Deussenberys) were rented for the occasion.

The Classics IV hail from Atlanta, Ga., and were in town to do "The Joey Bishop Show."

GRT Record Sales, Profits

SUNNYVILLE, CALIF. — Record nine month sales and profits have been reported by GRT Corporation.

Sales for the first nine months of fiscal 1969 totaled \$10,235,803 compared to \$4,271,061 for the comparable period last year. Earnings also increased to \$575,677 after taxes from \$301,562 for the first nine months of fiscal 1968 (excluding extraordinary income).

This represents an increase of 140% in sales and 91% in earnings over the comparable period for the previous fiscal year. On a per share basis, earnings have increased to 30 cents on 1,949,640 average shares outstanding from 22 cents on 1,360,000 average shares outstanding, after adjustment for a four-for-one split and excluding extraordinary income.

Earnings figures for the nine months of the current fiscal year are after taxes, including the provision for the federal income surtax, a provision not included in last year's results.

Alan J. Bayley, GRT President, cited a continued growth in pre-recorded tape sales as the primary source of increased sales volume and profits. Also several new additions, such as the Chess Records Group, Magnetic Media Corporation, GRT Records, and Blue Thumb joint venture made

small but increasingly significant contributions to the corporate results, according to Bayley.

"The corporation continued its policy of expensing substantial expenditures in research and development of new products and processes for future diversification," Bayley said.

Chambers Song in Pic

Columbia's the Chambers Brothers have recorded the song "Wake Up" for the soundtrack of Cinema Center Films, "April Fools," which stars Jack Lemmon, Charles Boyer, Catherine Deneuve, Myrna Loy and Sally Kellerman.

The song, penned by Marvin Hamlisch and Joel Hirschhorn, will be used in discotheque scenes in the Gordon Carroll-Stuart Rosenberg Jalem Production. The song is produced by David Rubinson, who produced the Chambers Brothers million-seller, "Time Has Come Today."

Street at Mini Fest

Street recently extended their engagement at the Image in Miami to include a Mini Festival there on April 18 and 19 which also featured five local groups plus guests. Latter event was sponsored by Rick Shorter's Traffic Productions.

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Tillotson Inks Amos Pact

HOLLYWOOD — Amos Records has concluded a long-term deal with Tanridge Productions giving Amos the exclusive recording services of Johnny Tillotson, it was jointly announced by Jimmy Bowen, President of Amos, and Mel Shayne, President of Tanridge.

According to Bowen, Amos will release all single and album product of Tillotson. A new single, "Tears on My Pillow" by Tillotson, produced by Bowen, was released on May 12, according to Bruce Hinton, General Manager of Amos.

Tillotson is the second major artist to sign with Bowen's Amos label, with Bing Crosby the first. Before signing with Amos Records, Tillotson recorded for the Cadence and MGM labels. The artist re-



From left: Johnny Tillotson, newly signed Amos Records artist, is shown during a rehearsal break on his first recording session with Amos Records President Jimmy Bowen. Bowen produced Tillotson's first single, "Tears on My Pillow," just released.

portedly sold more than \$13 million in record sales during an eight-year span on the two labels.

Carnival Group Debut for SHARE

HOLLYWOOD — The Carnival, Bones Howe's new group discovery, for whose initial album World Pacific Records is investing \$150,000 for production and promotion, will make its premiere appearance at the May 17 SHARE Boomtown party, announces SHARE President Janet Leigh.

Dean Martin will host the Boomtown event for the 16th straight year. Also set to appear on the show are Bill Cosby, Henry Mancini, José Feliciano, Sammy Davis, Jr., George Burns, Jack Benny and Raquel Welch.

Past Boomtown events were instrumental in launching Martin, Andy Williams and Wayne Newton, among others, so the evening is considered a major springboard for any act. At the event the Carnival will introduce its new Brazilian-rock sound, according to World Pacific toppers Dick Bock and Macey Lipman. The group's first album, "The Carnival," goes into distribution in early June.



Janet Leigh (second from left), President of SHARE, is serenaded by World Pacific's the Carnival during a rehearsal for the group's debut at the annual SHARE Boomtown Festival in Hollywood May 17. Members of the Carnival are, left to right: Janice Hansen, Terry Fisher, Tommy Neal and Jose Suarez.

The money raised by Boomtown (almost \$2,000,000 in the past 15 years) goes to support The Exceptional Children's Foundation and Guidance Center for mentally retarded. SHARE is a non-profit organization comprised of 70 of Hollywood's leading women . . . stars and wives of stars and industry executives.

Wilson, Dot LP

Initial Tom Wilson album for Dot Records, under a recent agreement for the production by Wilson of a number of selected artists to be exclusively contracted to the label, has been completed and will be rushed into national release later this month.

Title of the LP, "Fear Itself," is also the name of the new group with girl lead sing-

er Ellen McIlwaine, guitarists Paul Album, Christopher Zaloom and drummer Bill McCord.

Abdnor Visits

NEW YORK — John Abdnor of Abnak records visited Record World offices last week as he concluded a promo tour in the East.

Abdnor is most excited these days about the Five Americans' "Ignert Woman" and Robin's "Dirty Old Man."

Money Music

(Continued from page 22)

Instrumental version of "Oh Happy Day," The Pat Rebillott Exchange . . . New Mickey & Sylvia is "Rocky Raccoon," Stang . . . A way out record on Tetragrammaton, "Moontime Bore," Joshua Fox.

Clever lyric on "Everybody's Got a Hangup," Bobby Freeman . . . Johnny Taylor going pop in the South . . . Roulette all out on "Come On Down To New Orleans," Quick Brown Fox . . . WIXY, Clev., on the Pittsburgh giant "Gotta Find My Way Back Home," Jaggerz, Gamble . . . Dino, Desi, and Billy getting play.

"We," Fun & Games, Uni getting the big shot on KILT, Houston . . . "Deed I Do," Elyse Weinberg is moving up the chart in Seattle . . . "Too Experienced," Eddie Lovette is fighting to make it . . . "Never Gonna Let Him Know," Debbie Taylor hit top three CKLW . . . Good sales in Chicago off WLS on "Sky of My Mind," One Eyed Jacks . . . "That's How Strong Love Is," Shady Days getting good play . . . Tower trying on "Railroad Trestle In Calif.," Charles Ross . . . "Green Door," Jerms getting heavy play in the South . . . Solid sales in Milwaukee on "Bet Your Sweet Bippy," Wrest, Tower . . . Good MOR play on "I Can't Say No," Myrna March, Kapp.

"Listen To the Band," Monkees went on KYA, S.F.; KLEO etc. and is getting the once and for all acid test. Now we'll see! . . . RCA won't give up on "Marstrand," Keith.

Herbie Gordon is all out on the new Roger Williams, "Galveston," and "San Juan," Reparata & Delrons . . . "I Can't Let Go," Mojo. GRT is selling in Rochester. It needs that test . . . Remember re-mastered "Half the World," Adam Wade . . . Dig "Gone Like the Wind," Connie Francis.

WB is rushing out "Ruby Don't Take Your Love To Town," First Edition . . . Dyke & Blazers is gettin good pop play . . . "Sunny Was A Fool," P. C. Limited, Smash is selling in the Michigan peninsula . . . WOLF, Syracuse charts Unchained Mynds at #2, confirming Milwaukee . . . A-Bet is all out on "Ruby Tuesday," Traditions . . . Harbour on "Bet Your Sweet Bippy," Broadway Main . . . Bang is still all out on "Mississippi River," Paul Davis . . . Mike Sheppherd is all out on "Wait Another Heartache," Smubbs, Mon. . . Jeff Barry cut a great record as an artist for UA called "Where It's At." Title song of the new film.

I think "Stomp," NRBQ, Col. would be a hit in Phila., if played. New Crystal Mansion is "Everything's In Love Today."

Robbie D, former R&B DJ at WCHB, Detroit is doing one to midnight at WIBG, Phila. . . Jim Nettleton and George Michael were up for 50 hours on a M.S. Marathon WFIL. They raised well over \$30,000.

Solid national MOR sales on "Castschok," Alexandrow Karazov; "Scotch & Soda," Kingston Trio; Al Martino; Johnny Mathis; Jerry Smith. Top four action on Henry Mancini; P.P. & M.; Perry Como . . . Heaviest new play on Ed Ames: KXLY, KREM, WHEC, WIP, WNEW, WFBM, WWJ, WFAA, KDEF . . . My top MOR Pick is: "The Wishing Tree," Tartans.

New name for "Castschok" is "Life Is A Dance" and artist is now Alex Karazov.

Action in the Birmingham area on "Funky Jerk," Sam Moultrie, Roulette, with some play on WSGN, WENN . . . Stations on Quick Brown Fox are: CKOY, WABB, WBAM, WHHY, CFOX, WNHC, WSIS, WICC, WDRC, WAVZ, WGBS, WPDQ, WALG, WDOL, KUDL, KEWI, KEEL, WTIK, KUXL, KATZ, KXLW, WOLF, WPTR, WGBB, WFLB, WCOB, WWDR, WEAL, WAAA, WAIR, WIST, WRPL, WHLO, WING, WDAO.

Todd T. Taylor, WHLO, Akron, is out to break records for the nation as he once did at WINW, Canton. At 640 on the dial, they cover a wide area like five states. Pic: "Bit By Bit," Merging Traffic, Decca. (Calls it "a very tough record." Also picked at WTIK, N. Orleans).

"Daddy's \$1000," Patti Johnson, MGM on WKDA, WMAK, WALG . . . WNEW, NYC, broke the B side of the Don Cherry "To Think You've Chosen Me," Monument . . . WEAM, Washington out to confirm Unchained Mynds.

WKLO, Louisville: #16—Consortium (hit); #14—Danish Lost & Found . . . WTIK, N. Orleans, Pics: Winstons; Dells; OC Smith, New: Otis Redding; Lettermen . . . Sol Burke broke to #17; B side Sly broke to #15. Henry Mancini broke from #20 to #7. American Breed #4.

WORD, Pic: Sandy Nelson. New: "Feeling Alright," Joe Cocker; Dells; #9—J. J. Jackson; #11—Ola; #13—Georgia Clay; #18—Oliver; Breaking: "For the First Time," Ga. Prophets; Andy Kim.

Murray Roman, the (Comic) Voice of Tetragrammaton

NEW YORK — Murray Roman, veteran of television commercials (one for Shell, running currently, and the American Motors "Baja" last year), proudly announced to Record World recently that he is the "Voice of Tetragrammaton."

This week will see the exposure of a bunch of his 30 and 60 second radio spots, touting 13 new Tetragrammaton LP's, their first big album release. Murray is signed with Tetragrammaton as an artist, with a new LP of his own due shortly.

Aside from his career as a comic (not a comedian), Murray informed us that he is "desperately insecure," "out of work" (he was head writer for the Smothers Brothers) and that his favorite color is black. His fave-rave rock 'n' roll star is Bibi of Black Pearl, he likes Filipinos under 5'2", his favorite rock 'n' roll person is Noel Redding, he makes his records for himself and his friends and his new album will have a



The leopard-lidded Murray Roman visited Record World recently, checked the progress of his latest Tetragrammaton releases and chatted with Circulation's Brenda Ballard.

black cover and a black back, two black inside covers and one inside page (black on both sides); not necessarily in that order.

He also mentioned that his new album, "Blind Man's Movie," will be an extension of his first highly successful venture into multi-tracked comedy, "You Can't Beat People Up and Have Them Say I Love You."

—Andy Goberman.

TV Spots For Yellow Payges

Air dates for AT&T network TV spots focusing on Uni group the Yellow Payges have been announced by Gary Bookasta, their manager.

The giant AT&T advertising and promotion campaign will commence May 13 with spots on NBC's "Tuesday Night Movie." Other TV spots purchased by the nationwide Bell System for the rock quartet will be featured on the "Monday Night Movie," "Star Trek," "The Avengers," "Peyton Place," "The Mod Squad," "The F.B.I." and other teen favorites.

In addition to spots purchased through the nationwide Bell System, local radio and TV spots as well as media-promoted contests and promotions are being coordinated by local operating companies in conjunction with the group's extensive touring schedule.

Gold Dylan LP

Columbia Records' Bob Dylan has achieved a gold record for his "Nashville Skyline" LP. The album was produced in Nashville by Bob Johnston.

Edel's Maxwell Composes Ballet

In honor of the 100th anniversary of Louisa May Alcott's "Little Women," Bob Maxwell, composer-arranger with Herman Edel Associates, commercial music production house, and Music Director for the NBC-TV "Children's Theatre," composed the music for a children's ballet version of the novel for an NBC-TV special.

23 Children Featured; Geraldine Page Narrates

The special, produced by George Heinneman, features 63 children, and is narrated by Geraldine Page. It is set to air Sunday, May 25 at 6:30 p.m. Maxwell will conduct the NBC Symphony Orchestra which has been reactivated for the special. Maxwell's most recent commercial assignment for Edel is the distinctive Hudson Paper Towel campaign which features the Hungarian cymbalum, the soprano saxophone and the line, "If you have to throw something away, throw away the best," created by Kurtz Kambanis Symon, the agency for Hudson.

New Twist To Palisades Commercial

Palisades Amusement Park in New Jersey has extended its advertising to Chesapeake, Va., where Radio Station WCPK is featuring the Palisades singing commercial written by Gladys Shelley.

Charles Payne of Radio Station WCPK has added a tag to the Palisades Amusement Park commercial on his station telling his listeners, "When vacationing in the New York City area, 'Come on Over' to Palisades Amusement Park in New Jersey for a day of fun and relaxation on 9 giant sized, exciting midways."

Ham Does Spots

Andy Williams' Woolworth special on NBC-TV May 4 introduced new image music celebrating Woolworth's 90th Anniversary.

Al Ham composed, scored, arranged and conducted the music for the commercial spots. Rib Smith handled the production chores for the Frank B. Sawdon, Inc., advertising agency.

Briggs Signings

Arranger/producer Jimmy Briggs (composer of Marvin Gaye and Aretha Franklin Coke commercials) has announced the signing of Rheba Phillips to his Briggsville Taylortown Productions. They are scheduled to begin an album project this week.

Last Week...



C & The Shells with Jerry Williams

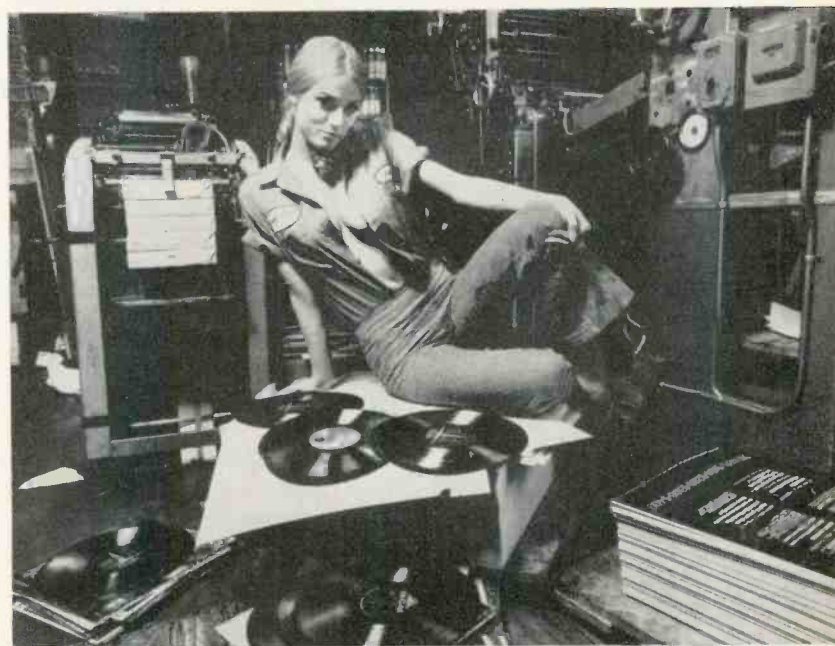
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Big Westminster Party For Beverly Sills

NEW YORK—Larry Newton, President of ABC Records, announces that the company's Westminster label is planning their first cocktail party for an artist in several years — in honor of soprano Beverly Sills.

Newton said: "We are fortunate in being associated with Miss Sills, undoubtedly the hottest property in the music business today, and we want to let people know all the good things that have already happened and of our big plans ahead."

"First, we have signed Miss Sills to an exclusive Westminster contract, to record complete operas as well as recital disks. Second, we are preparing a combination 'welcome home' and 'bon voyage' party for her, to welcome her home from her magnificent triumph at La Scala, and to her first appearance on the Ed Sullivan show postponed from the previous week. After all," he added, "how many coloratura sopranos are there who can rate the annual report of a corporation the size of ABC? The party will be held at the Warwick Hotel in New York May 15.

"The 'bon voyage' is in celebration of the following weekend when Beverly Sills enplanes to London for a series of recording sessions devoted to two Westminster albums, one of French opera scenes and arias, and one a complete, uncut recording of Donizetti's opera 'Roberto Devereux' (in Italian), a version of the unhappy love story of Queen Elizabeth I of England and the Earl of Essex. For the larger project we've assembled an international cast including Hungarian tenor Robert Ilosfalvy. Both recordings will be under the baton of Charles Mackerras and the sessions will commence May 22nd at the EMI Studios.

Newton's enthusiasm is not without foundation since the first Sills solo album has, according to the company, been doing "phenomenal business," to the point of surpassing sales on previous releases since the Westminster acquisition as an ABC subsidiary in 1961. It is entitled "Bellini and Donizetti Heroines."

Play It Again, Tony



Tony Bennett receives congratulations from Woody Allen for his Columbia recording of Valando's "Play It Again, Sam," which has been added to Allen's Broadway click of the same name and will also be used in the film version to go into production sometime next year. Ditty was written by Hal Hackaday and Larry Grossman. Columbia has also named May "Tony Bennett Month."

WB Signs Mercy

Mercy has been signed to an exclusive contract by Warner Brothers Records, it was announced by Joe Smith, VP and General Manager of the label.

Smith revealed that the company is rushing a Mercy album into release this week which will contain their hit single. Title will be "Love Can Make You Happy."

Notes from Underground

(Continued from page 21)

On rehearsal days at a yell from an assistant director a dozen of the hippies lounging in the parking lot or chatting with Free Press vendors on the Sunset Boulevard curb-side might answer the call and report for their regular rehearsal, leaving their unemployed brethren in the sunshine. No one is hassling them yet. It hasn't grown to those proportions.

Up in the hills, though, where merchants and craftsmen have gathered together in a colorful and primitive camp in a peaceful Valley at the annual Renaissance Pleasure Faire, an unwarranted battalion of sheriff's deputies swarm the access roads, harrasing people with "hair."

Perhaps the producers would be doing a public service by giving free performances for all cops.

record world Singles Coming Up

1. **BABY DRIVER**
(Charing Cross, BMI)
Simon & Garfunkel—Columbia 44785
2. **I THREW IT ALL AWAY**
(Big Sky, ASCAP)
Bob Dylan—Columbia 4-44826
3. **CHANGE YOUR MIND**
(Saturday, BMI)
Jay & The Techniques—Smash 2217
4. **I NEED YOU NOW**
(Miller, ASCAP)
Ronnie Dove—Diamond 260
5. **THE FAMILY TREE**
(Sunbeam, BMI)
Patti Austin—United Artists 50520
6. **SCOTCH AND SODA**
(Beechwood, BMI)
Kingston Trio—Tetragrammaton 1526
7. **OH DEED I DO**
(Southern, ASCAP)
Elyse Weinberg—Tetragrammaton 1521
8. **IMAGINE THE SWAN**
(Mainstay, BMI)
Zombies—Date 2-1644
9. **IN-A-GADDA-DA-VIDA**
(Ten East, Cotillion, Itasca, BMI)
Iron Butterfly—Atco 6606
10. **PLASTIC FANTASTIC LOVER**
(Icebag, BMI)
Jefferson Airplane—RCA 0150
11. **TURN AROUND AND LOVE YOU**
(Screen Gems, Columbia, BMI)
Rita Coolidge—Pepper 443
12. **THE BIBLE SALESMAN**
(Blackwood, BMI)
Billy Vera—Atlantic 2628
13. **ROLLIN' AND TUMBLIN'**
(Arc, BMI)
Johnny Winter—Imperial 66376
14. **GO AWAY LITTLE GIRL/
YOUNG GIRL**
(Screen Gems/Columbia/Viva, BMI)
Tokens—WB/7A 7280
15. **COVER GIRL**
(BMI)
Gross National Product—Guilford 103
16. **WALK AWAY**
(Saiso, Chevis, BMI)
Ann Peebles—Hi 2157
17. **GREENSLEEVES**
(Irving, BMI)
Mason Williams—WB/7A 7272
18. **HOME TO YOU**
(Nina, BMI)
Earth Opera—Elektra 95650
19. **DENVER**
(Press, BMI)
Ronnie Milsap—Scepter 12246
20. **HUNKY FUNKY**
American Breed—Acta 833
21. **EVERYDAY LIVIN' DAYS**
(Barton, BMI)
Merrilee Rush—AGP 112
22. **SANTA BARBARA GOLD**
(Glaser, BMI)
Arthur Godfrey—MTA 172
23. **EVERY LITTLE BIT**
(Jobete, BMI)
Peggy Scott—SSS Int'l 767
24. **SUNNY WAS A FOOL**
(Bob-Car, BMI)
P. C. Ltd.—Fontana 1643
25. **JUST A DREAM**
(Ace/Maureen, BMI)
Ruby Winters—Diamond 258
26. **CRYING IN THE RAIN**
(Screen Gems, Columbia, BMI)
Sweet Inspirations—Atlantic 2620
27. **DEVIL OR ANGEL**
(Progressive, BMI)
Tony Scotti—Liberty 56101
28. **A RAILROAD TRESTLE
IN CALIFORNIA**
(Cedarwood, BMI)
Charles Ross III—Tower 477
29. **DIRTY OLD MAN**
(Metric, BMI)
Irene Reid—Old Town 2004
30. **OH WOW**
(Binn, Over Brook, ASCAP)
Panic Button—Gamble 230
31. **ME AND MR. HOHNER**
(Argent, BMI)
Bobby Darin—Direction 351
32. **HE WILL CALL AGAIN**
(Spiral, ASCAP)
Mara Lynn Brown—Spiral 2465
33. **I CAN'T QUIT HER**
(Sea-Lark, BMI)
Arbors—Date 2-1645
34. **LET'S DANCE**
(Tamerlane/Randall, BMI)
Ola & Janglers—Crescendo 423
35. **BROWN ARMS IN HOUSTON**
(Interval, BMI)
Orpheus—MGM 14022
36. **CASTACHOK**
(Al Gallico, BMI)
Alexandrow Karazov—Jamie 1372
37. **MAMA SOUL**
(Soul Survivors, ASCAP)
Soul Survivors—Atco 6650
38. **THE LONELY SEASON**
(Croma, ASCAP)
Frank Pourcel—Blue 451002
39. **HURT SO BAD**
(Vogue, BMI)
The Lettermen—Capitol 2482
40. **TWO DIFFERENT WORLDS**
(Princess, ASCAP)
Duprees—Heritage 811
41. **YOU ARE THE CIRCUS**
(Cotillion, BMI)
C & Shells—Cotillion 44024
42. **YOUNG PEOPLE**
(Jec, BMI)
Willie Mitchell—Hi 2158
43. **DARKNESS DARKNESS**
(Pigfoot, ASCAP)
Youngbloods—RCA 0129
44. **MY WIFE, MY DOG, MY CAT**
(Catalogue/Clairborne, BMI)
Betha, The Mask Man & The Agents—Dynamo 131
45. **HUSHABYE**
(Brittany, BMI)
Jay & The Americans—United Artists 50535
46. **I FEEL LIKE I'M FALLING
IN LOVE**
(Jobete, BMI)
Fantastic Four—Soul 35038
47. **JUST A LITTLE BIT**
(Armo, BMI)
Little Milton—Checker 1217
48. **RHYTHM OF LIFE**
(Notable/Lida, ASCAP)
Sammy Davis, Jr.—Decca 732470
49. **EASY TO BE HARD**
(United Artists, ASCAP)
Jennifer—Parrot 336
50. **SOME KIND-A WONDERFUL**
(Screen Gems/Columbia, BMI)
Thee Prophets—Kapp 997



100 Top Pops



Week of May 17, 1969

This Wk.	Last Wk.	Wks. on Chart	May 17	May 10
1	1	10	HAIR	Cowsills—MGM 14026
2	2	9	IT'S YOUR THING	Isley Brothers—T-Neck 901
6	6	7	THE BOXER	Simon & Garfunkel—Columbia 4-44785
7	7	9	HAWAII FIVE-O	Ventures—Liberty 56068
5	5	9	SWEET CHERRY WINE	Tommy James & Shondells—Roulette 7039
12	12	7	THESE EYES	Guess Who—RCA 74-0102
7	8	10	TIME IS TIGHT	Booker T. & MG's—Stax 0028
33	33	3	GET BACK	Beatles with Billy Preston—Apple 2490
10	10	6	LOVE (CAN MAKE YOU HAPPY)	Mercy—Sundi 6811
13	13	7	GITARZAN	Rav Stevens—Monument 1131
11	3	11	AQUARIUS/LET THE SUNSHINE IN	Fifth Dimension—Soul City 772
12	4	12	GIMME GIMME GOOD LOVIN'	Crazy Elephant—Bell 763
29	29	6	ATLANTIS	Donovan—Epic 5-10461
25	25	4	OH HAPPY DAY	Edwin Hawkins Singers—Pavilion 2001
18	18	8	PINBALL WIZARD	The Who—Decca 732465
22	22	7	MORE TODAY THAN YESTERDAY	Spiral Staircase—Columbia 44741
17	17	6	GOODBYE	Mary Hookin—Apple 1806
18	11	9	THE CHOKIN' KIND	Joe Simon—Sound Stage 7 2628
19	20	6	RIVER IS WIDE	Grassroots—Dunhill 4187
20	16	7	I DON'T WANT NOBODY TO GIVE ME NOTHING	James Brown—King 6224
21	21	5	THE COMPOSER	Diana Ross & The Supremes—Motown 1146
22	23	6	STAND!	Sly & Family Stone—Epic 5-10450
31	31	3	WHERE'S THE PLAYGROUND SUZIE	Glen Campbell—Capitol 2494
35	35	6	EARTH ANGEL	Vagues—Reprise 0820
34	34	4	HEATHER HONEY	Tommy Roe—ABC 11211
36	36	6	GRAZIN' IN THE GRASS	Friends of Distinction—RCA 0107
27	27	5	I CAN'T SEE MYSELF LEAVING YOU	Aretha Franklin—Atlantic 2619
28	9	11	YOU'VE MADE ME SO VERY HAPPY	Blood, Sweat & Tears—Columbia 4044776
47	47	3	IN THE GHETTO	Elvis Presley—RCA Victor 47-9741
30	14	13	DO YOUR THING	Watts 103rd St. Rhythm Band—Warner Bros. 7250
41	41	5	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye—Tamla 54181
43	43	6	MORNING GIRL	Neon Philharmonic—WB/7A 7261
33	33	3	DON'T LET ME DOWN	Beatles with Billy Preston—Apple 2490

This Wk.	Last Wk.	Wks. on Chart	May 17	May 10
46	46	7	HAPPY HEART	Andy Williams—Columbia 4-44818
35	38	7	BUYING A BOOK	Joe Tex—Dial 4090
36	37	10	NOTHING BUT A HEARTACHE	Flirtations—Deram 85036
37	19	8	TO KNOW YOU IS TO LOVE YOU	Bobby Vinton—Epic 5-10461
56	56	4	EVERYDAY WITH YOU GIRL	Classics IV—Imperial 66378
39	26	9	MERCY	Ohio Express—Buddah 102
40	44	5	CISSY STRUT	Tommy Roe—ABC 11164
41	28	8	MY WAY	Frank Sinatra—Reprise 0817
79	79	3	BLACK PEARL	Sonny Charles & The Checkmates, Ltd.—A&M 1053
50	50	4	I'VE BEEN HURT	Bill Deal & The Rhondells—Heritage 812
53	53	5	DAY IS DONE	Peter, Paul & Mary—WB/7A 7279
45	45	6	LOVE IS ALL I HAVE TO GIVE	Checkmates—A&M 1039
55	55	3	LODI/BAD MOON RISING	Creedence Clearwater Revival—Fantasy 622
47	52	5	SEATTLE	Perry Como—RCA Victor 9722
66	66	3	ONE	Three Dog Night—Dunhill 4195
58	58	5	MEDICINE MAN	Buchanan Bros.—Event 3302
50	54	5	(WE'VE GOT) HONEY LOVE	Martha Reeves & Vandellas—Gordy 7085
70	70	2	IT'S NEVER TOO LATE	Steppenwolf—Dunhill 4192
52	15	12	ONLY THE STRONG SURVIVE	Jerry Butler—Mercury 27898
74	74	5	WINDMILLS OF YOUR MIND	Dusty Springfield—Atlantic 2623
69	69	3	WHAT IS A MAN	Four Tops—Motown 1147
72	72	4	PROUD MARY	Solomon Burke—Bell 783
60	60	4	IS THIS THE WAY TO TREAT A GIRL	Hesitations—GWP 504
57	59	5	I'M A DRIFTER	Bobby Goldsboro—United Artists 50525
58	61	8	NEVER GONNA LET HIM KNOW	Debbie Taylor—GWP 501
67	67	3	I COULD NEVER LIE TO YOU	New Colony Six—Mercury 72920
60	63	4	SAUSALITO	Al Martino—Capitol 2468
68	68	2	SPECIAL DELIVERY	1910 Fruitgum Co.—Buddah 114
62	62	4	MARLEY PURT DRIVE	Jose Feliciano—RCA Victor 47-9739
63	65	4	SORRY SUZANNE	The Hollies—Epic 5-10459
71	71	2	LET ME	Paul Revere & Raiders—Columbia 4-44854
76	76	2	I WANNA TESTIFY	Johnnie Taylor—Stax 0033
73	73	2	LEANIN' ON YOU	Joe South—Capitol 2491
83	83	2	BORN TO BE WILD	Wilson Pickett—Atlantic 2631
88	88	4	ROMEO & JULIET	Henry Mancini—RCA Victor 0131

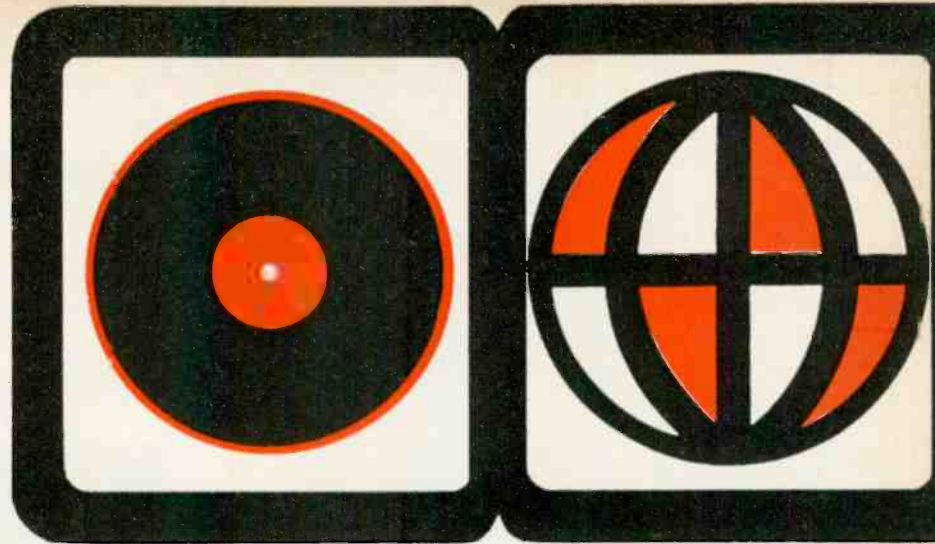
This Wk.	Last Wk.	Wks. on Chart	May 17	May 10
82	82	3	PRETTY WORLD	Sergio Mendes & Brasil '66—A&M 1049
70	75	3	I WANT TO LOVE YOU, BABY	Peavy Scott & Jo Jo Benson—SSS Int'l 769
71	30	11	TWENTY-FIVE MILES	Edwin Starr—Gordy 7083
(—)	SEE	1	SEE	Rascals—Atlantic 2634
92	92	3	I CAN'T SAY NO TO YOU	Betty Everett—Uni 55122
(—)	SOMEDAY MAN	1	SOMEDAY MAN	Monkees—Colgems 66-5004
91	91	2	MINOTAUR	Dick Hyman—Command 938
86	86	2	FRIEND, LOVER, WOMAN, WIFE	O. C. Smith—Columbia 4-44859
(—)	GOOD MORNING STARSHINE	1	GOOD MORNING STARSHINE	Oliver—Jubilee 5659
78	78	4	I SHALL BE RELEASED	Box Tops—Mala 12038
79	84	3	RHYTHM OF THE RAIN	Garv Lewis & Playboys—Liberty 56093
80	80	6	LOVE IS JUST A FOUR-LETTER WORD	Jean Baez—Vanquard 35088
(—)	WE GOT MORE SOUL	1	WE GOT MORE SOUL	Dyke & Blazers—Original Sound 86
(—)	THE APRIL FOOLS	1	THE APRIL FOOLS	Dionne Warwick—Scepter 12249
83	85	3	SEVEN YEARS	Impressions—Curton 1940
84	89	2	WITH PEN IN HAND	Vikki Carr—Liberty 56092
93	93	2	WHY I SING THE BLUES	B. B. King—Bluesway 61024
(—)	ISRAELITES	1	ISRAELITES	Desmond Dekker & The Aces—Uni 55129
99	99	2	SUNDAY	Maments—Stang 5003
88	90	3	TRUCK STOP	Jerry Smith—ABC 11162
(—)	GOOD MORNING STARSHINE	1	GOOD MORNING STARSHINE	Strawberry Alarm Clock—Uni 55125
(—)	WELCOME ME LOVE	1	WELCOME ME LOVE	Brooklyn Bridge—Buddah 95
(—)	BABY I LOVE YOU	1	BABY I LOVE YOU	Andy Kim—Steed 1031
(—)	LET ME LOVE YOU	1	LET ME LOVE YOU	Ray Charles—ABC TRC 11213
(—)	YOU DON'T NEED ME FOR ANYTHING ANY MORE	1	YOU DON'T NEED ME FOR ANYTHING ANY MORE	Brenda Lee—Decca 732491
94	100	2	LOVE IS STRANGE	Buddy Holly—Coral 62558
95	96	2	MR. WALKER, IT'S ALL OVER	Billie Jo Spears—Capitol 2436
96	97	2	TOO EXPERIENCED	Eddie Lovette—Steady 124
97	(—)	1	IT DIDN'T EVEN BRING ME DOWN	Sir Douglas Quintet—Smash 2222
98	(—)	1	IVORY	Bob Seger System—Capitol 2480
99	(—)	1	GENTLE ON MY MIND	Aretha Franklin—Atlantic 2619
100	(—)	1	ROSE GARDEN	Dobie Gray—White Whale

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

AQUARIUS/LET THE SUNSHINE IN (United Artists, ASCAP)	11	I CAN'T SEE MYSELF LEAVING YOU (14th Hour, BMI)	27	MARLEY PURT DRIVE (Casseroles, BMI)	62	SWEET CHERRY WINE (Big Seven, BMI)	5
ATLANTIS (Peer Int'l, BMI)	13	I COULD NEVER LIE TO YOU (New Colony, BMI)	59	MEDICINE MAN (Sandbox, ASCAP)	49	THE APRIL FOOLS (Blue Seas/Jac/April, ASCAP)	82
BABY I LOVE YOU (Trio/Mother Bertha, BMI)	91	IS THIS THE WAY TO TREAT A GIRL (Milbridge, BMI)	56	MERCY (Peanut Butter/Kaskat, BMI)	39	THE BOXER (Charing Cross, BMI)	3
BLACK PEARL (Irving, BMI)	42	IT'S NEVER TOO LATE (Trousdale, BMI)	51	MINDTAUR (East Lake, BMI)	39	THE CHOKIN' KIND (Wilderness, BMI)	18
BORN TO BE WILD (Duchess, BMI)	67	IT'S YOUR THING (Brothers Three, BMI)	2	MORE TODAY THAN YESTERDAY (Spiral, BMI)	75	THE COMPOSER (Jobete, BMI)	21
BUYING A BOOK (Tree, BMI)	35	IVORY (Gear, ASCAP)	17	MORNING GIRL (Acuff-Rose, BMI)	16	THE RIVER IS WIDE (Saturday, BMI)	19
CISSY STRUT (Marsaint, BMI)	40	LET ME LOVE YOU (ASA/Racer, ASCAP)	17	MR. WALKER, IT'S ALL OVER (Barmour, BMI)	95	THE WINDMILLS OF YOUR MIND (United Artists, ASCAP)	53
DAY IS DONE (Pepamar, ASCAP)	44	LODI/BAD MOON RISING (Jondora, BMI)	46	MY WAY (Spanka/Don C., BMI)	41	THESE EYES (Dunbar, BMI)	6
DO YOUR THING (Wright/Gersti/Tamerlane, BMI)	30	LOVE (CAN MAKE YOU HAPPY) (Rendezvous/Tobac/Dandelion, BMI)	9	NEVER GONNA LET HIM KNOW (Green Light, BMI)	70	TIME IS TIGHT (East/Memphis, BMI)	7
DON'T LET ME DOWN (Maclean, BMI)	33	LOVE IS ALL I HAVE TO GIVE (Irving, BMI)	45	NEVER GONNA LET HIM KNOW (Green Light, BMI)	65	TO KNOW YOU IS TO LOVE YOU (Vogue, BMI)	37
EARTH ANGEL (Williams, BMI)	24	LOVE IS A FOUR-LETTER WORD (Witmark, ASCAP)	22	OH HAPPY DAY (Kama Ripa/Hawkins, ASCAP)	14	TOO BUSY THINKING ABOUT MY BABY (Jobete, BMI)	31
EVERY DAY WITH YOU GIRL (Low-Sai, BMI)	34	LOVE IS STRANGE (Ben Ghazi, BMI)	28	ONE (Dunbar, BMI)	48	TOO EXPERIENCED (Vee Vee/Jamerica, BMI)	96
FRIEND, LOVER, WOMAN, WIFE (BnB, ASCAP)	76	LOVE IS STRANGE (Ben Ghazi, BMI)	28	ONLY THE STRONG SURVIVE (Parabut/Double Diamond/Downstairs, BMI)	52	TRUCK STOP (Papa Joe's Music House, ASCAP)	88
GENTLE ON MY MIND (Glaser, BMI)	99	LOVE IS STRANGE (Ben Ghazi, BMI)	28	PINBALL WIZARD (Track, BMI)	15	TWENTY-FIVE MILES (Jobete, BMI)	71
GET BACK (Maclean, BMI)	8	LOVE IS STRANGE (Ben Ghazi, BMI)	28	PRETTY WORLD (Rodra, BMI)	69	WE GOT MORE SOUL (Drive-In/Westward, BMI)	81
GIMME GIMME GOOD LOVIN' (Peanut Butter/Kahoonia Tunes, BMI)	12	LOVE IS STRANGE (Ben Ghazi, BMI)	28	PROUD MARY (Jondra, BMI)	55	WELCOME ME LOVE (Pocket Full of Tunes, BMI)	90
GITARZAN (Ahab, BMI)	10	LOVE IS STRANGE (Ben Ghazi, BMI)	28	RHYTHM OF THE RAIN (Tamerlane, BMI)	79	(WE'VE GOT) HONEY LOVE (Jobete, BMI)	50
GOOD MORNING STARSHINE (United Artists, ASCAP)	77, 89	LOVE IS STRANGE (Ben Ghazi, BMI)	28	ROME0 AND JULIET (Famous, ASCAP)	68	WHAT IS A MAN (Jobete, BMI)	54
GOODBYE (Maclean, BMI)	17, 89	LOVE IS STRANGE (Ben Ghazi, BMI)	28	ROSE GARDEN (Lowery, BMI)	100	WHERE'S THE PLAYGROUND SUSIE (Ja-Ma, BMI)	23
GRAZIN' IN THE GRASS (Chisa, BMI)	26	LOVE IS STRANGE (Ben Ghazi, BMI)	28	SAUSALITO (Blendingwell, ASCAP)	60	WHY I SING THE BLUES (Pamco/Sounds of Lucille, BMI)	85
HAIR (United Artists, ASCAP)	1	LOVE IS STRANGE (Ben Ghazi, BMI)	28	SEATTLE (Colgems Music Corp, ASCAP)	47	WITH PEN IN HAND (Unart, BMI)	84
HAPPY HEART (Miller, ASCAP)	34	LOVE IS STRANGE (Ben Ghazi, BMI)	28	SEVEN YEARS (Camad, BMI)	72	YOU DON'T NEED ME FOR ANYTHING ANYMORE (Pincus, ASCAP)	93
HAWAII FIVE-O (April, ASCAP)	4	LOVE IS STRANGE (Ben Ghazi, BMI)	28	SDMEDAY MAN (Irving, BMI)	74	YOU'VE MADE ME SO VERY HAPPY (Jobete, BMI)	28
HEATHER HONEY (Low-Twi, BMI)	25	LOVE IS STRANGE (Ben Ghazi, BMI)	28	SORRY SUZANNE (January, BMI)	63		
I CAN'T SAY NO TO YOU (Screen Gems/Columbia, BMI)	73	LOVE IS STRANGE (Ben Ghazi, BMI)	28	SPECIAL DELIVERY (Kaskat, Kahoonia Tunes, BMI)	61		
		LOVE IS STRANGE (Ben Ghazi, BMI)	28	STAND (Daly City, BMI)	80		
		LOVE IS STRANGE (Ben Ghazi, BMI)	28	SUNDAY (Gambi, BMI)	94		

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SPECIAL SECTION

MAY 17, 1969

the
HAI[∞]R
HAPPENING

A revolution in theater . . . a revolution in music!

They Let The Sunshine In



GEROME RAGNI

HAIR

THE AMERICAN TRIBAL LOVE ROCK MUSICAL



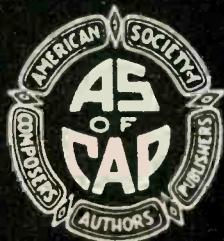
JAMES RADO

ASCAP hails "HAIR" and writer-members Gerome Ragni and James Rado for bringing new dimensions to the American musical theatre. The Society also applauds the efforts of all of our young stage composers, lyricists and authors whose creativity has added new luster to our music scene.

"YOUR OWN THING" — DANNY APOLINAR & HAL HESTER

"PROMISES, PROMISES" — BURT BACHARACH & HAL DAVID

"CANTERBURY TALES" — RICHARD HILL, JOHN HAWKINS & NEVILLE COGHILL



AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 Madison Avenue, New York, N. Y. 10022



Nat Shapiro

(Nat Shapiro, who was instrumental in assembling the creative components of both on-Broadway's "Hair" and off-Broadway's "Jacques Brel is Alive and Well and is Living in Paris," also guides the creative career of Academy Award-winning composer Michel Legrand and is the author of several well-known books on music.)

* * *

By NAT SHAPIRO

There were these two characters in search of a composer. They walked into my office early in 1967, hair all over the place, carrying a withered briefcase filled with notes and drawings on brown paper bags, napkins and old envelopes; a selection of underground newspapers and magazines; a pair of hand-painted sneakers; and the first draft of the script of "Hair."

They were beautiful. Gerry Ragni, a fury with a fringe on top, wearing an awesome sweat-shirt, a pair of blue-turning-gray jeans, and a demoniac gleam in his eye, and Jim Rado, blond, beaded and buckskin-jacketed, were actors who had been spending the much better part of the past two years dropping in on the drop-outs. Not, however, in search of material for a play. They had become what ages ago were quaintly called "hippies." Intellectually, emotionally, politically, and sartorially, they had committed themselves to the movement dedicated to a non-philosophy of non-violence, love, exploration of the senses and a demonstrative rejection of materialism.

During those two years when they had been listening to the rocking sounds and had been responding to the gentle anarchy of underground life, "Hair" proliferated. Now, ready to expose their uninhibited dramatic observations to the outside world, they began looking for someone to set their words to music—their kind of music. Informed by their friend, adviser and part-time godmother Isabelle Blau that, despite the fact that I

The 'Hair' Story And How It Grew

wore a necktie and was over 40 (just), I could be trusted, they decided to give Western civilization (or commercial show business) another chance. I was, after all, someone who not only knew what "mother" meant, but where La Mama was at; who could identify the odors of several varieties of hemp; and, most important, who knew where the living composers were hiding.

Shared Draft with Daughter

I took the first draft of "Hair" home with me that evening and shared it with my teen-age daughter, a creature who, at that stage, was reading Colette to the accompaniment of Beatles records, attending be-ins and hating war, pollution and show biz. (Not always in that order.) She adored every rude, poetic word of it. Then Galt MacDermot oc-

curred to me. Galt, who has four children and a square haircut, is a vegetarian, and (how far out can you get?) lives in Staten Island, was just wildly and weirdly creative enough to do the job. A Canadian, the son of a diplomat, musically educated in South Africa, Galt was one of the few mature, technically equipped musicians around who not only was aware of what was happening in and to popular music but understood and loved the roots and the dynamics of the new thing. And, to make it even more fun, as a pianist, he was (and still is) something else!

After a somewhat tentative exploratory meeting with the authors in a booth at Howard Johnson's, Galt took "Hair" back to Staten Island. Within 36 hours, he returned with six completed songs and a thou-

sand ideas. Jim and Gerry wiggled.

One of our early names for the trio was "You're Kidding!", but Gerry and Jim had checked out our prospects with a friendly neighborhood astrologer and, just to be really sure, with a run of the tarot deck. Within four weeks, before an audience of off-duty, gin-rummy-playing waiters on the third floor of Sardi's, they played and sang the first dozen "Hair" pieces for me. I was delighted, and the off-duty waiters were completely shocked. I don't think they have ever figured out how we got past the maitre d'.

Producers were Unconvinced

"Hair" began making the rounds. The problem was, what the hell could one do with a free-style, 25 character folk-rock-oriented musical about a tribe of lovable kids who smoke pot, burn their draft cards and trade their chicks? Clearly, it was nothing more than an untidy off-Broadway show with an unmanageable budget (or vice versa). Jerome Robbins, with whom Gerry Ragni had been studying and working, loved it but was too busy. A few other directors and producers were intrigued but unconvinced that it could be commercially practical. One prominent producer (a staunch Coolidge man) was offended by the four-letter words, and another by its completely uncompromising anti-establishmentarianism. Theater owners were not amused. Finally, a producer friend in London turned it down because it was "too American."

Then along came Joseph Papp, who is either a character in a Second Avenue melodrama or a reincarnation of David Belasco. Joe bravely chose "Hair" as the vehicle to launch his partially subsidized New York Shakespeare Festival Public Theater, and a beautiful and canny choice it was. Gerald Freedman directed, the critics were enthusiastic, RCA Victor recorded an original cast album, and the eight-week scheduled run was a sell-out. "Hair" was recognized for what it was and is—a significant breakthrough in the American musical theater and a brilliantly entertaining show.

(Continued on page 5)

'Hair'—Big in Every Way

It had been so long since even one song from a Broadway show hit the very top of the singles charts that Broadway observers were wondering whether it would ever happen again.

And then, suddenly, after being around for over a year, "Hair" caught the pop music fancy and three of its tunes—the title song and "Aquarius/Let the Sun Shine In" were number one and two on national singles charts and the album headed the LP charts.

"Hair" was all over, Diana Ross bumped and ground "Aquarius" through on a Dinah Shore TV special. The Young Americans did the tune on the "Junior Miss" show.

Everybody started to record it. So much so that United Artists Music, the publisher of the score, has predicted that it will become the most-recorded Broadway score.

There are productions of the show in New York, London, Los Angeles, Munich, Denmark and other cities, with more productions set to open shortly.

A price tag of at least \$1,000,000 has been put on the property for a movie sale.

The New York uptown production was the first Manhattan show to feature a nude

scene. Other barriers including sound and language were broken.

The show is a trend-setter and, many think, revolutionary in terms of the future of the Broadway musical comedy.

In the short time the show has played many of its cast members have gained notoriety. The first leading lady (in the downtown version), Jill O'Hara, is now the star of "Promises, Promises." Lynn Kellogg, who was Sheila when the show opened uptown, has gone to Hollywood and has an Elvis Presley co-starrer due. Diane Keaton is Woody Allen's lady in "Play It Again, Sam." Hiram Keller is making Federico Fellini's new movie in Rome. Bert Sommer is recording for Capitol. Richard Kim Milford is recording for Decca. Jennifer, the leading lady on the West Coast, is recording for Parrot and has become a TV personality. Martha Velez is recording for Sire. Warren Burton is appearing in the successful revue, "Free Fall," at the Upstairs at the Downstairs. Ronnie Dyson and Susan Batson are Merv Griffin regulars. Paul Nicholas, the star of the London version, is making click singles in England and will shortly be released on Atlantic in the states.

(Continued on page 24)

What's a HIT?

A HIT IS.... "GOOD MORNING
STARSHINE" JB5659



A HIT IS.... BOB CREWE

A HIT IS.... OLIVER

A HIT REALLY IS.... AIR PLAY



WABC	New York	WOR-FM	New York	WMCA	New York
WNEW	New York	WCBS-FM	New York	WPTR	Albany
WTRY	Troy	WENE	Binghamton	WBAZ	Kingston
KQV	Pittsburgh	WLS	Chicago	WCFL	Chicago
WCAO	Baltimore	WKWK	W. Virginia	WAAM	Ann Arbor
WRKO	Boston	KFRC	San Francisco	KMPC	Los Angeles
KLIF	Dallas	WPOP	Hartford	WHYN	Springfield
WJET	Erie	WAVZ	New Haven	WORC	Worcester
WHK	Cleveland	WCOL	Columbus	WORD	Spartanburg
WMC-FM	Memphis	WIRL	Peoria	WBBQ	Augusta
WMPS	Memphis	WGCG	Florida	WLEE	Richmond
KRIZ	Phoenix	WCRO	Johnstown	WSPT	Seven Points
KRUX	Phoenix	WAPE	Jacksonville	KAFY	Bakersfield
WKLO	Milwaukee	WOKY	Milwaukee	WAIL	Baton Rouge
WAKY	Milwaukee	WINX	Washington	WKIX	Raleigh
KIMN	Denver	WBAG	Burlington	WQOK	Gainesville
WKDA	Nashville	WEEX	Pennsylvania	WKNX	Michigan
WNEW-FM	New York	WGLI	Long Island	WOR-AM	New York
WPGC	Washington	WGBB	Long Island	WYSL	Buffalo
WEAM	Virginia	WHEC	Rochester	WBAL	Baltimore

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Shapiro, 'Hair'

(Continued from page 3)

But "Hair," with its large cast and ridiculous budget (for off-Broadway), apparently had no place to go. We began looking for a home. That is, until another quixotic character entered the scene. Michael Butler, a young, attractive, energetic, resourceful and nutty Chicagoan, had seen "Hair" at the Public Theater, was turned on and then fell hopelessly in love. He decided to try to keep our hirsute hit alive.

Cut Off in Prime

Under the joint auspices of Papp's New York Shakespeare Festival and Michael Butler, "Hair" was moved, lock, stock and props to Cheetah, the turned-on *palais de danse* on Broadway, which, it developed, was in a building about to be torn down. In addition, we encountered some rather characteristic theatrical problems having to do with not enough money, too many unions, matters of artistic control and a number of special hangups involving uncomfortable seats, an inconvenient 7 o'clock curtain and erratic acoustics. Cheetah proved to be, despite good business, an unsatisfactory haven for our unruly opus. "Hair" was cut off in its prime.

Jim, Gerry and Galt had wanted to do something about the book and a few of the songs, anyway. The play originally had been conceived for proscenium production and, in staging it for the Public Theater's arena format, Gerald Freedman had been obliged to drop or revise some of the authors' original ideas. The New York Shakespeare Festival Theater cast also, although excellent, wasn't able to cope vocally with some of Galt MacDermot's more difficult rhythmic and harmonic concepts. The *sound* wasn't quite what he had wanted it to be.

So Michael Butler, dreaming his implausible dream of transplanting "Hair" on Broadway, assembled an army of Sancho Panzas, including as his executive producer a demented Corsican playwright named Bertrand Castelli, and began negotiations with Joe Papp, the authors, theater owners, unions and, at the suggestion of Jim Rado and Gerry Ragni, a young genius of a director named Tom O'Horgan. Jim, Gerry and Galt retired to (no kidding!) Hoboken to add to, revise, tighten and strengthen the book, lyrics and music and to check once more with the tarot cards.

(Continued on page 8)

RCA's Racusin Recalls:

'Hair' in Class By Itself Right from the Start

NEW YORK—Norman Racusin, close-cropped Division VP-General Manager of RCA Victor Records, reminisced about the first time he heard the score from "Hair."

"It was June, 1967," he recalled, "and they all came in here with their hair cut to here. It was like no audition we had ever seen. Surprisingly enough, we all flipped. It was unanimous. I guess because it was so good and so different. Of course, one of the things that sold us on the score was that it would be merchandisable for the buyers who make up much of the record-buying market today. There was never any doubt in our minds about the score. We told them right on the spot that we wanted it."

And so RCA recorded the first version of "Hair," even though the musical was scheduled for a limited run at off-Broadway's Public Theater. And the label recorded the uptown version, too, which went on to grab the Grammy.

Uptown Sufficiently Different

"When I heard the uptown version, I realized it was sufficiently different to warrant another recording. I think some of my people looked to me to see how I'd react to the language, but I think you have to look at the album as the show itself. You're paying to see a

piece of entertainment. We've had a few complaints on the package, but they're inconsequential considering that the album is approaching a million in sales world-wide."

What to Do, What to Do

(Racusin presented the "Hair" creators with gold records at the recent "Hair" be-in in Central Park. Librettist Rado, on receiving his and, according to report, uptight about getting a reminder of monies in front of audiences, said, "What do I do with this?" Racusin countered, "It belongs to you. You can put it anywhere you like.")

"It's very gratifying," Racusin said, "to see what's happening with the album. It kind of restores your faith in your vibrations. The album is a consistent seller. And it's not the nudity that's selling it and it's not the language; it's the music. Just like in 'The Sound of Music,' it was the music that sold it."

Had Biggest Cast Albums

"We've been very lucky at RCA. With 'Hair,' 'Fiddler on the Roof' and 'Hello, Dolly,' we've probably had the biggest original cast albums of the past five or six years. And another thing you can say about 'Hair' is that its success has made us keep a close watch on

what is happening off-Broadway. It was the reason we picked up 'Your Own Thing.'"

"I think the charm and the greatness in 'Hair,'" Racusin said in conclusion, "is that it's one of a kind. There can never be another 'Hair.'"

'Hair' Film Rights Over \$1,000,000

It has been reported that the asking price for the film rights to "Hair" is over \$1,000,000. Several motion picture companies are said to be bidding.

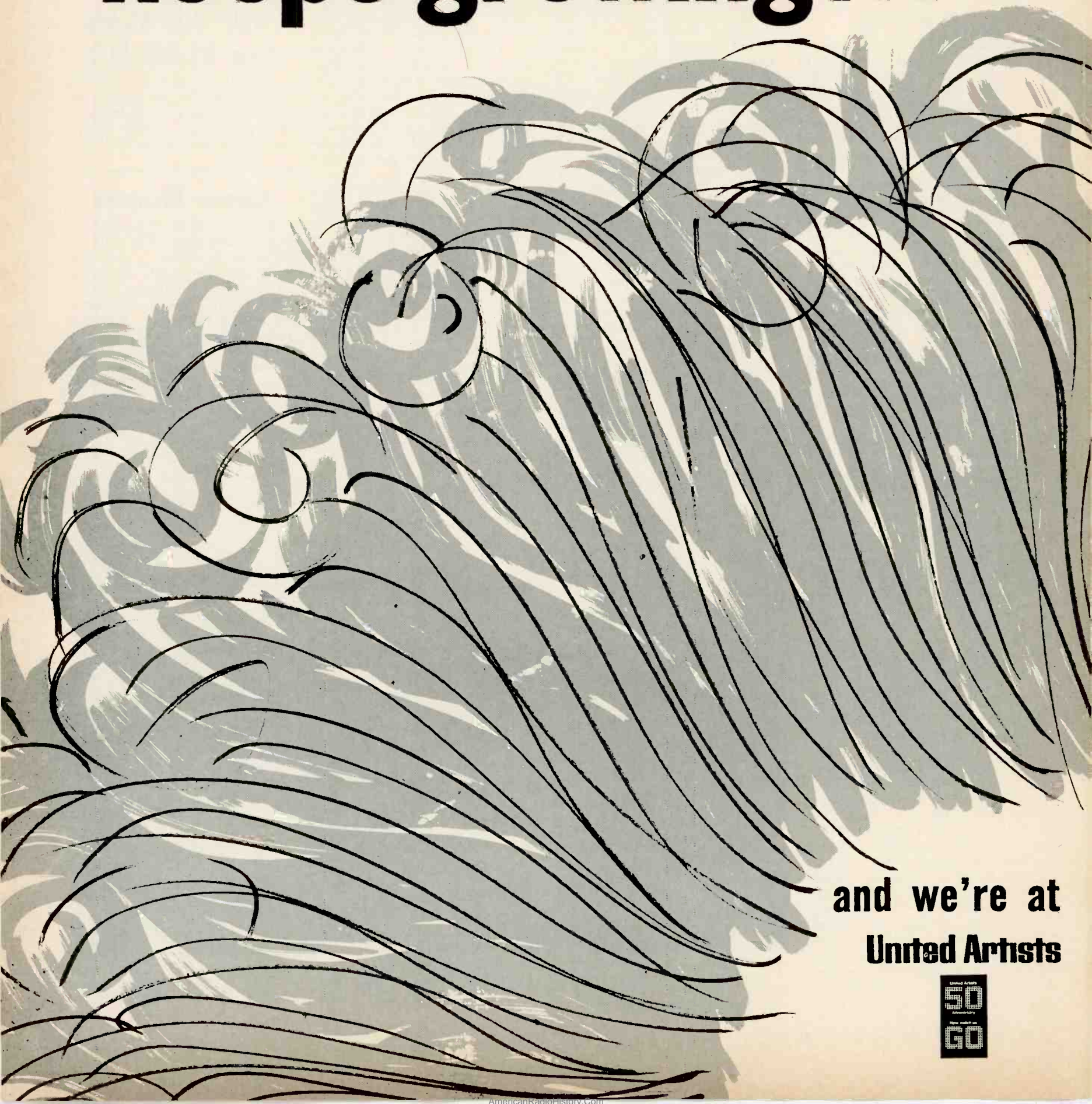
Cover Names

At top, Norman Racusin, VP-General Manager, RCA; "Hair" librettists-lyricists James Rado, Gerome Ragni; the Fifth Dimension, producer Bones Howe, Soul City's National Sales and Promotion Director Macey Lipman; the Cowsills, Lenny Scheer, MGM Records Director of Marketing; Benjamin Melniker, Exec VP, MGM, Inc.; Tom White, Director of Business Affairs, MGM Records; Louis Polk, President of MGM, Inc.; Sy Lesser, President of MGM Records; Mike Stewart, President of the UA Music Companies, and Murray Deutch, Exec VP, UA Music Companies.



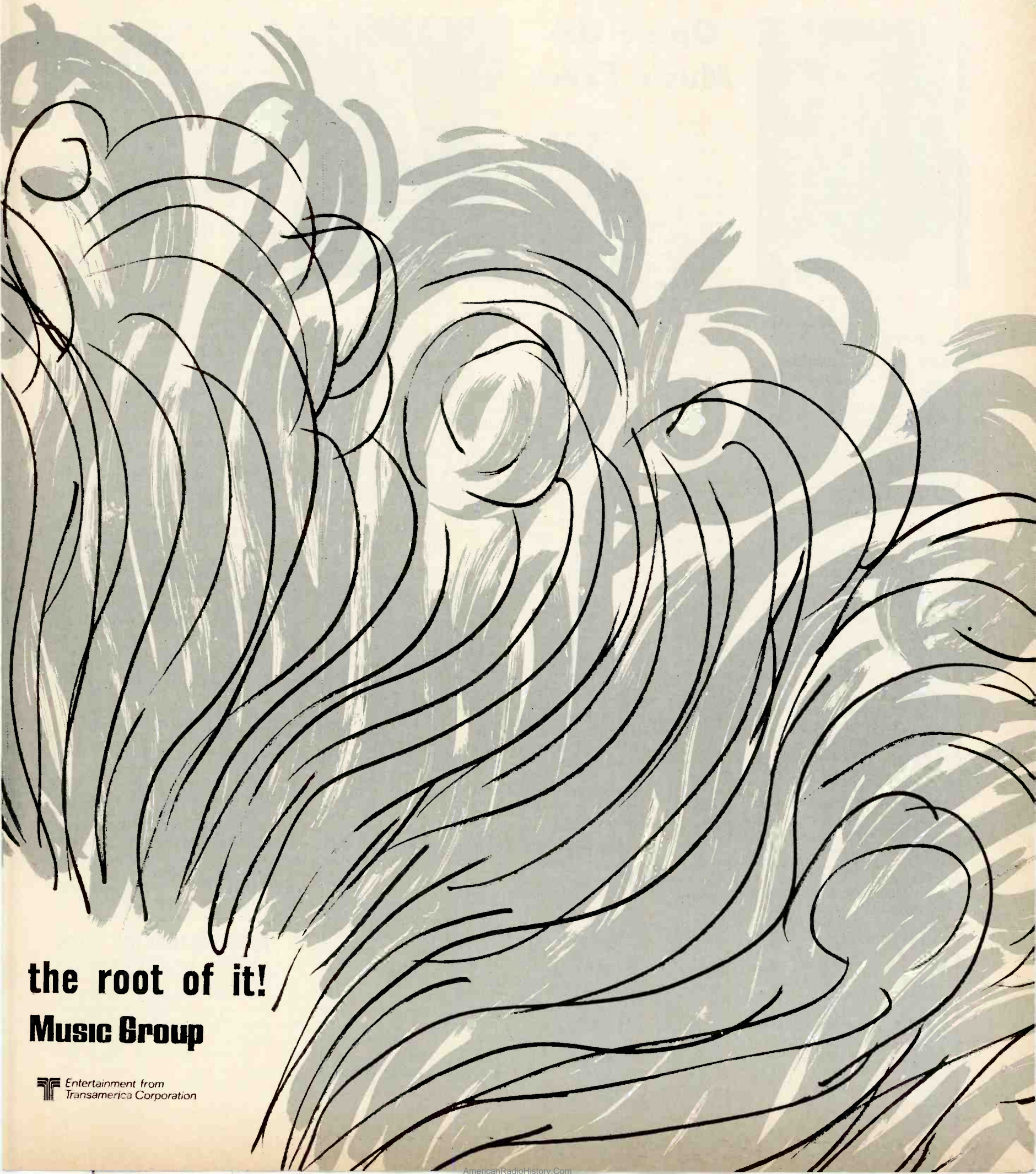
AT CENTRAL PARK "HAIR" BE-IN: from left, Norman Racusin, VP-General Manager, RCA Victor Records, presenting the gold record for the original Broadway cast album of "Hair" to composer Galt MacDermot and at right again to producer Michael Butler. Be-In was held recently on the first anniversary of the Broadway production.

HAIR[∞] keeps growing...




and we're at
United Artists





the root of it!
Music Group

 Entertainment from
Transamerica Corporation

'Hair' Today — And 100 Years from Now, Too



Mike Stewart

By DOUG McCLELLAND

NEW YORK—"It's going to be pre-'Hair' and post-'Hair' in the theater," predicts Mike Stewart, President of the United Artists Music Companies.

"I don't mean to imply that nothing good was ever written before 'Hair,' or won't be again. But it's a revolution; it doesn't use the standard forms of theater music; it's its own thing," Stewart continued. "People talking about the theater today say, 'Is it a 'Hair' kind of show?' or 'It isn't a 'Hair' kind of show.' The point is, they talk about it. I listen to many scores, and approximately 50% of them are now attempts at contemporary scores for the theater.

"It's affected the movies, too. They're now more aware that contemporary doesn't have to mean cheap or tawdry. With the success of 'Hair,' the demand for contemporary music is growing everywhere."

Overseas, too; as Murray Deutch, Executive Vice President of UA Music, pointed out in the joint interview. "It opens in France on May 26; and the records have been going great around the world. Nina Simone had a big single from the score in England, and the London cast album is on the charts. A group called Zen in Holland was No. 1 for six weeks with 'Aquarius,' which was almost unprecedented for a local group. Now with the Cowsills and the Fifth Dimension being released around the world..."

Furthermore, the fact that both the original cast album and two singles from the show

Opine UA Music Execs

have reached the top of their respective charts appears to be unprecedented.

Stewart related that "I admired the score by Galt MacDermot, Jerome Ragni and James Rado the first time I heard it. Ragni and Rado were on some daytime TV show, performing some of the score. I was aware of the publicity and was impressed with the music. Then we met with Nat Shapiro, who owned the score. Both Murray and I agreed the music had great potential. We felt it would do well on Broadway right from the start—after all, they saw the good in it off-Broadway, so why not on? The proof now is in the tremendous success the music has had. I think it will have longevity.

"Forgetting all the sensationalism, the nude thing, that stuff, when we listened to the score we decided it was fine music of the day in any form—it could be done any way: symphony, vocal, etc.

"The public is not always wrong. Audiences aren't continuing to show up because of the nude scene or because it lampoons our society, but because it's melodic entertainment. It's like the Beatles. I recall a press conference the Beatles had for their first movie, 'A Hard Day's Night.' Everyone was mentioning their long hair to me, all that kind of thing. I said that the Beatles were great composers, and people were telling me I was crazy. But today we know they'll still be remembered 100 years from now as great composers.

Stewart and Deutch remarked that they were expecting some symphony orchestra recordings of the score before long, as well as disks by jazz, Latin American, R&B, baroque and even Country and Western waxings. "It's a total breakthrough, which is the way it should be with great music," noted Deutch. "The Fifth Dimension single medley of 'Aquarius' and 'Let the Sunshine In' and the Cowsills' 'Hair' should do more than five million, without LPs."

Remarked Stewart: "The



Murray Deutch

depth of the score is especially noteworthy. There aren't one, two, three, four or five songs in the score, but 14 that are already recorded by major artists. It's bigger than 'My Fair Lady.' Every company is putting out LPs—Atlantic has three albums alone."

Deutch commented on the "phenomenal" success of the sheet music. "It's the top-selling score in all areas—vocal, orchestra, marching bands, duets, choral, regular piano copies."

"We have a continuing relationship with Galt MacDermot," Stewart went on. "We don't have him exclusively, but it's likely we will have access to his future works. He's producing records for us now, and has just cut 'Hare Krishna' with Lewis Stout, a West Indian singer. The door is open if Galt wishes to do others, too. You'll be hearing a lot more about him. There's picture interest in him as well.

"As to the eventual movie version of 'Hair,' it's up to the boys themselves. They have to make up their minds. I know that a number of important creators are after the property."

Stewart said that he was proud of the job the UA people have done plugging the score. "Incredible," he called it; adding, "The network TV exposure has been especially sensational. Every show is using the songs." He said that the disk jockeys were extremely instrumental in getting a lot of the tunes pushed out of LPs.

And there's the public—which has taken "Hair" to its heart.

Shapiro, 'Hair'

(Continued from page 5)

The rest is reasonably well-known. Michael Butler found his theater: a new cast was assembled in which Jim Rado and Gerry Ragni could act out the roles they had really written for themselves. Galt MacDermot got himself a soulful group of singer-actors along with a few extra horns—and Broadway had the opportunity to groove to its first non-Broadway musical.

And lots more happened—and keeps on happening. "Hair" subsequently opened in Copenhagen, Stockholm, Acapulco, Munich, London and Los Angeles. In the near future it will be seen in Paris, Milan, Sydney, Tokyo, Belgrade, Amsterdam and every major city in the United States and Canada.

RCA Victor recorded the original Broadway cast—and the album has already earned not only a Grammy but, apart from reaching its one million dollar mark, has held the number one spot on all charts and will sell, in all probability, more than a million copies.

There have been an enormous number of recordings—two of which, the Fifth Dimension's "Aquarius"/"Let the Sun Shine In" and the Cowsills' "Hair," have been number one singles in the United States. Nina Simone's "Ain't Got No"/"I Got Life" hit the top of the charts in England and Holland and 11 different songs from "Hair" have been released as singles. Thus far six instrumental LPs have been recorded, six original cast albums have been released and scores of other jazz, Rhythm and Blues, Country and Western and pop versions of its songs are in or already out of the can. Such interestingly disparate artists as Barbra Streisand, the New York Rock and Roll Ensemble, Booker T., Lester Lanin, Carla Thomas, Phyllis Newman, Ed Ames, the Strawberry Alarm Clock, Caterina Valente and the Staple Singers have chosen to sing "Hair" songs—and it just keeps on rollin'

And wait'll you see what happens when we make the movie!

Ramone Handles 'Hair' Sound

NEW YORK—Phil Ramone's Admins., Ltd., a division of A&R Recording, is rebuilding the sound system at the Biltmore Theater, where "Hair" is playing.

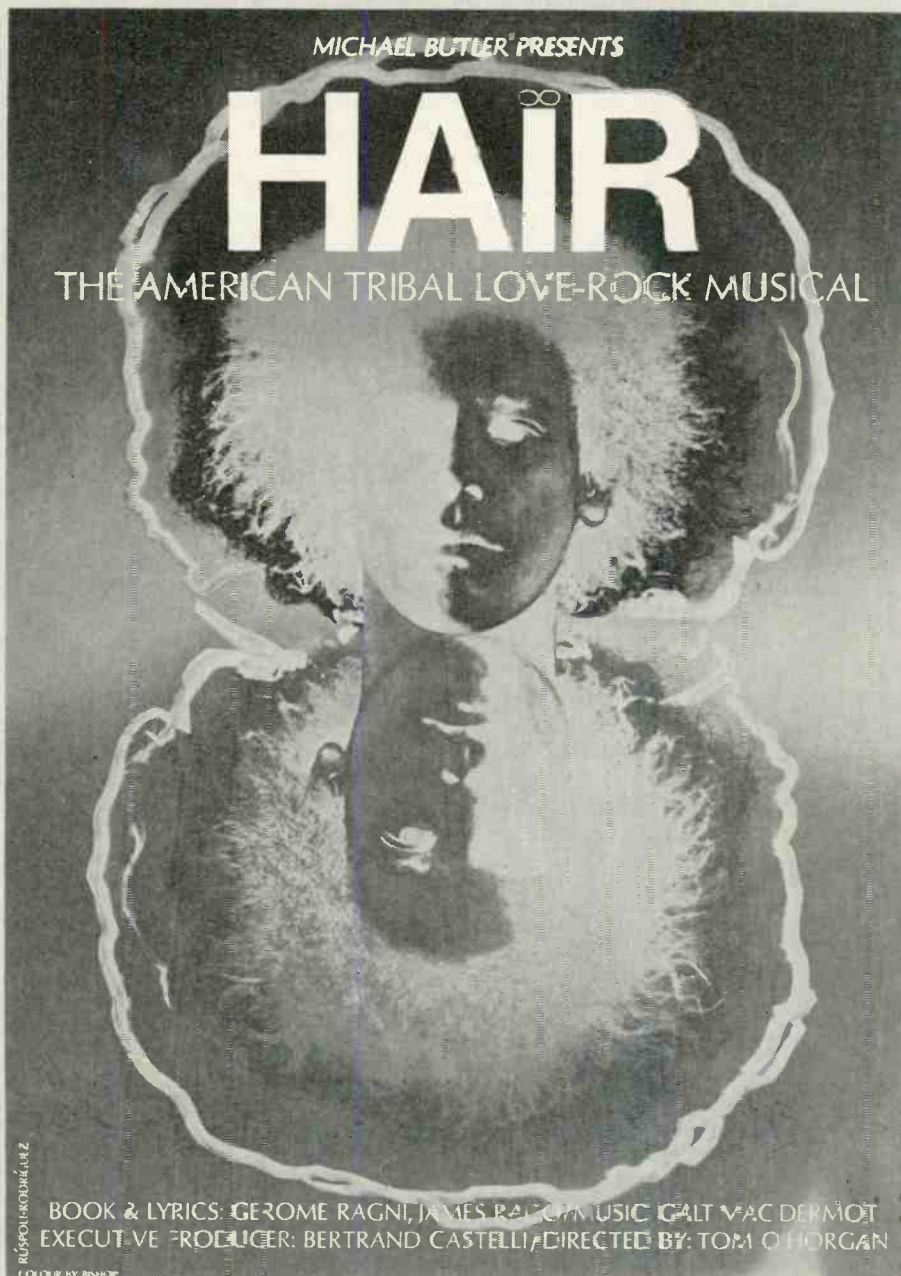
Ramone designed the sound system for "Promises, Promises" (Continued on page 24)

"Hair" is now one year long.

The Original Broadway Cast Recording.

STEREO

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ORIGINAL
BROADWAY CAST
RECORDING



DANCE DIRECTOR: JULIE FENAL/MUSICAL DIRECTOR: GALT MACDERMOT/COSTUMES BY: NANCY FOTTS
SCENERY BY: ROEIN WAGNER/LIGHTING BY: IULES FISHER/SOUND BY: ROBERT KIERNAN

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Broadway Rocks to an ASCAP Beat

ASCAP writers of Broadway and off-Broadway shows have caused a musical revolution the Vibrations of which are being experienced from the Great White Way to Main Street, U.S.A., and Europe as well.

"Hair" became a Broadway landmark overnight and jolted producers into the realization that rock music could make it on the legitimate stage. First produced off-Broadway by Joseph Papp, Director of the New York Shakespeare Festival, "Hair" was billed as America's first "tribal love-rock musical." Heralding sexual freedom, interracial love and drugs the show is a youthful, energetic and optimistic hymn to mankind.

The score with lyrics by James Rado and Gerome Ragni and music by Galt MacDermot, has provided the hottest record material around. The "Aquarius/Let the Sunshine In" medley recorded by the Fifth Dimension has been Number One; the title song "Hair" has turned into a ditto smash for the Cowsills; Barbra Streisand has recorded the teenage lament "Frank Mills"; Jennifer gained radio exposure via her recording of "Easy to Be Hard"; "Where Do I Go" was a hit single for Carla Thomas; "Ain't Got No—I Got Life" medley was a Number One hit in England for Nina Simone; and the original cast album is the best-selling LP in the country.

'Thing' Hot on Heels

Hot on the heels of "Hair" success came Hal Hester and Danny Apolinar's rock musical "Your Own Thing." Loosely based on Shakespeare's "Twelfth Night," the show relies heavily upon the pop idiom in its songs and orchestrations. The production is the first off-Broadway show to win the New York Drama Critics Circle Best Musical of 1968 Award as well as the ASCAP Pacesetters Award. In its second successful year plans are now underway for a movie version.

Burt Bacharach and Hal David proved they could score in both the pop and Broadway markets. Although their music has had tremendous success on the top 100 charts, it is by no means exclusively rock. The New York Times classified their sound as "modern pop" and noted that "Promises, Promises" because of its original score "is a new musical that does, for once, seem entitled to call itself new."

The title tune, recorded by Dionne Warwick, clicked as a big hit several weeks in advance of the show's opening. It thus provided new single record material for Miss Warwick as well as an excellent promotional vehicle for the show. "Knowing When To Leave" was an "Easy Listening" hit from the show as interpreted by Michele Lee; and "I'll Never Fall In Love Again" has garnered airplay for several artists.

"Canterbury Tales" is the latest in a series of ASCAP rock musicals to hit the boards. This lusty English import is loosely adapted from Chaucer's poem, with a raucous score by Richard Hill and John Hawkins and lyrics by Neville Coghill. The show opened to good notices and is further evidence that the rock musical is rapidly becoming part of the Broadway musical establishment.

ASCAP Musicals Off-Broadway

Off-Broadway, Reverend Alvin Carmines has provided the score for "Peace," based upon the play by Aristophanes; Robert Dahdah's Hollywood satire "Curley McDimple" continues into its second year; Clark Gessner's "You're a Good Man, Charlie Brown," based on the cartoon "Peanuts," continues its successful run; and the whimsical Tom Jones-Harvey Schmidt concoction "The Fantastics" continues into its ninth year with no end in sight.

Other ASCAP off-Broadway productions that were critically acclaimed include the rock musical "Salvation," by Peter Link and C.C. Courtney, which had a successful run at the Village Gate and may shortly be brought to Lincoln Center; "The Believers," a musical dealing with the black experi-

ence in song by Josephine Jackson, Joseph Walker, Benjamin Carter, Dorothy Dinroe, Anje Ray and Ron Steward; and "Stop, You're Killing Me" had a rock background scored by Boynton-DeVinney.

Jim Webb, one of ASCAP's hottest young chart-toppers, is currently working on a movie version of "Peter Pan" for Mia Farrow and a movie musical for Richard Harris entitled "Ragamuffin." Webb may also enter the Broadway sweepstakes this summer with his proposed musical "His Own Dark City." By packaging and releasing the album prior to the Broadway opening, Webb sees the possibility of a built-in record audience for his show.

Grammy winner Bobby Russell, who authored "Honey" and "Little Green Apples," has already established himself in movies via Walt Disney's production of "Smith." Bobby has cut the title song and "Gabriel Jimmyboy," also from the picture. Already at work on a second Disney film, Bobby will shortly record the title song, "Summer Sweet." In addition, negotiations are under way with 20th Century-Fox and a Broadway musical comedy is in the works.

ASCAP Rock Ballet

One of the most significant and successful innovations in modern ballet is the work of ASCAP writers Ted Shreffler, Lee Graham and Dick Powell of the Crome Syrcus. Their work "Astarte," commissioned by the New York City Center Joffrey Ballet Company, is the first and only mixed-media ballet in the world.

Combining a progressive rock score with an accompany-

ing psychedelic light show, the production, first produced in 1967, is now part of the standard repertoire of the Joffrey Ballet and will be presented in Vienna and other European capitals this fall.

ASCAP writer Shelley Pinz, who authorized the Lemon Pipers' million-selling "Green Tambourine," is now at work on what may prove to be yet another revolution in the traditional concept of the seven lively arts.

Miss Pinz has teamed with the Crome Syrcus to write America's first "rock op-er-a." Using her books of poetry she is attempting to integrate opera into the contemporary music scene by making it understandable both in terms of language and musical structure.

Shelley believes that a revitalized operatic form, which she calls "pop-op," would make opera meaningful again by extending its influence from its present limited highbrow clique to today's young but sophisticated mass audience.

Awards Encourage Writers

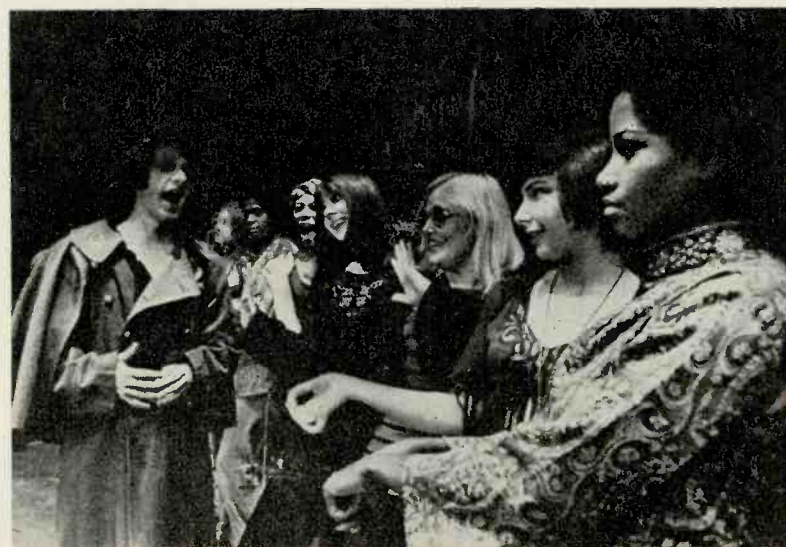
One of the most interesting aspects of the Broadway rock revolution is the fact that it has taken place within the American Society of Composers, Authors and Publishers, an organization which represents such greats of Broadway as Berlin, the Gershwins, Rodgers and Hammerstein, Harold Arlen, Arthur Schwartz, Jule Styne and Leonard Bernstein.

Proud of these giants, ASCAP also recognizes new talents are young pacesetters in today's rapidly changing world of popular music. It has therefore made it a policy to encourage creative writers not only with recognition but with over \$5,000,000 in ASCAP awards over the last nine years. This year alone ASCAP distributed \$690,560 to 1,929 writers.

Included in this list were the writers of "Hair," "Man of La Mancha," "Golden Rainbow," "You're a Good Man, Charlie Brown," "Your Own Thing" as well as an award to Al Carmines who won a 1968 "Obie Award" for his musical score "In Circles."

It seems safe to predict that rock music will soon be recognized as standard Broadway fare and take its place as an important contribution to the total Broadway picture.

(Continued on page 18.)



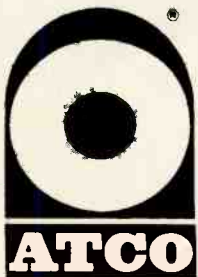
Lineup at "Hair."

Be Unique.

Play Your Friends The Original
London Cast Recording Of **HAIR**,

(If You Have No Friends That's Your Problem)

In case you didn't know it there's a British production of "Hair" now running in London's West End. The cast of the London Production is bright, clever and exciting—and they're very together. In England the Original London Cast Recording is outselling the Broadway Cast LP. Those few Americans who have heard the British album have been very impressed. If you can find a copy of the English LP of "Hair," listen to it. You'll be pleasantly surprised. And you can use the jacket as a poster.



Librettists Ragni & Rado Bring 'Hair' to Life

By DAVE FINKLE

NEW YORK — Interviewing Gerome Ragni and James Rado, the librettists of "Hair," in their Biltmore Theater dressing-room is something like seeing a performance of the play itself.

The interviewer, like the audience, waits expectantly in his seat for the interview to start, when suddenly Ragni and Rado are in the room, smiling, ripping open packages, enjoying the day, introducing Ragni's wife and son. Nothing formal has happened, no overture, only hurried introductions. And the interview is underway, accented by songs, dances, improvisations, tapes, appearances by supporting players (members of the tribe of "America's tribal love-rock musical"), and evolving into a way of life.

Ragni, his thistle of hair, a brown shade of red, falls back on a long green sofa cushion that lies in one corner of the room (a photograph of Mick Jagger facing him, a photograph of Janis Joplin to his right) and starts to talk: "We started writing this play because we were both actors and we were tired of the kinds of plays we were in. The same one-dimensional characters, the conventional entrances and exits. We didn't want to act these plays. We wanted to 'be' on a stage."

Wanted Widest Audience

Rado, whose hair is blonde and thatched like the roof of a serf's hut, pulls one leg under him on the cushion and picks up from Ragni: "We weren't the first who thought of the idea of 'being' on the stage. But it's true. We used to act and when we'd leave the theater, we'd go back to a scene that had nothing to do with the stage—the kids on the East Side. We wanted to show this on a stage. So we started taking notes. We wanted this play to be a Broadway play. Because we wanted to reach the widest audience we could with our message."

Ragni: "We figured that if we opened the play off-Broadway, the people who would come to see it would already agree with its point of view. And what good was that?"

Rado: "We wrote the script and wrote the songs, and then we looked around for a composer. We had someone who started to write the score. But he didn't work out. The first

song he wrote was the title tune with all those lyrics and he cut most of them out and told us we didn't need them. We knew that wasn't right. And then through some friends we got to Galt." (Galt McDermot, that is.)

Ragni: "Then Joseph Papp read the script and liked it, and wanted to do it. I knew him because he was teaching at Yale and I was acting in 'Viet Rock' there."

Rado: "We took his offer because, although he had a few possibilities for production, Papp said he could put the show on immediately at his new off-Broadway Public Theatre."

Ragni: "We hadn't heard anything about the place."

Rado: "He said he could give us the size production we wanted. So it sounded good. However, we weren't that happy with the production downtown. Papp felt that he should be an editor and he cut songs and rearranged them. And even, at one point, told us there was too much music in the show."

Turned Song Into Speech

Ragni: "And even made us turn one of the songs into a speech. You know the one that goes [he sings in falsetto] 'I would just like to say that it is my conviction.' Can you imagine that. Too much music."

(Historical note: When "Hair" closed its limited engagement at the Public Theatre on Lafayette Street—first RCA caster (ASCAP)—it re-opened in an abridged version at Cheetah, and was then re-directed by Tom O'Horgan and produced by Michael Butler at the Bilt-

more—second RCA caster.)

Ragni: "When they told me the Cheetah, I went 'aaaaag.'" (He grimaces with his rubbery gargoye face and throws his hands in the air.)

Rado: "We had to play it without intermission because they didn't want to take any time away from the dancing. We had to do it in an hour and a half. The Broadway version is much closer to our original script. We restored some of the songs that Papp had cut. He didn't want to do 'Sodomy' downtown. We left room for improvisation in the script, which we got to do with Tom O'Horgan directing."

Ragni: "We're always adding new things to the show. We've just been away from the New York production for five months. We added new things in London and added things in the West Coast production. We put back 'Dead End' in the Coast production. Four black guys do it like a kind of black power number. What great soul singing. Do you want to hear it? I've got it here on tape." (He turns on his tape recorder.) "We recorded this in the theater even though we weren't supposed to. I'll bet people do that every night." (The tape is blaring and Ragni gets up, affects a tough manner, puts one fist in the air and starts moving forward heel-toe-heel-toe.) "This is the way the guys do it in the show. Isn't it great? I think this number could be a hit."

Keep Getting Ideas

Rado: "We're going to do it

that way here. We've been putting some of the additions into the New York productions. We keep getting ideas for the show. And after being in London and Los Angeles, we found that the New York production looked a little behind. We are constantly rewriting the show without even being aware of it."

Ragni: "We have a new song we wrote that would be great for the show. We write something and then give it to Galt and he writes a melody and then puts the song in a drawer. Nobody hears them but us. Every once in a while we get together and sing them to ourselves."

Rado: "We won't be in this show indefinitely because we have a new show we want to write. We haven't sold the movie rights to 'Hair' yet. We've had a number of offers. Do you think Franco Zeffirelli is right? We've talked to people, but we always get the idea that when we sign the papers, the director will forget about us and try to make the picture his."

'Didn't Win Beautiful'

Ragni: "Many people think that Michael Butler wrote 'Hair.' You always hear people saying Michael Butler's 'Hair.' I'm always going around saying 'but Michael Butler didn't write 'Hair.' Did you see the Tony show? It's beautiful that we didn't win. Alexander Cohen kept calling us last week and saying, 'Don't forget to wear tuxedos. We think you're going to win and you can't except the award in your dirty clothes.' He kept calling them our dirty clothes, not our costumes. We didn't go to the show. We couldn't. It's beautiful in a way that we didn't win. I mean, we should have won, but if we had the show would have just been swallowed up by awards." (He turns his hand into a claw.) "We're going to give ourselves balconies."

Rado: "If we do another show on Broadway, we want to do it a different way, apart from the traditional Broadway way of doing things."

And suddenly Rado is no longer in the room and Ragni is shaking hands and saying, "Do you want to stay around to see the show? Maybe you can watch from the wings." And he's gone, too.



James Rado, Gerome Ragni

'Hair' Composer Galt MacDermot: The Muse Grooves on Staten Island

NEW YORK—In the dark hallway just beyond the stage door at the Biltmore Theater where "Hair" is playing and at the moment rehearsing, a man who remarkably resembles actor Barry Nelson in looks and even manner approaches and asks, "You looking for MacDermot?"

The answer is yes and there's a pause and then the man says, "That's me. Where can we go?"

MacDermot, who is Galt MacDermot, the composer of the "Hair" score, leads the way into the auditorium where the ebullient cast—on a break—has spilled off the stage into the front rows. MacDermot goes toward the back, pausing briefly to compliment actress Shelley Plimpton (popularizer of "Frank Mills") for something, and takes a seat.

Pleasant, Terse

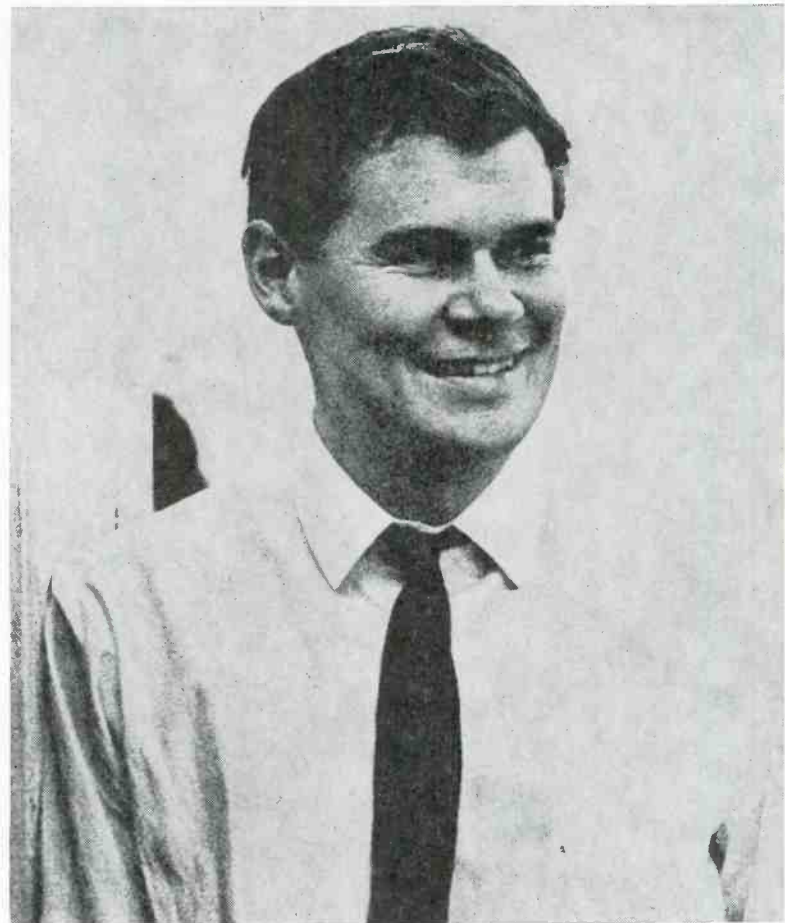
MacDermot is pleasant and terse throughout the interview, watching the stage and director Tom O'Horgan, who has called the cast to order and has them scattering to the four winds of the theater as

part of a new number.

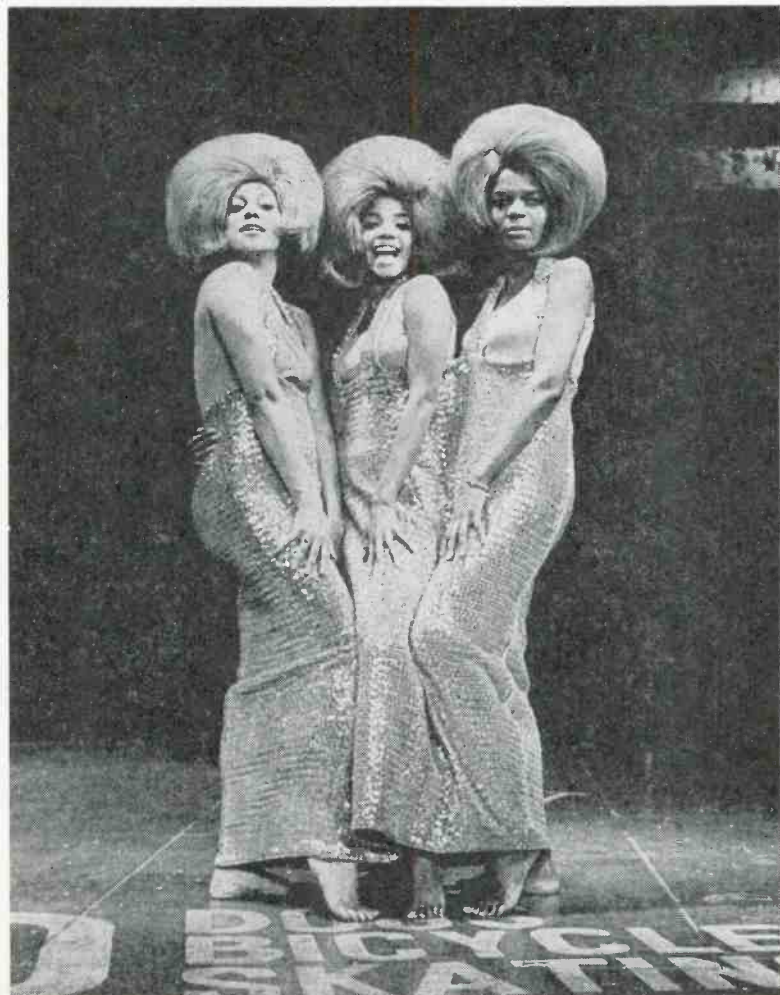
MacDermot confides that he didn't approach "Hair" with any idea of writing for Broadway. "Jim [Rado] and Gerry [Ragni] and I were brought together by Nat Shapiro and Isabelle Blau. I read the script and liked it. We had to play the music for Joseph Papp a short time afterward, so I wrote some songs in a hurry. Then, obviously, we did a lot re-writing before the off-Broadway opening which was eight or nine months later. And then we re-wrote again before the Broadway opening. We're adding a new song today. Also we've written a number of songs we haven't put in the show because they didn't seem right. Maybe we'll use them for the next show.

He's Canadian

"I didn't write for Broadway because I haven't seen that many Broadway shows. I'm Canadian. I did work with a musical group who put on shows and from what I saw of them, they seemed how can I put it, formula-ized. It seemed pointless."



Galt MacDermot



Emmaretta Marks, Melba Moore and Lorrie Davis in Broadway's "Hair."

Unlikely Collaborator

As MacDermot sits quite still, scrutinizing the pinwheels of activity on the stage, in his blue blazer, dark slacks and white shirt and short hair, he looks an unlikely collaborator for Jerome Ragni and James Rado, the raggedly-andy writers, but his demeanor suggests that a question on the unlikely teaming would be prying.

An associate of MacDermot's suspecting prior to the interview that the composer might be reticent advanced biographical information, which MacDermot confirmed with quick yesses and noes. He was born in Canada. His father, a Canadian diplomat, was assigned to South Africa, where MacDermot studied music for four years ("I went around and listened to African music"). He concentrated on jazz upon returning to Canada and spent a year or two "in England playing rock and roll." In 1963 he won a Grammy for his work on "African Waltz," and the RCA Broadway cast album of "Hair" won one, too, this year. He lives on Staten Island. He doesn't have a group. The musicians he used for his Verve/Forecast al-

bum, "Hair Pieces," were studio musicians. He also periodically conducts "Hair."

Next Project: Shakespeare

MacDermot's next project is composing the score for Joseph Papp's Public Theater production of Shakespeare's "Troilus and Cressida," which is due "sometime next year, I guess." For the new version, MacDermot's sole lyricist will be the bard. Half the score has been completed. After that, MacDermot expects to write something with Ragni and Rado.

Someone has walked to the edge of the stage and yells, "Galt, can you come on-stage and teach the new song." The composer gets up hurriedly and asks, "Is that okay?," and he races for the stage and the electric piano. The cast assembles and he starts to play.

—Dave Finkle.

Shelley as Mother

The latest actress rumored to play the role of a mother when the film version of "Hair" gets going sometime in the undetermined future is Shelley Winters.



Billy Davis, Jr.—6/26

Florence LaRue—2/4

Lamor



Cancer



Aquarius

THE AGE OF AQUARIUS THE 5TH DIMENSION

Medley: Aquarius/Let The Sunshine In
(The Flesh Failures)*

Let It Be Me*

Sunshine Of Your Love

Blowing Away

Workin' On A Groovy Thing

Wedding Bell Blues

He's A Runner

The Winds Of Heaven

Those Were The Days*

The Hideaway*

Don'tcha Hear Me Callin' To Ya

Skinny Man

Public performance clearance — BMI, ASCAP*

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Tommy Tedesco, Dennis Budimir, Mike Deasy: *Guitars*

Larry Bunker: *Mallets, Congas, Percussion*

The Bill Holman *Strings & Brass*

Art Direction, Design: Ron Wolin

Album Photography: Ed Caraeff

Album photos taken at Ephemera Sumiko, Beverly Hills.

Exclusive Management: Marc Gordon, Jr.

Vocal Arrangements by Bob Alcivar

International Fan Club Information: The 5th Dimension Establishment
9255 Sunset Boulevard
Los Angeles, Calif. 90069

On-stage wardrobe for The 5th Dimension is designed exclusively by Boyd Clopton.



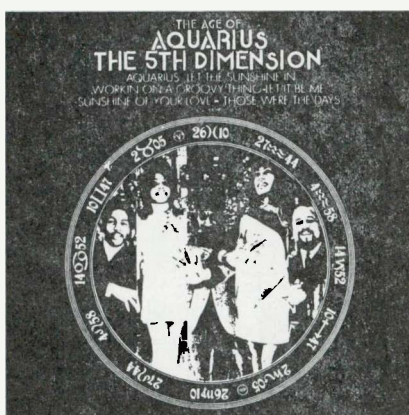
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Aquarius

Michael Butler of 'Hair'

First Production, First Phenomenon

By DOUG McCLELLAND

NEW YORK — Katharine Hepburn, age 60, in "Hair"?

During a recent interview with Michael Butler, the producer of the revolutionary Broadway "youth" musical, it was mentioned that when the hit show is ready for filming, all the big "establishment" names are sure to be after it—maybe, it was facetiously suggested, even recent Oscar winner Katharine Hepburn. "That would be fine. Groovy. She's a great lady," enthused Butler.

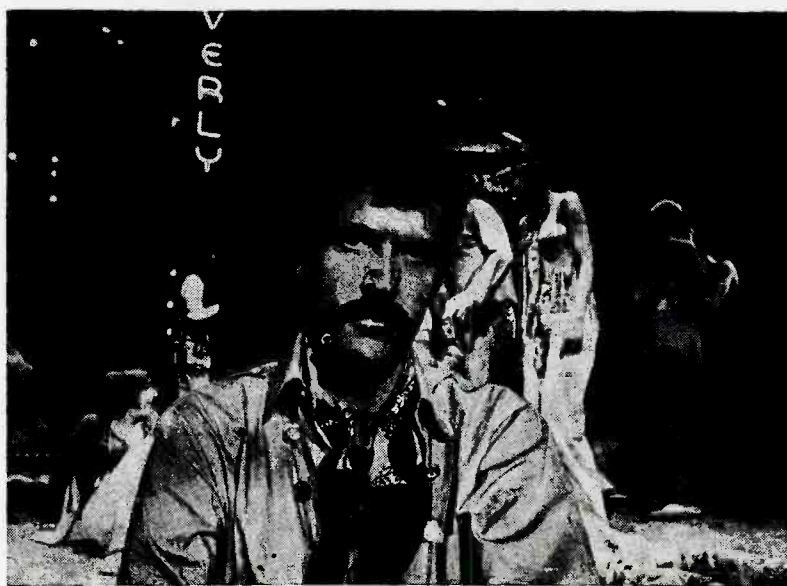
Which is indicative of the free-wheeling, free-thinking philosophy behind "Hair," the philosophy that is helping to make it not only a national institution (and "must see") but an international institution as well.

"Hair" is the first theatrical production for Butler, somewhat beyond the first flush (not to mention blush) of youth but sporting the dress and hair style to inspire faith backstage at the Biltmore Theater. Success, though, is nothing new to him, really. As the Playbill for the show notes (in somewhat "establishment" fashion): "In his role as the new type of producer in American theater, Mr. Butler is adding another dimension to an already staggering variety of interests. As scion of the oldest family in Illinois, he is involved in real estate, paper, aviation, banking, electronics, ranching, recreation and spectator sports, and takes an active interest in politics. His motivation for being catalyst is his public declaration and belief in today."

Entering Music Business

He is also expecting to announce shortly his entry in the music business with his own operation (specifics on this later). And as for his belief in today, he opined that "Hair" "is the only organized platform for peace that exists in this country. It's a bridge between the new and the old generation. If they keep driving for censorship and crap like that, 'Hair' may be the only thing left."

How did he become involved with "Hair?" "I saw an ad in the New York Times that 'Hair' was at Joseph Papp's Shakespeare Festival Public Theater, and I went down to see the first preview. I liked it, and arranged with the Festival to do



Michael Butler, producer of "Hair"

it at Cheetah. Then we realized that changes were necessary, mostly to accommodate what the authors [Galt MacDermot, Jerome Ragni and James Rado] wanted to do. I made a deal to acquire first class rights directly, got Tom O'Horgan to direct and the show we came out with on Broadway was quite different from the one at the Festival." (Add one nude scene, among other inspired innovations.)

Why Broadway? "I felt it was a good show and that Broadway wasn't coming up with anything that was in tune with the times," he replied. Admitting, "Some people were down on it; still are. It's a threat to the status quo."

Butler confessed there had been problems. "Doing organic theater instead of academic theater, you know. And it's an exhausting show, physically. But this has all been surmounted. Finding talent has been difficult—finding talent not tied to the old Broadway traditions, yet with some training. The biggest problem has been in the area of outdated theater methods, specifically in the sales approach. Producers just aren't concerned enough. There was a theater group report a few years ago by John Wharton telling how not to sell something. It's been completely ignored. For instance, I wanted a student discount, but I can't get it, although the Los Angeles production has it. All of which leads me to wonder if I want to produce another Broadway play."

Nevertheless, Butler is going ahead with plans for a rock

musical of "Frankenstein," score by Michael Sarne and scheduled for Broadway next fall or spring. "It'll be done straight. The basic theme of the story was always love—that was all Frankenstein wanted."

"I'm not interested in topping myself," said Butler, who, from his elevated desk overlooking several others in his 54th St. offices, can afford a little disinterest. "I'm not on an ego trip. I'm just out to do my own thing."

Currently, there are productions of "Hair" in Munich, London, Los Angeles and, of course, New York. In the works are companies in Paris and Australia, and, he reported, "we're going back in for limited runs in Copenhagen, Stockholm and Oslo. We'll be in Tokyo this fall, then Chicago, Toronto and San Francisco. We

expect the national tour to get going next year. We also plan to go back to Mexico, where we had that unfortunate experience in Acapulco some months ago [when the show was forcibly shut down]. The political climate was to blame. After the election, we'll be going back, to Mexico City this time. The album from the show has done very well down there, interestingly."

Butler went on: "All the companies will continue to have very much of a local approach to the show. That's why each of those mentioned will be cast basically from the local city, with certain exceptions, of course."

Started Many Talents

Many outstanding young talents started in the year-old "Hair" and went on to success in other jobs, among them Jill O'Hara, Lynn Kellogg, Jennifer and Hiram Keller. "Heather MacRae is now in the New York company, and she's come a long way. Heather's worked out beautifully. In the beginning, she was putting down the nude scene and that kind of thing." Butler explained that he never discourages drop-outs from the show. "We'll do everything we can to help people go on to other things if they want to. And we have people who go away and then come back to us."

"One thing I can tell you: no one who's gotten involved with 'Hair' has come away the same as when they started," alleged Butler, generally rather taciturn but now smiling broadly—and with every reason to "let the sun shine in."



"Hair" in action.

'Hair' Discography to Date

United States

HAIR	A. V. EDWARDS COWSILLS ZEN DON KIRSHNER CONCEPT ENOCH LIGHT & BRASS MENAGERIE	UA MGM PHILIPS RCA PROJECT 3
AIN'T GOT NO AQUARIUS	NINA SIMONE DON TWEEDY & HIS ORCH. STAPLE SINGERS A. V. EDWARDS COLLECTION FIFTH DIMENSION PAUL JONES LESTER LANIN DIZZY GILLESPIE CHARLOTTE RUSSE VENTURES HERB NEWMAN ZEN ENOCH LIGHT & BRASS MENAGERIE	RCA UA STAX UA RCA SOUL CITY COLUMBIA METROMEDIA SOLID STATE MERCURY LIBERTY ERA PHILIPS PROJECT 3
AIR BE IN (HARE KRISHNA) CLIMAX EASY TO BE HARD	THE DON KIRSHNER CONCEPT CATERINA VALENTE (NO SINGLE) LYNN KELLOGG CONSTELLATIONS JENNIFER THE STONY BROOK PEOPLE AQUARIAN AGE JILL O'HARA BARBRA STREISAND JEAN LIVINGSTON DENISE PUMA LIZA MINNELLI GALT MacDERMOT PHYLLIS NEWMAN PETER DUCHIN SHELLEY PLIMPTON	RCA GEMINI STAR PARROT COLUMBIA HOURGLASS RCA COLUMBIA UA UA A&M RCA LONDON DECCA RCA
DEAD END FRANK MILLS	EDDIE HAZELTON GALT MacDERMOT STRAWBERRY ALARM CLOCK VINCENT BELL OLIVER C. & SHELLS ENOCH LIGHT & BRASS MENAGERIE	DYNOVOICE VERVE UNIVERSAL DECCA JUBILEE COTILLION PROJECT 3
GOOD MORNING STARSHINE	LYNN KELLOGG NINA SIMONE ANTHONY & THE IMPERIALS FIFTH DIMENSION JENNIFER DIZZY GILLESPIE DON KIRSHNER CONCEPT BOBBY PARIS	RCA RCA VEEP SOUL CITY LONDON SOLID STATE RCA TETRAGRAM- MATON
I BELIEVE IN LOVE I GOT LIFE LET THE SUNSHINE IN	FOUR LADS GALT MacDERMOT CARLA THOMAS RON ELRAN NELSON RIDDLE FREE DESIGN	UA VERVE STAX DECCA LIBERTY PROJECT 3
WHERE DO I GO	DON KIRSHNER CONCEPT	RCA
WALKING IN SPACE		

Albums

GALT MacDERMOT'S "HAIR PIECES"	VERVE
THE ORIGINAL BROADWAY CAST RECORDING "HAIR"	RCA
THE ORIGINAL OFF-BROADWAY CAST RECORDING "HAIR"	RCA
"HAIR" ORIGINAL CAST RECORDING OF LONDON PRODUCTION	ATCO
DON KIRSHNER CONCEPT	RCA
"HAIR"—THE AQUARIAN AGE—HOURGLASS	
"HAIR"—RAY BLOCH SINGERS	AMBASSADOR

England

LET THE SUNSHINE IN	ANDY FORRAY BOBBY PARIS ANTHONY & THE IMPERIALS PAUL NOCHOLAS ANNABEL LEVENTON MARSHA HUNT & THE COMPANY	FONTANA POLYDOR UA UA UA POLYDOR
HAIR	ZEN COWSILLS VINCE EDWARDS HAIR PIECES GALT MacDERMOT	PHILIPS MGM UA VERVE
AQUARIUS	ZEN PAUL JONES VINCE EDWARDS	PHILIPS COLUMBIA UA
AIN'T GOT NO/I GOT LIFE	VARIOUS VARIOUS	AVENUE REDIFFUSION INTER. RCA
FRANK MILLS	NINA SIMONE JEAN LIVINGSTONE SONJA KRISTINA	UA UA STAX
WHERE DO I GO GOOD MORNING STARSHINE	CARLA THOMAS BEVERLEY SISTERS SAMURAI	RCA UA

Germany

HAIR ALBUM LET THE SUNSHINE IN BE IN AQUARIUS/ LET THE SUNSHINE IN GOOD MORNING STARSHINE AQUARIUS	ORIGINAL GERMAN CAST SPENCER DAVIS CATERINA VALENTE FIFTH DIMENSION BEVERLY SISTERS PAUL JONES BERND REDECKER, GUDRUM KRAMER UND DONNA GAINES LONDON MUSICAL PRODUCTION ORIGINAL CAST ALBUM GALT MacDERMOT'S HAIR PIECES EDMUNDO ROS & CATERINA VALENTE CARLA THOMAS NINA SIMONE NINA SIMONE THE BEVERLY SISTERS	POLYDOR UA DECCA LIBERTY RCA COLUMBIA POLYDOR POLYDOR RCA VERVE COLUMBIA RCA RCA RCA
HAIR		
HARE KRISHNA (BE IN)		
WHERE DO I GO AIN'T GOT NO I GOT LIFE GOOD MORNING STARSHINE		

Italy

HAIR AQUARIUS BE IN	ELIO GANDOLFI ELIO GANDOLFI CATERINA VALENTE	CAROSELLA CAROSELLA
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Sweden

HAIR ALBUM	ORIGINAL CAST ALBUM	SONET
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Holland

AQUARIUS	ZEN SPENCER DAVIS GROUP	PHILIPS UA
HAIR	ZEN	PHILIPS
FRANK MILLS	BOJOURA SHELLEY PLIMPTON SPENCER DAVIS GROUP	POLYDOR RCA UA
LET THE SUNSHINE IN HARE KRISHNA (BE IN) WHERE DO I GO AIN'T GOT NO/I GOT LIFE	ANDY STAR & THE STRIPES CARLA THOMAS NINA SIMONE	UA DELTA STAX RCA

Atco's London 'Hair' LP An Underground Hit Here

In the fall of 1968 the English version of Michael Butler's smash Broadway musical production, "Hair," opened in London's West End. Like its American counterpart it was greeted enthusiastically by everyone and quickly turned into one of London's top shows. The original London cast recording of the West End "Hair" was released in England on the Polydor label and was soon a best-seller.

Atlantic Records, through its licensing arrangement with Polydor Records of Great Britain, had first dibs on the original London cast recording for release in this country. Nesuhi Ertegun, Atlantic Vice-President and in charge of all album product for Atlantic-Atco-Cotillion, decided to release the London "Hair" in this country with the hope that dyed-in-the-wool theater buffs would be interested in hearing the London as well as the Broadway cast version. No great sales were anticipated; a realistic view in the face of the huge sales of the Broadway version on RCA Victor.

Issued in February, '69

The original London cast recording of "Hair" was issued on Atco Records in February, 1969. The packaging was spectacular, consisting of a double-fold jacket with an eye-catching original four-color painting by Stanislaw Zagorski (whose art has graced some of Atlantic's most exciting album jackets) which, when opened, turned into a hip, pop-art poster. A mild campaign was launched to kick off the album, aimed mainly at musical comedy fans in the New York area. The campaign may have been



C and the Shells



mild but the reaction wasn't! To Atlantic's pleasant surprise, underground radio stations and college stations started playing Atco's "Hair," and by the time March rolled around "Hair" was one of Atco's best-selling LPs. And it wasn't selling only to musical comedy aficionados either, but to college students and underground fans whose exotic tastes had catapulted the London cast recording into an offbeat hit. Those sales helped spur dealer and rack merchandiser acceptance of the LP, and now Atco's "Hair" is a featured LP in all best-seller racks and bins.

The London cast recording of "Hair" has passed the 50,000 mark and at the rate it is moving, Atco expects it to do well over 100,000 by summer. The firm has launched a major promotional and advertising campaign on the album with ads now running in underground, college and trade papers. Thousands of posters of the Atco "Hair" cover have been sent to dealers, one stops and other retailers throughout the country.

Another 'Hair' Coming

Happy about the success of the London "Hair," Atco will soon release another album with "Hair" songs. This one, also recorded in England spotlights American jazz star Barney Kessel in the first jazz version of the "Hair" score. And Cotillion Records has just

'Hair' Affects Whole Music World

By BOB CREWE

(Bob Crewe, veteran young hitmaker, has just released on the Jubilee label a hot single of the "Hair" tune, "Good Morning Starshine," by Oliver, which Crewe both conducted and produced.)

* * *

Nat Shapiro, one of the most active explorers in the music industry, first introduced me to Joseph Papp's adventurous and energetic production of "Hair" at the New York Shakespeare Festival Theatre — that was October of 1967.

My enthusiasm for Lafayette Street's happy hairy happening turned to active addiction in that it became a natural habit for me to spend nearly every possible evening thereafter absorbing the visual and audio magic of what I considered the mighty milestone that would break the barriers of the stagnant musical stage in America. (Broadway seemed more like Narrowway, or a baby too long fed on a forced formula.) There in the East Village of Manhattan I recognized a Jolly Green Giant about to shake the sleeping super-market.

During the downtown run, Jerome Ragni, James Rado, Galt MacDermot, Nat Shapiro and myself all became earnestly involved in negotiations whereby my company would acquire the music publishing and film rights to "Hair." These negotiations remained very alive while Michael Butler brought the show uptown, where he brightly produced and disco-decked it at his club, the Cheetah, for its approximate six-week engagement.

A few weeks before its thunderously acclaimed opening and subsequent S.R.O. stay at the Biltmore, our negotiations became mute. (Therein lies a tale too long and too misinterpretable to relate.)

All Are Involved

"Hair" grew on bold Broadway and caused a permanent

issued an R & B version of one of the tunes from "Hair," "Good Morning Starshine" by C & the Shells.

Good initial reaction to the single indicates it could be an R & B and pop hit, adding another laurel to the greatest musical score of recent years, "Hair," by Jerome Ragni, James Rado and Galt MacDermot.



Bob Crewe

wave, a wave in which all of us in the music world are involved, if not directly, then by osmosis.

We all have rights to the show (legal or personal)—mainly the right to listen and let the sunshine in. I wear a pair of ears that love hearing the joy born by the music and words of Ragni, Rado and MacDermot, produced by Michael Butler and pioneered by Joseph Papp and Nat Shapiro.

To them, I say again—"Good Morning Starshine."

Rubin Acknowledges 'Hair' Helpers

NEW YORK — Norman Rubin, National Promotion Director of United Artists Music Group, spoke to Record World about "Hair" and gave acknowledgment to some of the people who played important parts in the current success of the show's score.

(Continued on page 20)

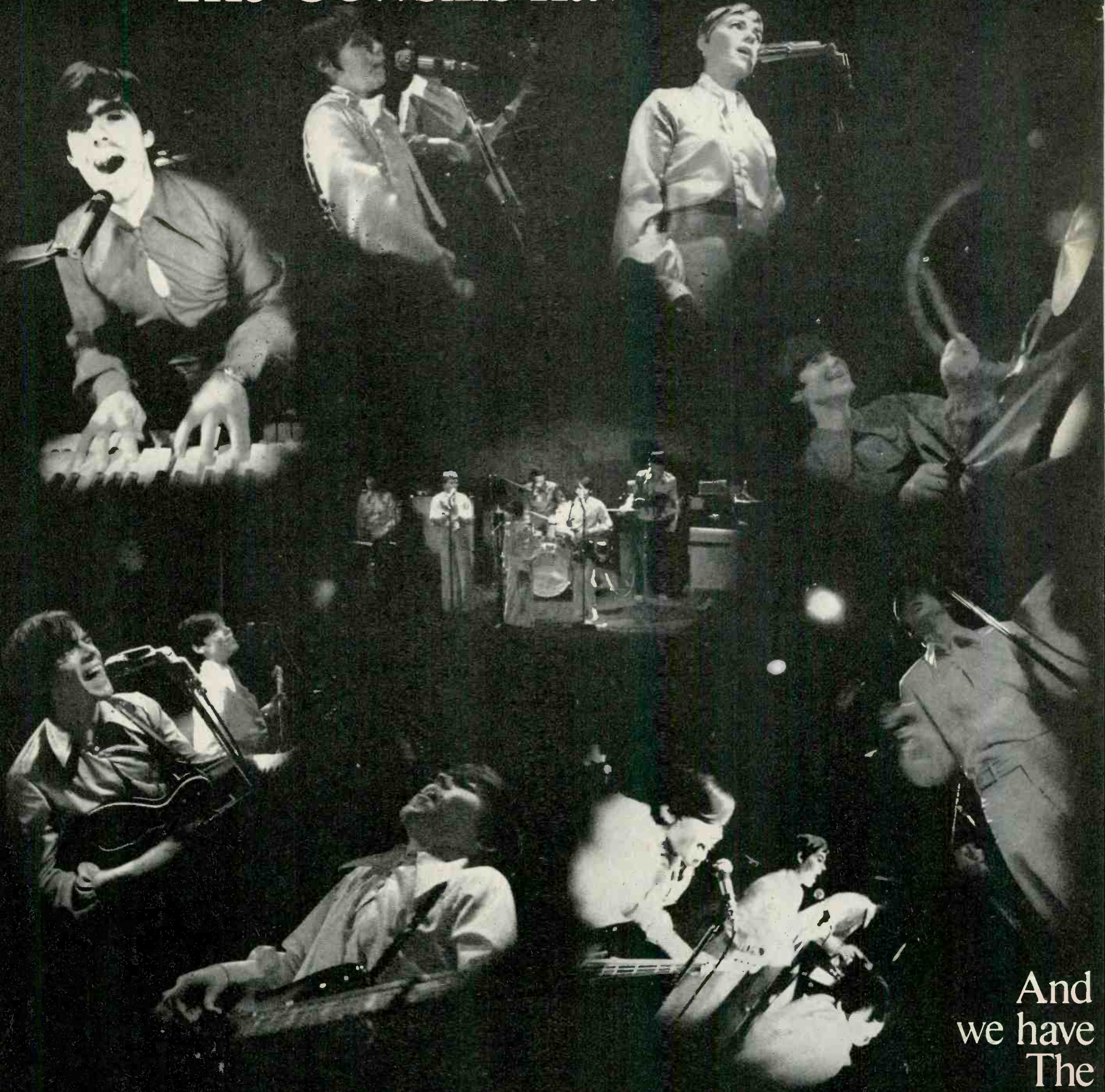
ASCAP Rocks

(Continued from page 10)

As ASCAP President Stanley Adams has pointed out: "The fact that big beat music has such a wide appeal to youngsters in that it speaks to them in musical terms they understand, and to those 'over 30' who realize that the problems of today's generation may best be expressed in its own rock idiom, will undoubtedly assure the success of the rock musical in the years to come.

"ASCAP, in keeping with its long tradition of encouraging new creative talent, is proud that its members have been and will continue to be the pacesetters and innovators in this exciting new musical adventure."

The Cowsills have the action.



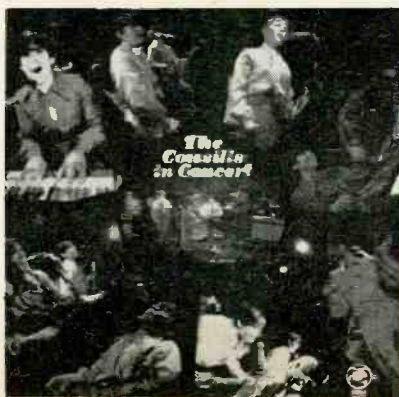
And
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K-14026

HAIR

is just one of the great songs
in The Cowsills' newest album:

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The Birth of a Hit

By BONES HOWE

(In an exclusive story to Record World, Bones Howe, Producer of the 5th Dimension, tells the details of the production of their smash single, "Aquarius/Let the Sunshine In," for Soul City Records.)

* * *

Last summer while on a recording trip to New York City, the 5th Dimension and I went to a performance of "the American tribal love-rock musical," "Hair," which had just moved into the Biltmore Theater on Broadway. We loved the show and its music, and we all agreed that "Aquarius" would be a great piece to record.

However, I held off production of the record, arguing that "Aquarius" was a musical preface to "Hair"—it felt incomplete when lifted out of the context of the show. Therefore, it needed another piece of music added to it in order to make a complete production. I began searching through a lot of outside material as well as the "Hair" score looking for that "other piece," and finally I decided that even though the writers might get upset with us for doing it, we would separate the last six bars from the last song in the show, "The Flesh Failures," and these six bars ("Let the Sunshine In") repeated over and over in a gospel-chorus style would properly and excitingly complete the "Aquarius" beginning.



Bones Howe

Our vocal arranger, Bob Alcivar, and I worked out the rhythm arrangement and we cut the basic rhythm track at Wally Heider's Studio in Los Angeles in October.

'Knew We Had Hit'

We had to wait until early in December to get recording time with the 5th Dimension; flew to Las Vegas while they were appearing at Caesar's Palace; and overdubbed their vocals on the rhythm track in the United Studio there. It took about two days to finish the vocal parts on "Aquarius" and the chorus parts on "Let the Sunshine In," and as Billy (Billy Davis, Jr.) began singing the solo part at the end we all knew we had a big hit on our hands.

The Bill Gavin Broadcasting Convention was going on at

this same time in Las Vegas, and our friend, Jim Webb, was in town so we invited him to the studio to hear what we were recording. When we played "Aquarius/Sunshine" for Jimmy, he said simply, "Well, I think that's a number one record!"

Macey Lipman and Ben Scotti of Soul City Records were also there and were very excited about the record, so we began making plans to complete it and release it as a single.

Bill Holman wrote the arrangement for the strings, woodwinds and brass, and we overdubbed them at Western Recorders in Los Angeles the week after Christmas. I did some additional rhythm sweetening and mixed the final record early in January, and it was ready for release. At this point there was some concern about the length of the record—in its original form it runs 4:49—and after several discussions with Macey and Ben (and some very good advice on record length from Bill Drake), I edited two short versions of the single, one 3:50, the other 2:59, for the promotional dj records. In the shortened versions I tried to give the radio listeners a synopsis of the performance on the full-length record which was for sale in the stores.

The record was released in early February, coincidentally, under the sign of Aquarius.

A Long Project

It was a long project, involving several studios, and about seven months of time from conception to release. The concept proved itself, for the record quickly jumped to the No. 1 spot where it stayed for weeks.

To date the single has sold over two million domestically and shows every sign of continuing sales as a standard. Overseas, the record is making big chart gains indicating a big international hit as well.

The 5th Dimension album, "The Age of Aquarius," has just been completed and rushed into release. Soul City Records has shipped initially more than 425,000 albums to fill firm advance orders for the album at the retail level.

Project 3 Has 'Hair'-In

NEW YORK—Project 3 Records is going all-out, "Hair"-wise.

Label President (and leading artist) Enoch Light reports that he is recording three songs from the Rado-Ragni-MacDermot musical hit for his "Brass Menagerie No. 2" album: "Aquarius," "Good Morning Star Shine" and "Hair." Furthermore, the Free Design's next album will contain "Where Do I Go?"

Diskery is currently hitting with "Enoch Light and the Brass Menagerie" and "Tony Mottola Joins the Guitar Underground."

U.K. 'Hair' Star Nicholas Has Disk

Paul Nicholas, 24-year-old star of the hit British version of "Hair," managed by impresario Robert Stigwood, whose company brought "Hair" to London, has a new single out.

The record is an uptempo version of Leslie Bricusse and Anthony Newley's song "Who Can I Turn To." It is backed with one of Paul's own compositions, "Sing a Sad Song for Sammy." Paul, a recording star before "Hair," said: "The show has been so hectic that I have had no time to go into the studios until now." He is on Atlantic.

Rubin on 'Hair'

(Continued from page 18)

"I think that Bob Crewe, Al Bell, who cut Carla Thomas On 'Easy to Be Hard,' Nina Simone and Bones Howe deserve credit for having the foresight to cut the songs from the show. And you might add Bill and Bob Cowsill."

Crewe cut Eddie Hazelton on "Good Morning Starshine" for his Dynovoice label a number of months ago, and he's just released a new Jubilee version of the song by Oliver. Nina Simone cut "Ain't Got No" and "I Got Life" for RCA. Bones Howe produced the Fifth Dimension's "Aquarius/Let the Sun Shine In," for Soul City. The Cowsill boys produced the Cowsills' hit version of the "Hair" title tune for MGM.

Now Rubin reports all sorts of albums and singles are "coming out fast and furious," and he predicts that "Hair" will become one of the most recorded scores in Broadway history.

New Dimensions



Pictured are the Fifth Dimension and their producer, Bones Howe (second from left), receiving their RIAA-certified gold record commemorating the sale of over a million records of their No. 1 single "Aquarius"/"Let the Sun Shine In" from Macey Lipman (center), National Sales and Promotion Director of Soul City Records.

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RECORD WORLD

Hourglass' 1st LP is 'Hair' Trefferson Sets More Wax Plans

NEW YORK—The first album on the new Hourglass label, reports Art Trefferson, Managing Director of the Records Division of ITCC, is "Hair," by the Aquarian Age, a complete recording of the Ragni-Rado-MacDermot score.

Also just released is the Aquarian Age's single from the package, "Easy to Be Hard." "They are a group we are developing from Dallas, Texas," Trefferson informed Record World last week. Disks were produced by W. Andrus and M. Shapiro.

Trefferson also has great expectations for the next album from the company (which also includes the labels Steady Records, ITCO and the forthcoming budget line, Dawn), "Eddie Lovett Sings," due May 15. "He is a cross between Sam Cooke and Johnny Mathis," opined Trefferson. "We believe in grooming artists and producers."

Got Product Early

Trefferson, who said his labels' main concentration will be in the pop, college and R&B fields, added further that the upcoming Dawn budget line would be "instrumentals, mostly. We have the material; we're just waiting for the art work. We began acquiring product a year before we opened our doors."

He mentioned that they would be acquiring other labels for distribution in the near future. "We are also taking over various production centers around the country, and there will be more on this later, too."

Dad Cowsill:

Cowsills' 'Hair' Sets Several Precedents

The Cowsills, who received a gold record for their first release, "The Rain, The Park and Other Things," have been awarded their second gold platter for their single, "Hair," which thus far has racked up over \$1 million in sales, according to Leonard Stogel, President of Gregg Yale, Inc., production arm of Stogel's office to which the Cowsills are signed.

Gregg Yale, Inc., the firm which produced the Cowsills' initial albums for distribution through MGM Records, last month released the group's first "live" album for the same label, "The Cowsills in Concert," which was recorded at the University of Illinois.

Father Bud Cowsill, who manages his family-group, called Record World last week to note that Bill and Bob Cowsill rearranged and recorded "Hair" "because we all believed in the song and the entire score when we first heard it. Because of the success of the record, Bill and Bob are going to personally produce for Gregg Yale all of the Cowsill singles from now on."

(See Section I for late developments on the Cowsills.)

Cowsill indicated that his family was thinking about recording other songs from "Hair" in the future.

Stogel's personal management firm recently set personal appearances for the Cowsills at Memorial Hall, Dayton (May 2), University of Mississippi (May 3), San Carlos Circle Theater (May 8-10), U. S. Naval Academy (May 30) Wichita's Century Hall (June 13), University of New Mexico (June 14) and Steel Pier, Atlantic City (July 17-23).

Fair dates for the group have been slated for Cedar Rapids, Iowa (July 5), Duquoin, Ill. (Aug. 24), Spencer, Iowa (Sept. 8) and York, Pa. (Sept. 9).

New England Dates

The Stogel offices have also set a series of dates for the Cowsills throughout the New England states during the first week in June, which is being sponsored by the American Dairy Association, as well as July engagements at the North Shore Music Circus, Beverly, Mass., the South Shore Music Circus, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass.

Following tapings this month for the Joey Bishop show and the Johnny Cash show, Stogel's offices have firmed special on-stage appearances for the Cowsills with the Minneapolis Symphony Orchestra (June 24) and with Phyllis Diller at Pike's Peak Turf Club, Pueblo, Col. (June 27-29).

Credit to Anna

NEW YORK—Anna Sokolow, who exited as choreographer of "Hair" just before it opened downtown, is credited by many close to the show then as having devised much of the production's style.

Cowsills Receive Gold 'Hair'



Louis Polk, President of MGM Inc., presents the Record Industry Association's gold record award to MGM's recording group the Cowsills signifying one million records sold of their recording of "Hair." Looking on are (left to right) Lenny Scheer, Director of Marketing, Benjamin Melniker, Executive Vice President of MGM, Inc., Tom White, Director of Business Affairs for MGM Records, the Cowsill family and Sy Lesser, President of MGM Records.

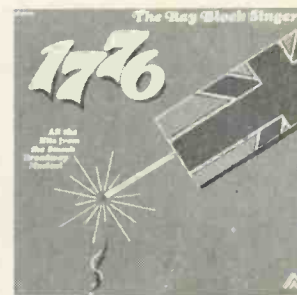


Ray Bloch with "Hair" now on Ambassador

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Don Kirshner Cuts 'Hair'

By DON KIRSHNER

When I first saw the show "Hair" on Broadway, it was quite apparent to me that the musical theater as we knew it would never be quite the same again.

It will influence the theater in the '70s just as "Showboat" did in the 1930s and "West Side Story" and "My Fair Lady" did in the 1950s. "Hair" musically expresses the current social revolution in our society while liberating the "Broadway musical" from its traditional form. It's today, and it expresses the energy and conflicts of today's generation.

When I heard the lasting melodies of the show, I decided to produce an album containing these exciting musical numbers. I called Norm Racusin and Harry Jenkins of RCA Records, and told them of my concept for an instrumental album of songs from "Hair." They liked the idea and Norm suggested we call it "Don Kirshner Cuts Hair."

Should Use Every Element

In our recording of the show we try capturing the blood,



Don Kirshner

sweat, tears and soul of the writers James Rado and Gerome Ragni and composer Galt MacDermot. I sat for many days with Herb Bernstein, a gifted and successful young arranger, interpreting my concept for our album. We felt it should utilize almost every element of modern popular music. That is, pop, Latin, Country and Western, folk, rock, rhythm and blues and jazz should influence the sounds on the album. We also were intent on emphasizing the sweeping musical lines that are inherent in the melodies. We feel this album is one

that can be played on both top 40 and "good music" stations.

When we completed the album, I wanted the men who wrote the compositions to hear it. Nat Shapiro, who originally made "Hair" possible by putting Jim, Gerry and Galt together, set up a meeting with the boys to hear my interpretation of their work. It was personally rewarding for me to hear their comments on the recording and to feel that I had done their work justice.

Hugo Montenegro wrote the liner notes on the LP.

By the success of "Hair" on Broadway, Rado, Ragni and MacDermot have made an important contribution in helping make today's music a full-fledged art form. I feel, if executed properly, "Hair" could also be an exciting and important motion picture. It is obvious we have not heard the last word from these three young men.

I am waiting anxiously for their future product, and I hope they will be represented not only on Broadway again but in all entertainment media.

Oliver's 'Starshine' Sparkling 'First' On Jubilee

NEW YORK — Oliver (Bill Swofford), whose Bob Crewe conducted and produced Jubilee single of "Good Morning Starshine" from "Hair" is taking off like a moonrocket, is soloing for the first time on record.



Oliver

A member of the Crewe group Good Earth, which had been splitting up prior to Oliver's single (but which will continue to be active for a time yet), Oliver also was formerly with a group called the Virginians. As he explained it to Record World last week: "I've been singing professionally about four years. I started doing local things in my home town of No. Wilkesboro, No. Carolina."

His manager—almost from the start of his professional career—is Bill Cash.

How did "Good Morning Starshine" come about? "The group was planning on splitting, and Bob [Crewe] had a track on 'Starshine' he'd had for some time. He called me in and we discussed it. There were some things I wanted done. We went in and did practically a new track. We did it very quickly—I learned it on Tuesday and we recorded it on Thursday and Friday. It was the fastest release I was ever on. We had to move fast, because of the other artists out on it."

He has an "Upbeat" TVer coming up on which he does the new single—on the flip of which is a song he wrote, "Can't You See." An album by Oliver is also in the planning stage. "I've written some songs that are ready for it. It'll be comprised of half my own material. There has been talk of doing another 'Hair' tune for it, too."

Also planned: a trip to see "Hair."

'Hair' Brings Parrot's Jennifer Stardom

A pair of hit "Hair" songs have markedly contributed to the widening show business ripples being caused by West Coast songstress Jennifer Warren, whose single coupling of "Let the Sunshine In" and "Easy to Be Hard" are out on Parrot Records, of the London Group.

Several months ago, almost coincidentally with the release of the single, Jennifer took over the role of Sheila in the Los Angeles cast of "Hair" at the Aquarius Theater, and promptly drew rave comment. Ken Kragen, under whose auspices the Coast "Hair" troupe presented its show, also featured Jennifer on the Kragen-produced Smother Brothers show.

The favorable reaction to the two Jennifer "Hair" tunes has now helped bring the young singer into the night club orbit. She'll be featured at Mr. Kelly's in Chicago from June 2 to 15, and will open an engagement at Mr. D's in San Francisco June 20. Later, she will co-host the "Tempo" TV airer in Los Angeles.

Also in the London Group are several other important record-



Jennifer

ings of songs from the James Rado-Jerry Ragni-Galt McDermott score for "Hair." On the phase 4 stereo label is the Caterina Valente-Edmundo Ros version of "Be In (Hare Krishna)" which was issued as a single following a favorable response to an LP cut of the tune.

Singer Phyllis Newman on the London-distributed Sire label performed the song, "Frank Mills," from "Hair," in her initial LP, "Those Were the Days" a track which was also later released as a single.

Meanwhile, coincidentally, singer Martha Velez, who has

just completed recording an LP in England for the London-distributed Sire label here, has accepted a cabled invitation from the "Hair" producers to take over the lead role in the New York company of the show during a three-week sabbatical from the cast being taken by Heather MacRae.

Salisbury 'Hair' L.A. Captain

HOLLYWOOD — Jobriath Salisbury, one of the leads in the Los Angeles production of "Hair," has been named vocal captain of the entire L.A. troupe, according to the 20-year-old singer's personal manager, Robert L. Fitzpatrick.

Additionally, Salisbury helms a rock group called Pigeon, whose debut album is due out on Decca Records this week. Salisbury, who is from Scotland, also composed all tunes on the platter with his collaborator, fellow Scot Richard Marshall. The young singer-songwriter is recording as a single as well and is being A&R'd by Stan Farber under aegis of Farber-Fitzpatrick Productions, Inc.

**“IF YOU HAVE JUST ONE SHOW
TO SEE ON BROADWAY
...MAKE IT THIS ONE.”**—Clive Barnes,
N.Y. Times

HAI[∞]R

THE MUSICAL REVELATION

NEW YORK: BILTMORE THEATRE

LOS ANGELES: AQUARIUS THEATRE

LONDON: SHAFTSBURY THEATRE

'Hair': Still Got Life

NEW YORK—"Hair," the "American tribal love-rock musical" about a community of Village hippies watching one of their members being impressed into the Army, has become an institution.

But does that mean that it is necessarily: a) a revolutionary musical (historically, all revolutions eventually establish new institutions), or b) a good musical?

The answers, to get just a little equivocal, are no and yes to "a" and yes and no to "b."

For, in some ways, "Hair" is no more revolutionary than, say, William Shakespeare's "A Midsummer-night's Dream," which also has to do with criss-crossed and unrequited young love, conflict between generations, low comedy, ritual and songs. In some ways, "Hair" is the updated campus musical, the 1968 (now 9) version of "Best Foot Forward," where youthful hi(gh?)jinks are the disorder of the day, where adolescent exuberance is the guiding force. Which is to say that there are any number of successful precedents (nude scene notwithstanding) for "Hair," making it the latest in a tradition, rather than a revolutionary first.

In other ways and if revolution can mean the completion of a cycle, a coming back to the starting point, a return to the roots, then "Hair" is a revolutionary musical. It, more than any other current or even recent musical (excluding last season's off Broadway show, "In Circles" by Al Carmines and Gertrude Stein), fulfills the demands of musical comedy by being both musical and comedic in the extreme. Emerging toward the end of the period when integrating a song into the action of a musical has become so obsessive that a song frequently seems an intrusion (cf. "1776" or even most of "Promises, Promises"), "Hair" reverses the trend and all but throws the book away, making room for approximately 30 songs, numerous rites and Greek choral exhortations. "Hair" is revolutionary in that it reaffirms the bases of musical comedy and points out that there are other ways to write musical comedies than by integrating song and story according to formula.

There can be no question

that "Hair" is a good musical—not when it has a melodic cornucopia filled with tunes as abundant and ripe as composer Galt MacDermot's. The question is how good is it and how consistently good. Well, almost any show concerned with adolescents runs the risk of becoming adolescent. "Hair," which includes much nose-thumbing and finger-pointing (sometimes in the form of ass-waving), doesn't entirely avoid the pitfall. The celebration of youth and innocence and the excoriation of their waste (which is really what "Hair" is about) frequently become silly and self-indulgent rather than winning and convincing. Because there is more activity than action in the play, there are occasional lapses of interest when societal repressions cease to be exposed while more bodies continue to be. There is also a naive political viewpoint, which implicitly condones the notion of anarchy and drop-outism, certainly an impractical solution to contemporary problems (this failing, of course, is not restricted to "Hair"). The show's ambiguous attitude toward drugs—glorifying in them while hinting (intentionally or unintentionally, you can't be sure) at adverse affects—is not especially commendable.

"Hair," in other words, could profit by the scissors.

You Might Say Great

And yet the show—as one of its songs notes—got life. For this alone it is a good, and you might say great, show. The librettists, Gerome Ragni and James Rado, have taken a contemporary life style and have depicted and commented on it (with the inestimable aid of director Tom O'Horgan) in theatrical terms. They've utilized comedy and satire; they've expanded the vocabulary of the musical stage through a range of scatological and Shakespearean inclusions; they've broken molds; they've mocked hippy (-puppy) love in the conversational "Frank Mills" and questioned the omni-love ethic in "Easy to Be Hard"; they've knocked and mocked race relations in "Abie Baby" and "Dead End" (as restored to the productions recently); they've provided good reasons to sing and dance; they've written a number of list songs that lay bare and get

Columbia's Stony Brook People Debuts with 'Hair' Single

Columbia's new contemporary group, Stony Brook People, has just released their debut single, "Easy To Be Hard," from "Hair," by James Rado, Gerome Ragni and Galt MacDermot.

The group selected this current piece of material because of the special meaning it had to one of the group's lead singers, Lea Santos. After seeing the show and hearing the album, the group was so taken with the feeling and mood of the show they decided definitely to do at least one of its songs as their first single. "Easy To Be Hard" was the all-out choice.

Nine in Group

Stony Brook People is composed of nine musicians and performers. New to the recording field, they have already played in clubs and at dances throughout Long Island, and have appeared in various clubs and colleges on the East Coast with Wilson Pickett, Neil Diamond, the Rascals and the Four Tops.

Group members include Lea



Stony Brook People
Finding It Easy

Santos (lead singer), Larry Wurtzel (trumpet, writer, arranger and singer), Al Dittrich (Percussion and arranger), Mary Jane Mandala (singer), Phil Pollack (pianist, flutist and writer), Russ Rosenfeld (guitarist and writer), Julie Anne Thompson (singer), Bob Rosenfeld (bass guitarist) and George Reich (trumpet, organ, harmonica, writer, arranger, singer).

Stony Brook People are a group to watch. They believe in the philosophy of "Do Your Own Thing," and they all do it very well.

at the presence of endless social ills; they've come up with a cogent, universal anthem in the show's concluding number, "Let the Sun Shine In."

"Hair" is really about something. It's entertaining because it's relevant. It is art in that it faces and distills its time into an ordered and illuminating vision.

With that established, the staging problems of "Hair" (and these, of course, bear on but don't detract from "Hair"'s intrinsic worth) should be noted. If "Hair" isn't produced with extreme care, it can probably look more of a shambles than most shows. If a good and vigilant director isn't around to keep the essentially formless play in shape, if the amplification is bad, if the actors fool around too much—and all these ifs are extremely likely with productions of "Hair," the show will lose its meaning.

A Few Problems

I saw "Hair" for the third time recently and a few of the problems had cropped up. There are opportunities for some terrific laughs in the show, but the actors frequently lost them through negligence. Most (not all) theatrical effects have to be achieved through

illusion—even sloppiness. You can't just be sloppy.

Evidently the audio kinks presented at the Biltmore Theater have not been conquered and regrettably the audience hears only a percentage of Galt MacDermot's funky orchestrations and also doesn't get the full impact of the Ragni-Rado lyrics. Although the spirit is there, the force of

(Continued on page 25)

Sound of 'Hair'

(Continued from page 8)

ises," earlier this season.

He told *Record World* recently that Broadway theaters are just beginning to re-think their amplification approach and he expects many refurbishings will take place shortly.

Big Hair

(Continued from page 3)

Dunhill's Barry McGuire has played in the show, and Kama Sutra's Joe Butler of the Lovin' Spoonful has also appeared in it. Heather MacRae has played it.

In short, "Hair" is a phenomenon—big business and big entertainment.

Uni's Alarm Clock Joins Stigwood



Newest coup for personal manager Bob Fitzpatrick is Uni Records' monster group, the Strawberry Alarm Clock. Pictured at this contract-signing session in Fitzpatrick's offices on the Sunset Strip, Los Angeles, are, from left, Lee Freeman, rhythm guitar and harmonica; Jim Pitman, lead singer; Ed King, lead guitar; and Gene Gunnels, drummer. In background are Fitzpatrick and business manager Peter Shreyder. Seated is Alarm Clock leader-organist-88'er Mark Weitz. The group's latest single is "Good Morning Star Shine."

'Hair' Reflects Young America

By AL BELL

Executive VP, Star Records

"Hair" is the first successful Broadway show to incorporate the ideas and feelings of the young people of today. One song in the score, "Where Do I Go?", which we recorded with Carla Thomas, seemed to express the search all young people go through.

Hope in Young America

Our hope for tomorrow lies in young America, and my greatest dream is that in their search for reality and truth they will find a superior being or power, which will be called by many names. Salvation for all mankind depends upon whether or not young people can find their destination. I think that one of the better ways for them to find what



Al Bell
Where It's At

they're searching for is through music.

Songs like "Where Do I Go?", which expresses this search so beautifully, have raised "Hair" above the level of those musicals which only provide superficial entertainment. "Hair" is about young America, and that's where it's at today.

'Hair' Re-review

(Continued from page 24)

their anger and joy is diminished, needless to mention, when you can't hear what's being said.

The night I saw the show Ragni and Rado, who alternate with two other actors as Berger and Claude, began the show, but Ragni dropped out mid-way through the first act because of a raw throat and Oatis Stephens assumed his role—not to any particular confusion on the audience's part. It's that kind of show. Rado was intense and sings well, and charismatically, enough to warrant a record contract, and Ragni, during the opening segment was astonishingly energetic. The girl's corner of the *menage à trois* was filled by Martha Velez, an exotic beauty, who snapped her songs out as if they were whiplashes. Among the other players Shelley Plimpton was still perfect as Chrissy, the waif who sings "Frank Mills"; Donnie Burks was powerful as Hud; Sally Eaton, no longer pregnant as she was when the show opened, was properly pitiful as the unwed mother-to-be, Jeannie; and Charles O. Lynch was hilariously patronizing as the transvestite lady tourist.

"Hair," of course, is one of the plays that has added a new criterion to acting assessment: body-tone. It's one of the ironies of the show that athletic and nubile shapes make the point; flabby bodies just wouldn't. The current cast passes muster. —Dave Finkle.

'Hair' Aids L. A. Cultural Revolution

LOS ANGELES—Carefree as a tumbleweed, the Los Angeles production of "Hair," currently fenced in at the Aquarius Theater in Hollywood, plays a big part in the Los Angeles cultural revolution. The boisterous, outrageous, revolutionary American tribal love-rock musical is the first theatrical reflection of today's youth. Adults are coming—some hesitant—to see what it's all about and maybe to learn something from their kids.

The message, it has been said, isn't new. "Hair" is about love—all kinds. "Love thy neighbor," for instance. Heard that somewhere before? It's not the saints preaching it. It's ragged, long-haired and beaded, life-impelled youth shouting and screaming it.

The message doesn't come down from an altar either. In a breakaway from formal theater, mechanical, professional actors and strict timing, "Hair" explodes on stage and off. The cast, age 17 to 29, gyrates and writhes in modern ballet-like movement, while psychedelic sounds reverberate through the entire theater. And before it is all over, the audience is climbing up on stage to participate in the love-rock dancing at the close of the play.

The whole idea started with authors and lyricists James Rado and Gerome Ragni who with composer Galt MacDermot created this pop opera. It opened off-Broadway at Joseph Papp's Public House. Discov-

ered by beaded, hip millionaire Michael Butler, the play was moved to the Cheetah and then to New York's established Biltmore Theatre where it became an instant box office success. It has since opened in London, Copenhagen, Munich, Stockholm, Acapulco (you might have missed this production) and celebrated its first New York birthday April 29.

Premiered Dec. 3 in L.A.

Looking for producers of imagination in Los Angeles, Butler found them in comedian Tom Smothers and TV producers Ken Kragen and Ken Fritz who formed the producing group known as "Westward Hair." The show premiered here Dec. 3 of last year at the



Delores Hall belts out a number from L.A.'s "Hair" with Joe Salisbury on the mike, Erik Robinson and Bob Corff on the legs and Rhonda Oglesby and Alan Braunstein taking it all in.

glittering landmark, the former Earl Carroll Theater, renovated under the direction of Michael Baugh. After building through December, the show has had sold-out performances since January, resulting in over \$1,500,000 worth of sales. A quarter of a million persons have now seen the Los Angeles production of "Hair."

Critics who have seen one or more productions tend to become apostles of one or another, but all agree that the Los Angeles production has great verve and the singing is excellent. Authors Rado and Ragni, as Claude and Berger, opened with the Los Angeles show and have since rejoined the New York cast. Taking their places are Teddy Neeley as Claude and Randy Fredericks as Berger.

The thread of a storyline revolves around these two friends who live with Sheila, a protest chick, played by Jennifer; pregnant Jeannie, who likes pot and Claude; Woof, who likes men; black and militant Hud and a stream of other rangle-tangle friends. The "plot" thickens when Claude learns he is about to be drafted.

"Hair" is to be heard as well as seen. One by one its rock and ballad songs are emerging on the top 10, and the RCA Broadway cast album of "Hair" has recently become number one in the country.

"Long, beautiful, gleaming, steaming, flaxen, waxen, curly, fuzzy, znaggy, shaggy, ratty, (Continued on page 26)

Bloch's 'Hair' Kicks Off Ambassador Name-Signing Binge

"The promotional record industry, which is running neck and neck, unit-wise, in sales with the traditional labels, and has supplied the bulk of the product to the racks, discount stores and supermarkets, will change directions radically in the 1970s."

So predicts Marty Kasen, President of Ambassador Records, a division of a major New Jersey plastics complex.

"We've signed six major stars for fall release," Kasen said. "Each artist will have his own merchandising concept, with heavy print and radio and TV time buys. We chose Ray Bloch's version of 'Hair' to kick off our name signing binge because we believe it has the potential of a 'My Fair Lady,' and Bloch, who has been Music Director for many top TV shows, including the Ed Sullivan show, is proving our point. The mass consumer market wants originality, names and freshness in their product as well as a good buy. Our prices range from \$5.98 to \$4.98 and

\$1.98.

"The labels we are concentrating on are Mountain Dew (C&W), Power (R&B), Ambassador (pop), Tifton (international), Peter Pan (childrens') and Ambassador Red Sash and Current, our two new top line series." Kasen is rushing off to Spain for a month for European licensing, and has just signed a raft of international tape deals, which is unusual for a promotion house.

Team Travels 50 Weeks

A team of exclusive salesmen travel 50 weeks a year for Ambassador, taking the old belly-to-belly sales route instead of the computerized system of mailing order sheets so prevalent in the industry today. Dave Radding covers the East, Jim Hammond the Midwest, Col. Marvin Jacobs the South and Fred Levi the West Coast.

The Ambassador A&R team is headed up by Dolph Traymon, and the financial reins are held by Abe Rosenblatt.

Fool Paints 12,000-Foot Mural For L. A.'s Aquarius Theater

LOS ANGELES—When they first walked into the Aquarius Theater to present their conception of what they wanted to do to the huge home of "Hair" here, the Fool met a mixture of enthusiasm and incredulity.

Michael Butler, who produced "Hair" L.A. in association with Ken Kragen, Ken Fritz and Tom Smothers, flipped over the idea and commissioned the Fool to proceed with the incredible plan. But the theater management, the men who administer the building for the producers, took one look at the rendering and found it impossible to believe that such an enormous mural could be

executed.

Once the project got underway on April Fool's Day, however, and theater executives arriving at 9 a.m. that first week found that the group had been on the job since 6, setting up their own scaffolds and coloring the walls profusely, confidence began to set in. By the time they had finished the front wall, the management had ordered complete scaffolding for the side wall to make the going easier.

London 'Hair' Hit

NEW YORK — Robert Stigwood, in town last week to announce the formation of Blood Faith on Atlantic, took time out to discuss briefly the London production of "Hair," an Atlantic/Atco caster, which he mounted with David Conyers and John Nasht.

He noted that the show was "great fun" to put on and that he expects it to run another three years.

(The Blighty version opened nine months ago.)

He also predicted stardom for Paul Nicholas, who plays the role of Claude in the show. Nicholas, coincidentally enough, will also be released by Atlantic in the states.

Putting Soul Into 'Hair'

By CARLA THOMAS

Recording "Where Do I Go?" from "Hair" was an important step for me in many ways.

It was my first recording session in New York. All my previous sessions had been recorded at the Stax studios in Memphis with Booker T. & the MGs backing me. Since I was attending the American Academy of Dramatic Art in New York at the time, Al Bell, Exec Vice President of Stax, came up from Memphis to produce the session.

We used studio musicians and I was really impressed at the way they got into a groove right away. They seemed to enjoy the session. When it was over, they weren't in a hurry to leave. They stayed around to listen to the playbacks.

Several of them said they'd recorded songs from "Hair" on other sessions but they liked the way we did "Where Do I Go?" best. We put some soul



Carla Thomas

into it, they said. That made me feel good.

The message of "Where Do I Go?" has a lot of meaning for me. When I recorded the song I was in the middle of three different careers. I was just finishing work on my Master's Degree from Howard University, I was studying acting and I was recording. I had to decide which area I would concentrate on. The song made me do a lot of thinking.

The wonderful reception my recording of "Where Do I Go?" received from the public and disk jockeys helped me decide. I'm concentrating on my singing career right now. I just put a new nightclub act together. I have a trio to back me and I'm working in some really great rooms now.

I still study acting with a private tutor, but singing comes first. The song asked the question and I found my own answer.

L. A. Revolution

(Continued from page 25)

matty, oily, greasy, fleecy, down to there, hair, like Jesus wore it, Hallelujah, I adore it Hair . . ." has done for man's mane what Andy Warhol did for Campbell's soup.

The 31 songs in the musical not only reflect the joy of life, love and hair. They express some of the agonizing contradictions and superficialities of today's value system.

Then there is the "Negro Question" and about the attraction of opposites—

"White boys are so pretty,
Skin as smooth as milk,
White boys are so pretty,
Hair like shining silk,
When they touch my shoulder,
That's the touch that kills.

and

Black boys are delicious,
Chocolate-flavored love,
Licorice sticks of candy,
Keep my couple handy.
I have such a sweet tooth
When it comes to love."

Things keep changing at the Aquarius Theater. Recently, because of the many earthquake rumors abroad on the West Coast, a seismoscope, an instrument for recording the phenomena of earthquakes, was installed in the theater lobby as a public service.

And even more recently, the British and Dutch rock and roll artists known as the Fool were engaged to paint probably the world's largest mural on the outside walls of the Aquarius Theater.

Grammy-ed



RCA Records' recording of "Hair" was awarded a Grammy this year as the "best original cast album." Pictured here is Andy Wiswell, Popular Artists and Repertoire producer for RCA. Finally catching up with Gerome Ragni and Jim Rado, "Hair" lyricists and book writers and Galt MacDermot, writer of the music, to present them with their Grammys.

A STEADY EXPERIENCE!



A Great Album From A Smash Single! "TOO EXPERIENCED" EDDIE LOVETTE



STEADY 124

"TOO EXPERIENCED"
EDDIE LOVETTE

"Easy To Be Hard"
The Aquarian Age
From Their Great
New Album "Hair"

The Steady Single Sound

"I Feel Free"
The Second Coming

HOURGLASS 001

"How Can I Love You"
Ken Lazarus

STEADY 125

"Son Of A Preacherman"
Gayletts

STEADY 126

A LUDIX Production
written by K. Anderson
and Luther Dixon
arranged by Ken Lazarus



H-10001



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STRAWBERRIES HAVE HAIR



ON THE CHARTS

R
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NO 89

HAPPENING:
Hartford
Washington, D. C.
Baltimore
Charlotte
Cleveland
Milwaukee
Cincinnati
Indianapolis
Omaha
Nashville
Memphis
Akron
Columbus
Seattle
Portland
San Francisco

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SINGLE FROM 'HAIR'
'GOOD MORNING STARSHINE'

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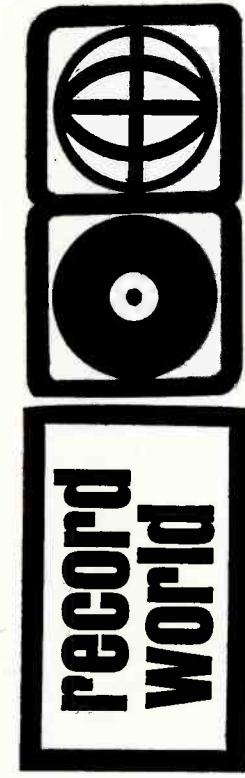


MARET FOR...
 Jose Feliciano (RCA)
 ME & MR. HORNOR
 Bobby Darin (Direction)
 MEDICINE MAN
 Buchanan Bros. (Event)
 PRETTY WORLD
 Sergio Mendes & Brasil 66 (A&M)
 PROUD MARY
 Solomon Burke (Bell)
 RHYTHM OF THE RAIN
 Gary Lewis (Liberty)
 ROSE GARDEN
 Dobie Gray (White Whale)
 SAUSALITO
 Al Martino (Capitol)
 SINGING MY SONG
 Tammy Wynette (Epic)
 SOMEDAY MAN
 Monkees (Colgems)
 SORRY SUZANNE
 Hollie (Epic)
 SOUL EXPERIENCE
 Iron Butterfly (A&M)
 SPECIAL DELIVERY
 1910 Fruitgum Co. (Buddah)
 THE APRIL FOOLS
 Dionne Warwick (Scepter)
 THE MINOTAUR
 Dick Hyman (Command)
 THE WINDMILLS OF YOUR MIND
 Dusty Springfield (Atlantic)
 TOO EXPERIENCED
 Eddie Lovett (Steady)
 TRUCK STOP
 Jerry Smith (ABC)
 TURN AROUND AND LOVE YOU
 Rita Coolidge (Pepper)
 WE CAN'T GO ON THIS WAY
 Unchained Minds (Buddah)
 WELCOME ME LOVE
 Brooklyn Bridge (Buddah)
 WHAT IS A MAN
 Four Tops (Motown)
 WHERE DO YOU GO TO
 Peter Sarstedt (World Pacific)
 YOU CAME, YOU SAW, YOU CONQUERED
 The Ronettes (A&M)
 YOU DON'T NEED ME ANYMORE
 Brenda Lee (Decca)

53	20	35	17	4	42
7	7	19	26		
54	38				
60	30	33	18		
29	27				
34	22				
36	13	5	30		27
42					28
44					
50	16	40			
52	19	37			
53	35				
54	5	18			
59	26	3	2	8	18
60	33	35	53	39	40
61	2				
62	90				
63	74				
64	56				
65	12				
66	14				
67	81				
68	18	55	84		
69	26	34	68		
70	24				
71	34				
72	26	30			
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 Rock Jobber
 Coin Firm Other



Week of May 17, 1969

This Wk. May 17	Last Wk. May 10	Wks. on Chart	TAPE CARTRIDGE AVAILABILITY INDICATED IN PARENTHESIS		Wks. on Chart	This Wk. May 17	Last Wk. May 10	Wks. on Chart
			May 17	May 10				
1	1	44	●			68	45	26
2		18				45		26
2		18				45		26
5	2	13	●			69	54	21
8	5	4	●			70	58	19
5	8	7	●			(—)	HAWAII FIVE-O	1
6	3	9	●			72	74	4
7	6	10	●			73	73	12
8	4	18	●			74	75	6
9	7	18	●			92	A SALTY DOG	2
10	8	7	●			76	77	44
11	9	45	●			77	80	3
15	11	7	●			78	82	3
16	10	7	●			79	79	4
13	15	7	●			80	81	3
14	16	13	●			89	WHEATFIELD SOUL	2
25	13	7	●			98	GREEN GREEN GRASS OF HOME	4
18	25	21	●			83	83	12
20	18	24	●			95	UNCLE MEAT	2
16	20	13	●			85	88	12
14	16	15	●			86	87	10
30	14	5	●			87	60	16
23	30	16	●			88	65	15
24	23	37	●			89	63	24
28	24	7	●			99	NAZZ NAZZ	2
32	28	5	●			91	64	34
27	32	24	●			(—)	1776	1
12	27	12	●			93	94	7
19	12	13	●			(—)	GOODBYE COLUMBUS	1
21	19	26	●			(—)	HAPPY HEART	1
22	21	8	●			96	(—)	TODAY
29	22	23	●			97	(—)	LAST EXIT
26	29	10	●			98	53	16
26	26	9	●			99	31	6
50	30	6	●			100	84	6
33	31	18	●					6
78	33	2	●					6
36	78	11	●					6
41	36	7	●					6
38	41	15	●					6
40	38	12	●					6
59	40	5	●					6
86	59	3	●					6
43	86	9	●					6
71	43	3	●					6
44	71	21	●					6
90	44	2	●					6
36	90	27	●					6
39	36	13	●					6
48	39	10	●					6
35	48	14	●					6
52	35	4	●					6
55	52	4	●					6
72	55	2	●					6
47	72	13	●					6
35	47	6	●					6
56	35	25	●					6
57	56	4	●					6
70	57	2	●					6
61	70	12	●					6
42	61	15	●					6
68	42	5	●					6
51	68	22	●					6
62	51	21	●					6
66	62	6	●					6
(—)	66	1	●					6
67	(—)	39	●					6
69	67	7	●					6
46	69	13	●					6
45	46	2	●					6

(LP's Coming Up on page 59)

RECORD WORLD LP's Coming Up

1. **GRAZIN' IN THE GRASS**
Friends of Distinction—RCA LSP 4149
2. **A TIME FOR LIVING,
A TIME FOR HOPE**
Ed Ames—RCA LSP 4128 (8,R)
3. **RETROSPECTIVE**
Buffalo Springfield—
Atco SD 283 (4,8,C,R)
4. **NACH'L BLUES**
Taj Mahal—Columbia CS 9698
5. **SOUL SHAKE**
Peggy Scott & Jo Jo Benson—SSS Int'l 1
6. **HARPER VALLEY P.T.A.**
Jeannie C. Riley—Plantation PLP 1
7. **UPTIGHT**
Booker T. & MG's—
Stax STS 2006 (4,8,C,R)
8. **A WARM SHADE OF IVORY**
Henry Mancini—RCA LSP 4140
9. **YEARBOOKS AND YESTERDAYS**
Jeannie C. Riley—Plantation PLP 2
10. **ELEPHANT MOUNTAIN**
The Youngbloods—RCA LSP 4150
11. **RAW BLUES**
Johnnie Taylor—Stax STS 2008
12. **CANTERBURY TALES**
Original Cast—Capitol SW 229
13. **MOTHERMANIA**
The Mothers of Invention—
Verve V6-5068x (4,8,C,R)
14. **ANY DAY NOW**
Joan Baez—Vanguard VSD 9306 (4,8,C)
15. **HAIR**
Original London Cast—Atco SD 7002
16. **TWENTY-FIVE MILES**
Edwin Starr—Gordy GS 940
17. **ENOCH LIGHT AND THE
BRASS MENAGERIE**
Project 3-PR 5036
18. **MOTHER NATURE'S SON**
Ramsey Lewis—Cadet LSP 821 (4,8,C,R)
19. **EXTENSIONS**
Mystic Moods Orch.—Philips 600-301
20. **NEW IMPROVED CHEER**
Blue Cheer—Philips PHS 600-305
21. **BOOKENDS**
Simon & Garfunkel—
Columbia CKS 9529 (4,8,C,R)
22. **I LOVE HOW YOU LOVE ME**
Bobby Vinton—Epic BN 26437 (4,8,R)
23. **ONLY FOR LOVERS**
Roger Williams—Kapp KS 3565
24. **I STAND ALONE**
Al Kooper—Columbia CS 9718 (4,8,R)
25. **PROMISES PROMISES**
Dianne Warwick—
Scepter SPS 571 (4,8,C,R)
26. **BLACK PEARL**
Atlantic—SD 8220
27. **2001: A SPACE ODYSSEY**
Original Soundtrack—MGM STE-13
28. **SOULFUL STRUT**
Young-Holt Unlimited—
Brunswick BL (7) 54144 (4,8,C,R)
29. **YEARS GONE BY**
Albert King—Stax STS 2010
30. **DEAR WORLD**
Original Cast—
Columbia BOS 3260 (4,8,C,R)
31. **THE ILLINOIS SPEED PRESS**
Columbia CS 9792
32. **ELYSE**
Elyse Weinberg—Tetragrammaton 117
33. **JAMES TAYLOR**
Apple SKAO 3352
34. **WITH A LITTLE HELP FROM
MY FRIENDS**
Joe Cocker—A&M SP 4182
35. **GREAT MOMENTS IN RADIO**
Jack Benny—Evolution 2001
36. **JOHNNY ONE TIME**
Brenda Lee—Decca DL 75111
37. **CHICAGO TRANSIT AUTHORITY**
Columbia GP8

38. **PLAYGIRL**
Thee Prophets—Kapp KS 3596
39. **FELICIANO**
Jose Feliciano—
RCA Victor LPM LSP 3957 (8,R)
40. **THE ILLUSION**
Steed—ST 37003
41. **THE THORN IN MRS. ROSE'S SIDE**
Biff Rose—
Tetragrammaton T 103 (4,8,C)
42. **20/20**
Beach Boys—Capitol SKAO 133 (4,8,C,R)
43. **DIANA ROSS & THE SUPREMES
JOIN THE TEMPTATIONS**
Motown MS 679 (4,8,C,R)
44. **WHEELS OF FIRE**
Cream—Atco SD 2-700 (4,8,C,R)
45. **SUPER HITS**
Box Tops—Bell 6205 (4,8,C,R)
46. **PROMISES PROMISES**
Original Cast—
United Artists UAS 9902 (4,8,C,R)
47. **TRAFFIC**
United Artists UAS 6675 (4,8,C,R)
48. **MEMORIES**
Lawrence Welk—Ranwood RLP 8044
49. **ELECTRIC LADYLAND**
Jimi Hendrix Experience—
Reprise 2RS 6307 (4,8,C,R)
50. **CREEDENCE CLEARWATER
REVIVAL**
Fantasy 8383 (8,C,R)

Must Stock LP's

CONSISTENT TOP SELLERS
OVER A LONG PERIOD
in Alphabetical Order

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

BMI Awards 19 Students

Nineteen young composers from the United States and Canada will share a total of \$10,700 in the 17th annual Student Composers Awards (SCA) competition sponsored annually by Broadcast Music, Inc.

The award recipients range from 13 to 25 years of age. Seven of them have been previous SCA winners. This year's awards, BMI President Edward M. Cramer announced, bring to 141 the young people in the Western Hemisphere who have been presented with SCA grants to be applied toward their musical education.

1968 Student Composers Awards are being made to the following: Bruce M. Adolphe, 13, of West Hempstead, N. Y.; William H. Albright, 24, of Martinsville, Va.; Kurt Carpenter, 20, of Orchard Lake, Mich.; Stephen Dickman, 25, of Glen-coe, Ill.; Dennis J. Eberhard,

25, of Cleveland, Ohio; Paul H. Epstein, 18, of Shaker Heights, Ohio; David F. Foley, 23, of Sparta, Mich.; Clare Franco, 23, of Rockville Centre, N.Y.; Peter Griffith, 25, of Ann Arbor, Mich.; John Hawkins, 24, of Pointe Claire, Que.; Brian Israel, 17, of Bronx, N.Y.; Terrence T. Kincaid, 23, of Edmonds, Wash.; Howard Lubin, 15, of Merrick, N.Y.; Robert Morris, 25, of Honolulu, Hawaii; Russell J. Peck, 23, of Hempstead, N.Y.; John Rea, 24, of Toronto, Ont.; Walter B. Saul, 14, of Chevy Chase, Md.; Ryan L. Whitney, 15, of Auburn, Wash.; Hugh M. Wolff, 15, of Washington, D. C.

In addition to the above, the judging panel cited the following two composers for honorable mention: Gregory Levin, 25, of Hudson, Mass., and Richard A. Strawser, 19, of Harrisburg, Pa.

Calmedia Productions Formed

NEW YORK—Mal Williams, personal manager for Lynn Kellogg, Sam Taylor, Jr., and Al Thomas, has formed a new record-production company, Calmedia Productions, Inc., in which the artists will be joint stockholders with him, sharing in its financial successes.

Williams simultaneously set up with the artists the original music publishing companies of Kellanwill Music, Inc. (ASCAP), and Allynsam Music Associate, Inc. (BMI). The same financial arrangements will prevail. He also retained his own management firm of Mal Williams Associates, Inc. at 104 East 40th St.

Aside from the values derived from their ownership, Miss Kellogg, Taylor and

Thomas will benefit professionally from the new ventures, Williams said. He added: "The companies will maintain a staff of writers and arrangers supplying ideas geared to their individual needs and talents, and also will be in position to rehearse as frequently as required with the artists, insuring total preparation in all possible areas."

"Relationships also will be strengthened with the top producers and writers throughout the country for selecting the most suitable material. As an independent company, we are free to engage the best producers and writers suited for each artist."

Attorney Leopold Kaplan is business manager for all the principals.

ABC Sets New Denver Distrib

NEW YORK — Bud Katznel, Vice-President and General Manager of ABC Records, announced that effective immediately the distribution of all ABC Records product in the Denver, Colo. market has been transferred to the ABC-owned ABC Record and Tape Sales Corp. of Denver.

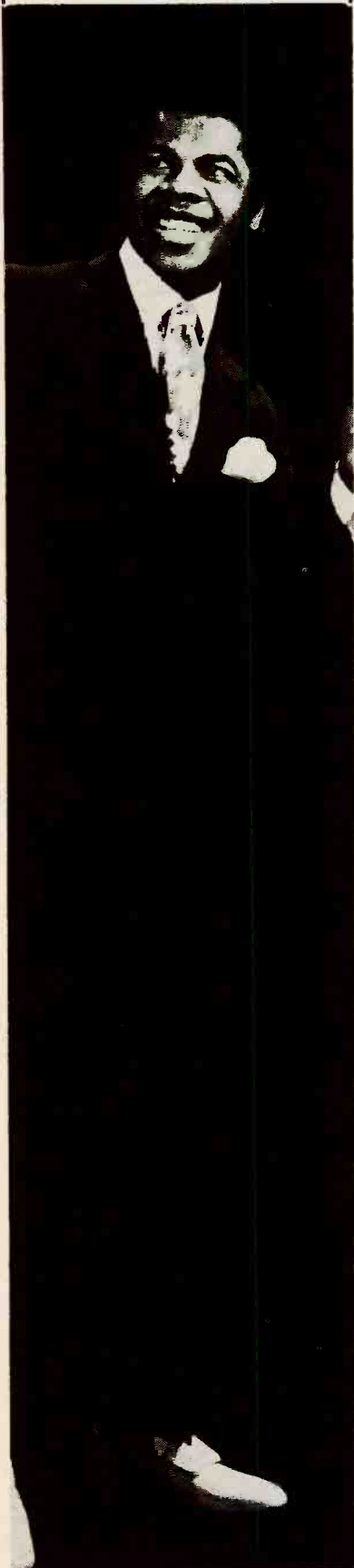
This move is another step taken by ABC in its distribution re-alignment program. ABC Records will continue this program, aimed at maintaining complete control over its "family of labels"—Impulse, Blues-Way, Riverside, ABC, Apt, 20th

Century-Fox, Tangerine and Dunhill. In the months ahead, additional plans will be formulated, thus enabling ABC to offer its dealers greater efficiency throughout the entire phase of distribution servicing.

The administration of ABC Record and Tape Sales Corp. will be under the control of John Billinis, VP of ABC's Southwest Operation. Located at 10625 East 47th Ave., Denver, Colo., the company will operate under the guidance of Branch Manager Dan Hess. Promo man Vince Marciola will report directly to Hess under the new setup.

JIMMY (Hey Leroy) CASTOR

Returns with a monster



"The Real McCoy"
on
Capitol #2487

May Marvin Gaye Month

Motown has declared May "Marvin Gaye Month."

An extensive promotion campaign has been launched in honor of Marvin, whose recording of "I Heard It Through the Grapevine" was a big seller.

Two new Gaye LPs on the Tamla label have been issued. The first is called "Marvin Gaye and His Girls" and features duets with his great girl partners, Mary Wells, Kim Weston and Tammi Terrell. The second LP is simply called "MPG."

Special banners, window displays, streamers and mobiles have been supplied to dealers to promote the two albums during this month. A special contest for record dealers is in progress for the best Marvin Gaye display. There will be seven regional prizes and one grand national prize.

Marvin started off the month with a successful engagement at New York's Apollo Theater where he drew SRO crowds.

Atlantic Signs Roscoe

Atlantic Records announced the signing last week of R & B and pop singer Roscoe Robinson to an exclusive, long-term recording contract.

Robinson had several hit recordings on the Scepter label, including "That's Enough," which he also produced, and "Do It Right Now." Prior to his recording as a soloist, Roscoe was the lead singer of the Blind Boys of Mississippi gospel group. The artist's first single for the label: "Oowee Baby, I Love You." Negotiations with Atlantic were made by Roscoe's manager Ed Mandell.

Cole on DeLite



Fred Cole, brother of the late Nat King Cole, is recording for the DeLite label and has a new single out titled "Fourth Blue Monday" and "Wrong for Me."

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

Gamble-Huff Ready To Explode Neptune Label: They signed The O'Jays and will have everything ready in less than three weeks. The new Jerry Butler "Moody Woman" will scare you. The new Intruders "Lollipop" broke fast. The new Archie Bell is great "Here We Go Again." Look for Gamble-Huff to have six on the charts all at once, and revive the whole record business single handed. They are another Motown.

Super Pick of the Week: "These Are the Things That Make Me Know You're Gone," Howard Tate, Turntable. Genny Gamble calls this a GREAT record. The lyric is honest. The performance great. Smash!

Strong Record: "Young Man's Fool," Candy Staton, Fame. Great reaction . . . Instant Sureshot: "Love Is Blue," Dells. Picks across the board . . . Aretha Franklin is a super giant. Over 400,000.

Next #1: "Don't Let the Joneses Get You Down," Temptations. New Isley Bros.: "I Turned You On." It's another giant!

Jr. Walker Has A Hit: "What Does It Take" (To Win Your Love)."

Very Hottest Sales: Marvin Gaye; Joe Simon; James Brown; Edwin Hawkins; Friends of Distinction; Meters; Emotions; Aretha; Johnny Taylor; Dyke & Blazers; Little Milton; Bobby Bland; Sol Burke . . . Many Pics on Patti Drew: "The Love A Woman."

Maurice & Mac have a big one with "Lay It On Me" . . . Many plays on "Instant Groove," King Curtis . . . Big reception to "Gone Away," Lovelace Watkins . . . Ray Charles is getting split play now . . . Betty Everett "Can't Say No" is selling . . . Natural Four growing . . . Split play on OC Smith . . . Maskman is selling "Gambler's Blues," Otis Rush a hit in Detroit . . . Carl Carlton is selling well . . . Good reaction to "Get Away," Cliff Nobles . . . "It Takes A Whole Lot of Woman," Big Ella breaking in NYC . . . New C & Shells is "Good Morning Starshine" . . . "Wake Up," Bobby Rush looks like it can be a big one for Calla . . . Great Young-Holt: "Just A Melody."

Roulette is all out on "Funky Jerk," Sam Moultrie . . . They have good R&B play on "Come On Down To New Orleans," Quick Brown Fox.

Next Booker T.: Medley "Let the Sunshine In & Oh Happy Day" . . . Complete airplay now on "Pity the Lonely," Luther Ingram . . . Top New Blues: "Drowning On Dry Land," Albert King, Stax.

Dyke & Blazers is very big, now breaking pop . . . Ann Peebles keeps on selling . . . Peggy & JoJo keeps gaining . . . Sonny Til has re-established himself. He is here to stay . . . "O-Wow," Panic Buttons is selling well in many markets . . . New Brenda & Tabulations "Price You Got To Pay."

Breakout sales in S.F.: "Everybody's Got A Hangup," Bobby Freeman . . . New Nina Simone LP has set the nation on fire . . . New Dee Dee Warwick is "That's Not Love" . . . Good sales in Det. on Sonny Charles. Good play . . . Hesitations keeps picking up solid sales nationally. Great record.

Eddie Holland's Hot Wax label has "Out There Looking For Sugar," Honeycombs, a new group, distributed through Buddah.

Tangerine excited about "Let's Call the Whole Thing Off," Jimmy Lewis . . . Bill Moss keeps selling . . . Parliaments big in Detroit . . . Good sales in the South on "Hold Back Girl," Sam Baker . . . RPR is now running with "Do the Popcorn," Gino Washington. Many stations.

B side Sly & Family Stone is a smash . . . Hottest Dance Record Prospect: "Funky Jerk," Sam Moultrie . . . "New Shoes," Jesse Ferguson MMedia getting all the play it needs.

WGIV: Ray Charles; Bill Moss; Peggy & JoJo . . . WJBE: Pal & P.; B. Bland . . . WTHB: Luther Ingram; Ga. Prophets . . . WDIA: Big Ella; P. Scott; Nat. Four . . . WEUP: C. Carlton; OV Wright . . . WENZ: Ike & Tina; L. Ingram . . . KATZ: (Donnie Brooks, Doug Eason), Pick; Patti Drew; SShot; Sol Burke; Ruby Winters; P&JoJo; Carl Carlton; Sly; Luther Ingram; #10—Dyke . . . KSOL: #10—"Ain't No Cutting Loose," Jr. Parker; #11—Ike & Tina; #12—B. Bland; #17—Sly; Hesitations; Dyke; Four Tops; OC Smith; BB King; Sonny Til; Calvin Arnold . . . WWIN:

(Continued on page 62)

tear out guide **record world** **Top 50 R&B**

This Wk. May 17	Last Wk. May 10	This Wk. May 17	Last Wk. May 10
1. CHOKIN' KIND Joe Simon—Soung Stage 7 6728	1	26. SO I CAN LOVE YOU The Emotions—Volt 4010	—
2. TIME IS TIGHT Booker T. & MG's—Stax 0028	5	27. WHY SHOULD WE STOP NOW Natural Four—ABC 11205	28
3. I DON'T WANT NOBODY TO GIVE ME NOTHING James Brown—King 6224	6	28. LET ME LOVE YOU Ray Charles—ABC TRC 11213	34
4. NEVER GONNA LET HIM KNOW Debbie Taylor—GWP 201	4	29. WE GOT MORE SOUL Dyke & Blazers—Original Sound 0586	33
5. CISSY STRUT Meters—Josie 1005	7	30. WHAT IS A MAN Four Tops—Motown 1147	36
6. TOO BUSY THINKING ABOUT MY BABY Marvin Gaye—Tamla 54181	10	31. TESTIFY Johnnie Taylor—Stax 0033	41
7. IT'S YOUR THING Isley Brothers—TNeck 901	2	32. IS THIS THE WAY TO TREAT A GIRL Hesitations—GWP 504	32
8. GRAZING IN THE GRASS Friends of Distinction—RCA 0107	8	33. IT'S A GROOVY WORLD Unifics—Kapp 985	25
9. AQUARIUS/LET THE SUNSHINE IN Fifth Dimension—Soul City 772	3	34. WALK AWAY Ann Peebles—Hi 2157	38
10. I CAN'T SEE MYSELF LEAVING YOU Aretha Franklin—Atlantic 2619	11	35. WHEN SOMETHING IS WRONG WITH MY BABY Otis & Carla—Atco 6665	35
11. THE COMPOSER Diana Ross & The Supremes—Motown 1146	13	36. FRIEND, LOVER, WOMAN, WIFE O. C. Smith—Columbia 44589	—
12. SUNDAY Moments—Stang 5003	9	37. MY DREAM Sunny & Sunliners—RPR 1003	39
13. OH HAPPY DAY Edwin Hawkins Singers—Pavilion 20001	26	38. STUFF Jeannette Williams—Back Beat 601	40
14. STAND Sly & Family Stone—Epic 10450	15	39. BORN TO BE WILD Wilson Pickett—Atlantic 2631	—
15. ONLY THE STRONG SURVIVE Jerry Butler—Mercury 27898	14	40. ME TARZAN, YOU JANE Intruders—Gamble 225	43
16. BUYING A BOOK Joe Tex—Dial 4090	16	41. MY WIFE, MY DOG, MY CAT Betha, The Masked Man & The Agents—Dynamo 131	45
17. (WE'VE GOT) HONEY LOVE Martha Reeves & Vandellas—Gordy 7085	20	42. FOR THE FIRST TIME Georgia Prophets—Double Shot 138	44
18. WHY I SING THE BLUES B. B. King—Bluesway 61024	22	43. JUST A DREAM Ruby Winters—Diamond 258	50
19. I CAN'T SAY NO TO YOU Betty Everett—Uni 55122	19	44. BLACK PEARL Sonny Charles & The Checkmates, Ltd.—A&M 1053	—
20. PROUD MARY Solomon Burke—Bell 783	23	45. DIRTY OLD MAN Irene Reid—Old Town 2004	49
21. DIDN'T YOU KNOW Gladys Knight & Pips—Soul 35057	21	46. IT'S YOUR THING Senor Soul—Whiz 611	—
22. I WANT TO LOVE YOU BABY Peggy Scott & Jo Jo Benson—SSS Int'l 769	27	47. MUSIC FOR MY MOTHER Funkadelic—Westbound 148	48
23. GOTTA GET TO KNOW YOU Bobby Bland—Duke 447	30	48. COLOR HIM FATHER Winstons—Metromedia 117	—
24. SEVEN YEARS Impressions—Curtom 1940	24	49. NEW SHOES Jessie Lee Ferguson—Metromedia 111	—
25. I'M GONNA DO ALL I CAN Ike & Tina Turner—Minit 32060	29	50. O WOW Panic Button—Gamble 230	—


Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick

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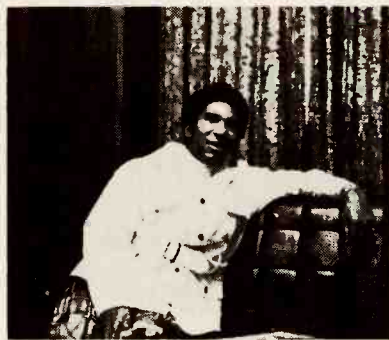


Brunswick
RECORDS

Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick Brunswick

Adam Remembers It Well

NEW YORK—Would you believe Adam Wade, the graduate bio-chemist? Would you believe Adam Wade, the singer? Well, one Adam Wade spent a few years in Pittsburgh (where he was born) working on a heart-lung machine and doing cardiac research. He also worked with Dr. Salk on his polio vaccine in 1957-1958. The same Adam Wade entered the music business nine years ago on the Co-Ed label out of New York. Some of his hits were "Tell Her For Me," "Ruby" and "Writing On The Wall." It seems that Co-Ed tracked him down in Pittsburgh after hearing some demos he did with a friend, and that was the last the medical profession saw of Adam Wade.



Adam Wade

Since then, he has played seven months in the road show of "Hallelujah Baby" with Kim Weston, Julius LaRosa and Diana Sands. He also has no objections to traveling (his time is divided between New York and California), and since he was once going to play bas-

ketball with the Globetrotters, though a broken ankle ended that, and he did play semi-pro, he works out with various teams in the cities he visits.

Adam's latest, "Half the World," is his first on the new Remember label, and hopes for it are high.

"I like the company," say Adam, "and I have a lot of faith in Hy Mizrahi." He visited Record World while in New York promoting the record, and mentioned that he thought "sometimes singers are ridiculous," referring to the moans and groans about doing promotional work. Adam has been in the business for nine years, and finds that "my relationships with jocks and people in the trade are very rewarding, and lasting." He enjoys it, and prefers it because "people in the business are free to do their thing."

On May 28, Adam will open at the Living Room here for three weeks, during which time he will also be doing TV appearances. For now, it's back to L.A. to start work on a new album. —Andy Goberman.

Atlantic Adds Gaiters

Atlantic Records has hired ex pro footballer Robert (Bob) Gaiters to do promotion out of the firm's West Coast office.

Gaiters, who was voted NFL Rookie of the Year in 1961 while playing with the New York Giants, has also worked in public relations and sales for several firms including Seagrams Distillers in New York City.

Club Review

Dionne Stunning at Copa

NEW YORK — Scepter's Dionne Warwick was sensational at her Copa opening last week (8), her first appearance since the recent birth of her baby boy.

She started off wearing a black pants suit, and after being spelled by the Constellations, came back resplendent in a long gown.

Intimate, Involving

With her usual grace, Miss Warwick led the audience through an intimate and involving set, including such tunes as "Where Am I Going," "Do You Know The Way To San Jose?" "Walk On By," "Look of Love" and one of the more recent additions to her repertoire, "Aquarius."

She was, as usual, stunning.



Dionne Warwick, whose new Scepter single is the title song from "Slaves," her starring film introduction, is shown above in the May-due movie which co-stars Stephen Boyd and Ossie Davis. The Theatre Guild/Walter Reade production has been selected as an American entry at this year's Cannes Film Festival.

R & B Beat

(Continued from page 60)

#9—F. Dist.; #14—Moments; P&JoJo; Ruby Winters; Sonny Til; Dyke; Panic Buttons; Bill Moss; Too Hot: "New Shoes," Jesse Lee Ferguson . . . KNOK: Ike & Tina; Sly.

John Criner opened Soul East at 317 East 79th with Richard "Bishop" Simpson in NYC. Finest Southern Home Cooked "Soul" food in the world.

WCHB, Detroit: #2—"Take You Higher," Sly; #4—J. Tex; #10—L. Milton; #14—H. Wolf; P&JoJo; Maj. Lance; M. & Mac; Dyke; B. Bland; Patti Drew . . . KALO, L. Rock, (Bobby Baker), complaining about record service.

Big: Panic Buttons; Sunny & Sunliners; Commandos . . . WAOK, Atlanta: Maj. Lance; M. Joseph; Johnny Sayles; Hesitations; #3—Emotions; #6—Naturelles; #11—Dyke & B.; #14—M. Whitney; Meters.

WRBD: #10—Intruders; Marva Whitney . . . WHIH, Pic: Jesse G; Luther Ingram; P&JoJo; Nat. Four; #3—P&Herb . . . WMBM: Dells; Bros. Three; M. Lance; Bobby Freeman; M. Whitney; Equations; #10—Dyke . . . WLOK, Memphis: Cowboy digs Panic Buttons; #10—Ann Peebles; #11—Debbie Taylor.

Dave Crawford would like help on "I'm Coming Today," Lovells, Atco. Pick at WRBD, Ft. Lauderdale.

WHAT, Phila., (Rocky G): #1—Moments; Panic Buttons; Lovette; Four Tops; Funcadelic; Ethics; Bobby Bland; Brenda & T.; Lovelace Watkins; Jr. Walker; Dells; King Curtis . . . KDIA: Jeanette Williams; Eddie Holman; S. Burke; Ray Charles; Maskman; Bobby Freeman; Marva Whitney . . . KATZ: Cliff Nobles; Patti Drew; Dells; Luther Ingram . . . WJLB, Ernie Durham: C & Shells; King Curtis; Dells; Irene Reid; M & Mac.

Hi is all out on "Doin' the popcorn," Kim Melvin . . . New Masqueraders is "The Grass Is Green" . . . Coasters have "The World Is Changing" . . . Good sales on "Confession of Love," Mark Green, Phila., Wash. etc. . . New Willie & Magnificents is "Concerto In F" . . . Both sides of Lloyd Price selling . . . "That's Why I Love You," Slim Harpo is selling well . . . Good play on "Young People," Willie Mitchell . . . Phila. sales on "It's A Good Feeling," Ronnie Walker and the new Ethics . . . Great play on "New Shoes," Jesse Ferguson, MMedia . . . Heavy play on "Dirty Old Man," Irene Reid . . . Mongo S. selling in NYC, S.F. . . . Marva Whitney getting good play . . . Lloyd Price selling in NYC . . . Coasters selling in St. Louis . . . Eddie Lovette selling in several markets well . . . "You're All I Need," Sonny Til broke Miami.

WVON, Chicago broke "My Cherie Amour," Stevie Wonder. They are now running with it . . . Slim Harpo on KGFJ . . . Ike & Tina on B. Thumb still big in S.F. . . . "La Da Da," Virgil Griffen, Shout sounds strong . . . Sonny Til selling in S.F. . . . Breakout in Phila. is "Who Can I Turn To," Grover Mitchell, UA.

New Sugarpie DeSanto on Galay, "The Feeling's Too Strong." Ron Mosely is excited about "You Hit the Spot," Aaron Collins. 1-2-3 . . . WDAS is all out on "I Love You," Eddie Holman, ABC. Breaking.

Watch out for fantastic new releases on Huff-Puff Records. A number of name artists are now in process of moving into the Gamble-Huff set-up on various labels.

Atlantic has re-serviced "The Angels Listened In," Percy Sledge . . . We like both sides of the new Brook Benton on Cotillion "Woman Without Love/Nothing Can Take the Place of You."

New on Atlantic is "Heavenly Father," Eula Cooper . . . Too Hot at WVON is "Hey Love," Betty Lavette, Karen.

Hit action in Texas on "Toshi Sumasu," Unifics LP. Georgie Woods had gotten big response on it in Phila.

WJLB, Ernie Durham Hits: Dyke & B.; Temptations; Ray Charles; Betty Lavette; King Curtis a hit . . . On C & Shells; Dells; Irene Reid; Lovelace Watkins; Elvis; Timmy Willis "I Finally Found A Woman," Jubilee . . . Al Perkins is thrilled about the Otis Rush.

Bob Gaiters, former pro football star, now assisting Johnny Musso on West Coast Atlantic promotion both R&B and pop.

Strong new Ruby Andrews is "You Made A Believer Out Of Me." Broke big in Baltimore . . . Ethics breaking nationally fast: Chicago, Det., Balt., Wash., Phila.

WHAT, Phila., (Rocky Groce), Sales: Brenda & Tabs; Ann Peebles; James Brown; Jr. Walker; Smash: Temptations. Pic: Lovelace Watkins; Big Ella; King Curtis; Marva Whitney; Ray Charles; Desmond Dekker; Wilson Pickett . . . Smash: Funcadelic; Emotions. #1—Aretha Franklin.

(Continued on page 63)

Concert Review

Cocker, N.R.B.Q., Grease Band Click

NEW YORK — Last weekend's Fillmore show introduced Joe Cocker (A&M) to New York audiences, and the reception was warm. For once, the crowd was attentive and appreciative, as Cocker wailed and flailed his way through a set including "With a Little Help from My Friends" and "Feelin' Alright" frequently interrupted by applause.

Whether this reviewer underestimated the anticipation concerning Joe's first appearance here, or whether he was really a "sleeper" hit Friday night, is unimportant. The crowd was his and the Grease Band's, who acquitted themselves particularly well, for a Friday early show. Joe Cocker is a dynamic stage personality, and his experience (and his band's) is apparent in the ease with which they work together. It's together, but it's painless. And for a change it's nice not to see a battle on stage between the singer and the lead guitar.

N.R.B.Q. (Columbia) are also together. They play a lot of old-type rock, not dated, just fresh and fun. They have been compared to the early Beatles in the way they approach their music, and I say the comparison is not unfair. They have a good time, and it sounds like it. They will be very important soon. Go and hear them.

—Andy Gberman.

New Hirt '50s LP

Al Hirt's next LP, "Here In My Heart," an album of hits

R & B Beat

(Continued from page 62)

New Supremes "No Matter What Sign You Are" . . . The new E. Starr from the LP "Struggling Man" . . . New Miracles this week . . . Jr. Walker a smash in Wash., and Chicago . . . The side on Albert Washington is "Hold Me Baby" . . . Oscar Daddy-O Alexander out at WAIR. Call (919) 725-0193 . . . WWRL-NYC-New: S. Charles, Dells, E. Lovette, O. Redding, Patti Austin, H. Tate, Quick Brown Fox, A. Peebles, Jr. Parker, Y-Holt, Pat Revilot, #1—Booker T, #2—E. Hawkins, #4—Watts, #5—Meters, #7—M. Gaye, #8—M. Man, #9—Aretha, #10—Natural Four, #13—J. Taylor, #14—M. Whitney, #15—Dyke, #16—Ike & Tina, Luther Ingram, L. Price, P & Jo Jo, Big Ella, S. Burke, B. Rush, W. Hightower, Bros. Three, Irene Reid, D. Taylor . . . WOL-Washington: C. & Shell, Intruders, C. Carlton, Temptations, Masqueraders, O. C. Smith, E. G. Taylor, Mark Green, D. Warwick, D. D. Warwick, T. Willis, Brothers Three, #1—M. Gaye, #2—Meters, #4—James Brown, #5—Dyke & Blazers, #6—Emotions, #8—Sly, #9—Aretha, #10—J. Tex, #16—M. Whitney, #18—S. Charles, Smash: Jr. Walker. Hits: B. B. King, Ethics, J. Taylor. Camel: Cliff Nobles, Giant: Dells.

Gold Presentation



Composer Jule Styne accepts his gold record from Clive J. Davis (right), President, CBS Records, presented to Styne because the Columbia "Funny Girl" soundtrack recording for which he and lyricist Bob Merrill composed the music has achieved over one million dollars in sales. "Funny Girl" stars Columbia's own Barbra Streisand, who recently won an Oscar for Best Actress of the year. The music for both the show and the movie was written by Styne and Merrill. The writers composed three new songs expressly for the movie including "The Swan," "Roller Skate Rag" and the title song "Funny Girl." The soundtrack recording was produced by Jack Gold, VP, Columbia A and R.

Patti's Big Nitory Date

NEW YORK — Patti Austin, whose first United Artists single release, "The Family Tree," has been meeting with enthusiastic response from deejays, will play her first major nitory engagement beginning May 6 when she opens with Phyllis Diller at the Sahara Hotel in Lake Tahoe.

from the 1950s, will be released by RCA on May 9, personal manager Jerry Purcell announced Paul Robinson of GWP Productions produced.

record world Coast Capers

by Jack Devaney

Uni will have a giant with "Never Gonna Leave You" by the Blue Notes. Tune was produced by Steve Alaimo and Brad Shapiro. It has the feel of Jerry Butler material. Anita Kerr has finished "Velvet Voices and Bold Brass," a new Anita Kerr Singers LP on Dot . . . Amos artist Lee Dresser guested on the Art Linkletter "House Party" show last week . . . Strong dj response to



Jack Devaney

"Senor Soul's "It's Your Thing" on Double Shot indicates single should click. Pat Paulsen patronized Mason Williams during his stand at Doug Weston's Troubadour Club . . . The Classic Four were welcomed to Southern California at a recent party hosted by Nancy Sinatra . . . Capitol artist Matt Monro has new possibility, "The Southern Star" . . . The Incredibles, R&B act on Tetragrammaton, are doing a concert at Sacramento City College this week . . . Ben Oakland has just finished a stint as celebrity chairman of KCET recent Celebrity Auction. \$151,000 was raised for this educational TV station. Oakland is the composer of "I'll Take Romance" just recorded by the Gaspar Sisters on Murboro Records.

The new Turtles is strong: "House on the Hill." They will have a new LP out in June . . . The side on the Four Tops is "Don't Bring Back Memories" . . . Caney Creek Reunion, new female trio on Apt Records (ABC), is off to a good start with initial release, "Back to Georgia." Group features vocalist Sherlie Mathews who as a writer has been responsible for several hits by Jackie Lee and the Olympics . . . Blue Thumb will release a second LP by British Group the Aynsley Dunbar Retaliation, "Dr. Dunbar's Prescription" . . . Atlantic group Led Zeppelin played Pasadena's Rose Palace, kicking off a four-month tour . . . Laurie's Dion played Doug Weston's Troubadour last week . . . Bell recording act Smokestack Lightnin' have monster Ike Turner tune, "I Idolize You"; has beat of Zombies' "Time of the Season."

Looking Glass Reflects Success

NASHVILLE — Three young ladies known as the Looking Glass are reflecting their talents through May 18 on the Golden Gauntlet's patrons in Carbondale, Ill.

The Nashville-based act was originally booked through May 8, but was signed for another week immediately after opening. The Looking Glass—Denise, Darlene and Chris—are swapping limelight times with Wayne Cochran and Baby Huey during their reign at the Golden Gauntlet, located near the University of Southern Illinois.

Detroit natives who recently moved to Nashville, the girls are represented by Chuck Neese, college and concert talent director for the Hubert Long Agency.

ROULETTE'S Aces of the Week

A "NO, NO, NO"

David Clayton-Thomas R 7048

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

ROULETTE

UA Music Acquires Morro

NEW YORK — The United Artists Music Group has acquired the Morro Music Group, which consists of five publishing firms active exclusively in Spanish and Latin-American music in the United States and throughout the Western Hemisphere.

Announcement of UA's extension and amplification of activities in the Latin music field was made by Michael Stewart, President of United Artists Music, upon completion of negotiations with Frederick Reiter, founder of the Morro firms—all BMI affiliates.

The Morro catalogs, widely sub-published in Europe, consist of copyrights in excess of 10,000 and include many Spanish standards as well as outstanding Latin hits such as "Moliendo Cafe," "Boda Gris," "Esa," "Amor Gitano" and "El Bodeguero." Significantly, two

of the current top songs of the Latin American Hit Parade are Morro songs: "El Bailador" and "La Manzana."

Moved to 729 7th Ave.

Stewart stated that the Morro offices have moved from their previous location and are now located in the UA building at 729 Seventh Avenue.

Reiter has been designated Manager — Latin American Operations and expressed pleasure at the prospect of working closely with Stewart and Murray Deutch, UA's Executive Vice President, who, in past affiliations, introduced many Latin hits to the United States.

The Morro firms have their own affiliated firm in Mexico, EMLASA, managed by Mario de Jesus, and also have affiliations with leading publishers in Spain, Argentina and Colombia.



en record world

DESDE NUESTRO RINCON

Internacional

By TOMAS FUNDORA

(This column appears first in Spanish and then in English)

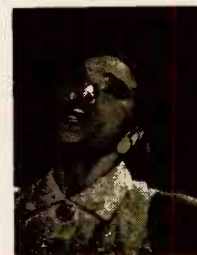
Panamerican Records, la más grande distribuidora de discos de Chicago, de Harry y Marshall Frenkel, celebra este mes sus 25 años de existencia. A más de felicitar a los buenos amigos por haber conducido su negocio durante tantos años con tanta solidez y triunfo, váyale nuestro mensaje cordial al constatar lo queridos que son en el mercado, ya que de más de 15 canales diferentes nos ha llegado el pedido de mencionarlos y desearles los mejores deseos. ¡Sembrar da resultados! . . . Debuta esta semana Marco Antonio Muñiz en el Prilás de Miami. Después de Marco, parará a Ocupar los escenarios de este elegante centro nocturno "La Reina" (La Lupe) . . . Discomoda acaba de lanzar la grabación de su artista exclusiva, Rudy Hernández, titulada "Arráncame de Tí" con "Morir o Vivir," "Un Domingo," "Para Bien o Mal," "Desde Allí" y "No Puedo Estar en Casa." Todo en este "álbum" es de primera. Al mismo tiempo, también lanzará la semana entrante el gran sello venezolano una nueva grabación de Oscar Santana que promete lograr éxitos en el mercado internacional. Casi al unisono, estará lanzando Ibersound estas grabaciones en Estados Unidos y Puerto Rico.



Omayra



Oscar Santana



Rudy Hernandez

Mariel Records acaba de poner a la venta un "álbum" del talento puertorriqueño Omayra, con muy buenas interpretaciones, entre las cuales se cuentan "Qué Tiempo tan Feliz," y "Nuestro Amor," (Palito Ortega) . . . Muy buena acogida ha tenido en el mercado "Qué Risa me Da" de Johnny Pacheco, que conjuntamente con "Ovidio y Cecilia" fué lanzada recientemente en un "sencillo." Y sigue Fania consolidando sus éxitos con su "Sad Girl" de Joe Bataan . . . También en este sello, se luce la Banda de Harvey Averde en "Run Away Child" . . . Starbright acaba de poner a la venta "Toma como Yo" y "Dudas" y "Te Acompaño" y "Que nos Pasa" en la voz del siempre vendedor Johnny Albino y su Trio. Es de aclarar que estos cuatro números son de la cosecha de Johnny Albino como compositor. A más de la excelente venta de sus "elepés" en Starbright, Johnny acaba de poner a la venta el contenido de sus "álbums" "Celoso y Solitario" y "El Magnífico" en cartuchos de 8 canales.

Raúl Viñas, magnate de Florida Records y su afiliada Sonidisc International, viajará próximamente a España, con el objeto de establecer relaciones representativas para su producción y el lanzamiento de sellos españoles en su etiqueta Sonidisc . . . Felicidades en la Madre Patria, Raúl!!! . . . Logran también triunfos en México, las grabaciones de Los Corraleros de Majagual, originales de Fuentes de Colombia, a través de su distribución en México, propiciada por Peerless.

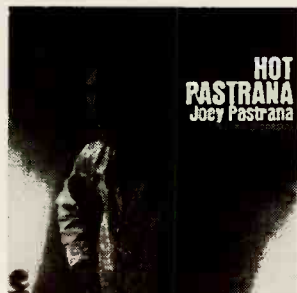
Estuvimos presentes en audición privada de Vicky Roig en México, a magnates de industrias Mexicanas. El siempre elegante y correcto Mario Moreno (Cantinflas) se levantó de su asiento y abrazando a Vicky le comentó públicamente. Tienes un gran talento y llegarás muy lejos! . . . Ante tales palabras pronunciadas por el gran mexicano, muchas puertas han comenzado a abrirse ante Vicky. De momento, el sello que distribuye sus grabaciones en la tierra azteca, hace grandes esfuerzos por superar sus deficiencias . . . No es cierto que esté a la venta el extenso sello Ansonia en Nueva York . . . Panart está vendiendo en el Sur de Estados Unidos la nueva grabación de Fernando Albuerno en la cual se incluyen "O Quizás Simplemente te Regale

(Continued on page 66)



COTIQUE RECORDS

The Best in Latin Soul • Authentic Latin • Latin R&B



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CS-1025



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record world Latin American Album Reviews

ES LA REINA (THE QUEEN)

LA LUPE—Tico LP 1192

Se reafirma La Lupe como La Reina en este "álbum". Entre otros temas "Puro Teatro," "Ultimo Adios," "La Reina," "Me Siento Guajira" y otros.

La Lupe proves that she is the Queen in this album. Groovy cut! "That's the Way It's Gonna Be," "Guguanco Bembe," "Puro Teatro," others. Produced by Art Kapper.

★★★★

UN HOMBRE LLORA SOLO POR AMOR

JONNY OLIVO—DND 66-2002

Nueva voz puertorriqueña que pudiera Lograr éxitos. Suave, sereno y romántico. "Te Quiero, Te Adoro," "Algo de Ti," "No Me lo Nigues," "Mia" y "Te Tengo Cerca."

New voice from Puerto Rico that could make it. "Todo por mi Amor," "Mia," "Soledad Nocturna."

★★★★
AQUI ESTA

JACINTO ANTONIO—Columbia EX 5232

Ya sea en CBS o Columbia, esta empresa está demostrando creatividad. Jacinto Antonio llegará lejisimos. También actor triunfante, dice, siente, expresa, proyecta! Bellos arreglos y sorprendentes interpretaciones. "Si te Vas de Mí," "Te Quiero para Eso," "Lo Nuestro," "Al salir el Sol" y otras.

This company is proving very creative. Jacinto Antonio, also an actor, projects in a unique way. "Lo Nuestro," "Si te Vas de Mí," "A la Guerra me Llevan," more.

★★★★

MI PRIMER AMOR

LUCY VILLA—Sonoradio LPL 2295

Nueva voz abriéndose paso en el Perú. Lucy tiene grandes probabilidades en el mercado internacional. Excelentes arreglos y producción de Enrique Lynch. Entre otras: "Tu Regreso," "Tiempo Sin Fronteras," "Ya Nada es igual" y "Cuando Tú no Estás, como Cambian las cosas"

Album released in Peru that could break internationally. Lucy will go far. "No Me Vuelvas a Ver," "Extraña Ilusión," "Mi Primer Amor" and "Zingara."



record world en Los Angeles

By YOLANDA ROSSI

Como les pronosticara no hace mucho, "Se Acabó," en la versión de Chucho Avellanet, ya comenzó a venderse en buenas cantidades, superando a la de Marco Antonio Muñoz, que se esperaba acaparara la predilección del público. "Tus Ojos," con Los Yaki, en disco pequeño, para Capitol, ya se encuentra a la venta, después de la larga espera y ya ocupa como se merece el muy buen tercer lugar. Sandro sigue imponiéndose en la predilección de los discoaficionados y por ello se mantiene en la lista de los éxitos con "Porque Yo Te Amo"; de su álbum Columbia, "Una guitarra y una muchacha."

Como ya les pronosticara también, el formidable intérprete del bolero ranchero, Vicente Fernández, ya colocó la canción más popular de estos últimos meses; "Cuánto te debo." Otro cantante argentino comienza ya a imponer su diferente estilo, me refiero a Leonardo Favio, También artista (CBS). Su ya trunfadora interpretación que ha dado la vuelta alrededor del mundo, "Fuiste mía en verano," ya se vende en California asombrosamente. La Sonora Santanera se deja oír insistentemente con una que se perfila como pegadora; "Petición," lleva por título y pertenece al sello Columbia.—Mike Laure y José Muñoz, son los dos artistas Musart que venden más en la actualidad en nuestro territorio. De la etiqueta Orfeón, las únicas que se oyen son las Hermanas Núñez y ya no como

Latin American Single Hit Parade

record world

CALIFORNIA



By YOLANDA ROSSI

1. POR EL AMOR A MI MADRE
Relampagos del Norte (Bego)
2. LAGRIMAS PARA UN RECUERDO
Los Moonlight (RCA)
3. TUS OJOS
Los Yaki (Capitol)
4. DIEZ DIAS Y DIEZ NOCHES
La Comparsa Universitaria (RCA)
5. PORQUE YO TE AMO
Sandro (CBS)
6. LA MANZANA
Mike Laure (Musart)
7. MATO MI CORAZON
Los Freddie's (Peerless)
8. EN AQUELLOS DIAS
Hermanos Arriagada (Parnaso)
9. PALABRAS
Los Leo (Orfeon)
10. LAMENTO DEL SOLTERO
Jose Muñoz (Musart)
11. IMPLORACION
Frankie y los Matadores (Peerless)
12. PETICION
Sonora Santanera (CBS)
13. CUANTO TE DEBO
Vicente Fernandez (CBS)
14. QUE COSAS TE HICE YO
Hermanos Arriagada (Parnaso)
15. CANSANCIO
Hermanos Rigual (Musart)

antes. Se están durmiendo un poco en sus laureles los amigos de Orfeón. Han abandonado mucho la promoción y es una lástima porque tienen artistas de mucho valer. Los discos Del Gordo, nos reportan el exitazo que han obtenido "Los Blue Angels," con su nuevo álbum en esta nueva y próspera etiqueta californiana. Su versión a "Me Piden," en disco sencillo, comienza a escalar los peldaños de la fama y se ha agotado en el mercado.—Manuel Nuñez "El Norteño," sigue cotizándose como campeón de ventas y ahora ya para discos Del Gordo. Su álbum titulado "Sangre de Mexicano," se proyecta muy bien. Otro nuevo álbum lanza al mercado Del

(Continued on page 66)

Puerto Rico Art, Pop Festival

York-Pala Records President Charles Greene has completed negotiations with Jose Figueroa, Western Regional Manager of Puerto Rican Tourism, and the Territory of Puerto Rico to produce the First Annual Art & Pop Festival, June 18 through June 25.

The concert-format event will be staged at San Juan's outdoor Hiram Bithorn Stadium spotlighting groups and individual performers from

among the leading Top 40 artists in America. Patricia Johnson has been set to coordinate with Greene on booking name acts for the Festival.

Dorado Disk Latin Soul

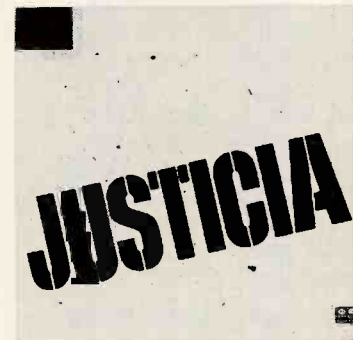
NEW YORK—"Mi Tumbao" and "Soul Bound," by Louie Ramirez and the Orchestra Sorpresa on Dorado Records, has just been released. Disk is in the Latin soul bag.

TICO-ALEGRE



Tico LP-1192

LA LUPE ES LA REINA
La Lupe



Tico LP-1188

JUSTICIA
Eddie Palmieri

N.Y. Dist., MRJ RECORDS DIST. INC., 636 Tenth Ave. at 45th St. 581-8434


Los Angeles

(Continued from page 65)

Gordo, La Banda Sinaloense, de Germán y Beto, con su cantante Chavita, de lo mejor de su estilo.—Otra etiqueta que sigue adelante con muy buenos pasos es la Discos Occidente. Su artista Xaviar González, superándose cada día, introduce al mercado su doble sencillo con "Mi Adoración," "Canción de Fuego," "Tres Noches" y "Tu Sonrisa," acompañado por el Mariachi Mexicano de Pepe Villa. "Tómame una copa," la canción de Ramón Inclán, en la voz de Javier Solís, es lo más solicitado en la voz de este cantante que aún sigue ocupando la predilección de los discoaficionados de California.

THE 107th
Stickball Team
and **BOBBY MARIN**

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Honey (Cariño)
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Palabras
El Amor Es Triste
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Digo una Pequeña Plegaria
El Amor Esta En Cada Cuarto
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record world en Puerto Rico

By FRANKIE BIBILONI

Entre los muchos éxitos del mes de abril se cuentan "Génesis" de Lucecita Benitez, "No Puedo Ser," de José Luis Rodríguez, "Canción Latina" de Denise Kalafe, "Acenname a tu Vida" de Vicentico Valdes, "El Mamito" de Barbarians, y "Por Amor" de Francis Santana . . . La juvenil cantante Omayra hará próximamente una jira por varios países . . . Rafael de Alba no vende discos ni entre sus familiares . . . Salomé se sigue escuchando por las radio emisoras locales con el tema "La Feria," que es incluida en su L.P. para el sello Belter . . . Papo Román volvió a firmar contrato con Borinquen, marca grabadora que le dió a conocer . . . Los Alegres Tres, logran una excelente interpretación con el merengue "Lucecita Campeona" . . . Chucho Avellanet, muy feliz con la aceptación de "Nuestro Amor." Por cierto, Chucho regreso de Guayaquil donde obtuviera un rotundo éxito.

Ray Barreto consagrándose como la orquesta más oída de Puerto Rico . . . Ha sido aceptado plenamente por la juventud puertorriqueña "Aquarius/Let the Sunshine In" . . . Bastante éxito está obteniendo Davilita con su canción "Corazón Salvaje" que grabara con el Sexteto Borinquen para el selo Hopes . . . "Dizzy," canción que ocupa privilegiado lugar de popularidad en Puerto Rico. Lo canta Tommy Roe . . . Se luce Angelica María a dúo con Armando Manzanero con la canción "Me gustas" . . . Capitol lanzó un nuevo album del popular Carlos Lico, que está recibiendo muy buena promoción tanto radial como impresa . . . Rumores y más rumores respecto a la organización de un festival internacional de la canción aquí en Puerto Rico. La idea no nos parece tan mal, pero ¿quiénes serán los organizadores? . . . Sigue conquistando más admiradores la cantante Carmencita Severino, gracias a sus estupendas versiones de "Que Será" y "Sigue Tu Vida," que son incluida en su L.P. "Que Sera" para United Artists Latino . . . Vendiendo muy bien el Elepe "Por Amor" de NiNi Caffaro . . . Vilton Record puso a la venta un sencillo de Mónica

ica con: "Coplillas de Alelata" y "Mónica Stop" . . . Bien por Vicky Roig en su L.P. "La Diferente" donde incluye "Darte," "Canta Mundo," "Sigüeme" y "Por Amor" entre otras . . . Santitos Colón ha ligado un nuevo éxito "Loco Por Ti" . . . "Lo Mucho Que Te Quiero" en las voces de Rene & Rene, es actualmente uno de los grandes éxitos en este mercado. El duo la colocó en los primeros lugares del Hit Parade . . . Ventas enormes ha alcanzado el último elepe de Tommy Olivencia y su Orquesta . . . Johnny López El Bravo, terminó de grabar un nuevo disco de larga duración para Velvet . . . Carmita Jiménez se desprecia y

vuelve oír con bastante insistencia su nombre. Espere-mos que éste su segundo Aire, sea el definitivo . . . Lucecita Benitez sorprende a sus admiradores con su hermosa creación de "Cuando se está triste" . . . Pijuan y su Sexteto, grabaron otro L.P. para Hit Parade . . . Y nada más ya que se nos acabó el espacio.

Rudy Produces Gloria

Jimmy Wisner, Director, Columbia East Coast A and R, has announced the signing of producer/writer Rudy Clark as producer for the label's new artist, Gloria Johnson.

Desde Nuestro (Continued from page 64)

Una Rosa," "Lo Mucho que te Quiero" y "Por Amor" . . . La RCA ofrece la nueva grabación de Miguel Aceves Mejía, interpretando tangos en bolero, con la orquesta de Lucio Milena. Entre otros: "Tomo y Obligo," "Tienes que Quererme," "Cicatrices," "Vida Mia," "Volver" y "Nada" . . . Fuentes puso en el mercado el Vol. 5 de su "Piano Romantico" al Estilo de Anibal Angel con "Verdad Amarga," "Quisiera Ser," "Desvelo de Amor" y "Niebla del Riachuelo" entre otras . . . Kubaney sacó esta semana un "elepe" grabado a Ianka y sus Tropicanas, en el cual se incluyen "Por Amor," "Llévame Contigo" y "Guantanamera" . . . Belter lanzó a través de Universal Recording su grabación "Lo Mejor de El Principe Gitano" . . . También exitosas las presentaciones de "Estrellas en Miami" a través de las pantallas del Canal 40 de Hollywood, California . . . Y ahora . . . ¡Hasta la próxima! . . . Ah!, sigue cosechando triunfos Dorado Records con su grabación "Pot Full of Soul" interpretada por The 107th Stickball Team con Bobby Marin.

* * *

Lend an Ear ... In English

Panamerican Records Distributors, the biggest Latin distributor in Chicago, is celebrating its 25th anniversary. Our congratulations to Harry and Marshall Frenkel. Panamerican Records is a beloved distributor . . . Marco Antonio Muñoz will debut this week at the Prila's in Miami where La Lupe will perform two weeks from now. Both artists are expected to have a full house.

Discomoda released a new album by their exclusive artist Rudy Hernandez titled "Arrancame de Ti" with "Morir o Vivir," "Un Domingo," "Desde Allí" and "No Puedo Estar en Casa," among others. Great cut and cover! This label is also releasing an album by Oscar Santana in two weeks which is expected to sell big.

Mariel Records released an album by the talented new Puerto Rican singer, Omayra, in which they include "Those Were the Days," "Qué Tiempo Tan Feliz" and "Nuestro Amor" . . . Fania is selling a single by Pacheco containing "Qué risa Me da" b/w "Ovidio y Cecilia" . . . Fania keeps selling their "Sad Girl" by Joe Bataan. Also from this label, "Run Away Child" by the Harvey Averde Band . . . Starbright released two singles, "Toma como Yo" b/w "Dudas" and "Te Acompaño" /bw "Que nos Pasa" by Johnny Albino. These four numbers are from Johnny Albino, composer. Johnny is also informing us of the availability of his two albums, "El Magnifico" and "Celoso and Solitario," in 8 track stereo cartridges.

Raul Viñas from Florida Records and Sonidisc will travel next month to Spain. He expects to promote his productions on Sonidisc and is seeking distribution in Spain. He will also sign several agreements with labels from Spain to release their productions in the states. Good luck, Raul! . . . Los Corraleros de Majagual from Fuentes, Colombia, are also a success in Mexico, helped by the excellent distribution and promotion forces of Peerless . . . We were present during a private audition given by Vicky Roig to VIP in Mexico. Mario Moreno (Cantinflas) exclaimed after her performance: "Vicky, you are one of the greatest performers I have ever heard. Your future seems very promising." The label distributing her recordings in Mexico is working very hard to improve their distribution and promotion.

Latin American Single Hit Parade



GUATEMALA

By ENRIQUE ALARCON

1. **AQUARIUS**
Fifth Dimension (Soul City)
2. **JAMAS**
Los Yorsy's (Musart)
3. **TIRITANDO**
Los Gatos (Indica)
4. **LAS COSAS**
Rene & Rene (Falcón)
Los Yorsy's (Musart)
5. **MAREADO**
Tommy Ross (Roulette)
6. **UN ADIOS**
Hervé Vilard (Philips)
7. **GENESIS**
Lucecita (RCA)
8. **CARMESI Y TREBEL**
Tommy James (CBS)
9. **CUERVO**
The Four Seasons (Philips)
10. **ALGUIEN COMO YO**
Los Yorsy's (Musart)

York-Pala Inks Nielsen

Designer Layne Nielsen, exec assistant to fashion creator Rudy Gernreich, has been signed to an exclusive contract by York-Pala Records President Charles Greene to execute new concepts in LP covers for all talent recording under the York-Pala banner or produced by Greene-Stone Productions.

London Distrib

Record Sales, Memphis indie distributor, has taken over the distribution of the entire London Records catalog, according to Herb Goldfarb, National Sales and Distribution Manager for London Records.

record world ONE STOP Top Ten

MARTIN AND SNYDER (Dearborn, Mich.)

1. Heather Honey (Tommy Roe)
2. In The Ghetto (Elvis Presley)
3. Where's The Playground Susie (Glen Campbell)
4. Get Back (Beatles)
5. Israelites (Desmond Dekker & The Aces)
6. Oh Happy Day (Edwin Hawkins Singers)
7. Too Experienced (Eddy Louette)
8. Friend, Lover, Woman, Wife (O. C. Smith)
9. Black Pearl (Sonny Charles)
10. Goodbye (Mary Hopkin)

SINGER ONE STOP (Chicago)

1. Pinball Wizard (The Who)
2. These Eyes (Guess Who)
3. The Boxer (Simon & Garfunkel)
4. Gitarzan (Ray Stevens)
5. Grazin' In The Grass (Friends Of Distinction)
6. Morning Girl (Neon Philharmonic)
7. Love (Can Make You Happy) (Mercy)
8. Get Back (Beatles)
9. Oh Happy Day (Edwin Hawkins Singers)
10. Only The Strong Survive (Jerry Butler)

ALL BRANDS (Pittsburgh)

1. Aquarius/Let The Sunshine In (5th Dimension)
2. Love (Can Make You Happy) (Mercy)
3. These Eyes (Guess Who)
4. Hair (Cowsills)
5. Nothing But A Heartache (Flirtations)
6. It's Your Thing (Isley Brothers)
7. Atlantis (Donovan)
8. Hawaii 5-0 (Ventures)
9. Earth Angel (Vogues)
10. Get Back (Beatles)

Symphony Sid's Latin Top 10

WEVD—New York

1. **LINDA YAMBU**
Eddie Palmieri—Tico
2. **SAD GIRL**
Joe Bataan—Fania
3. **I COULD NEVER HURT YOU GIRL**
Chollo—Cotique
4. **RUNAWAY CHILD**
Harvey Averde—Uptite
5. **GUAGUANCO BEMBE**
La Lupe—Tico
6. **MI RITMO TE LLAMA**
Ray Barretto—Fania
7. **PETER PETER**
Pete Bonet—Swinger
8. **PROBLEMS**
Joey Pastrano—Cotique
9. **CLOUD NINE**
Mongo Santamaria—Columbia
10. **HAPPY SOUL**
D. Cortez & Moon People—Speed

Latin Dj Reports

DICK "Ricardo" SUGAR
WHBI-FM, New York

1. **WE BELONG TOGETHER**
H. Oliveri (Speed)
 2. **ACCEPT ME**
H. Averde (Fania)
 3. **MAYBE**
R. Robles (Fania)
 4. **I'M INSANE**
J. Cuba (Tico)
 5. **SAD GIRL**
J. Bataan (Fania)
 6. **FOR YOUR LOVE**
J. Bataan (Fania)
 7. **I COULD NEVER HURT YOU GIRL**
C. Rivera (Cotique)
 8. **LOCO POR TI**
S. Colon (Fania)
 9. **MI RITMO TE LLAMA**
R. Barretto (Fania)
 10. **ADORO**
R. Ledesma (Gema)
 11. **LOVE'S NOBODYS FRIEND**
New Swing Sextet (Cotique)
 12. **I BELIEVE**
Lebron Brothers (Cotique)
- PURO TEATRO**
La Lupe (Tico)

Conozca a su Dj (Meet Your Dj)



Carlos Knauth
W.B.N.X. Radio
801 2nd Ave.
New York, N.Y.
Tel. 889-6880

Young Foundations Lead

Clem Curtis was not the lead singer on the Foundations record of "Build Me Up Buttercup," as recently announced. Colin Young was lead singer on this record, as well as the group's latest, "Bad Bad Old Days," on Uni.

Latin American Single Hit Parade



MEXICO

By ALEJANDRO GUZMAN MAYER

1. **O QUISA SIMPLEMENTE LE REGALE UNA ROSA**
Leonardo Favio (CBS)
Esteban Ramón (Orfeón)
2. **POR AMOR**
Marco Antonio Muñoz (RCA)
Sonia López (CBS)
Ducto Fontana (Peerless)
Lucha Villa (Musart)
Trio Romántico (Raff)
3. **GENESIS**
Lucecita (RCA)
Olga Guillot (Musart)
Hermanos Reyes (Orfeón)
4. **NO DEJES DE QUERERME**
Sonora Casino (Orfeón)
Sonora Maracaibo (Sonart)
Los Tecolines (Peerless)
Roberto Guinart (Musart)
5. **LO MUCHO QUE TE QUIERO**
René y René (Falcón)
Pedro Vargas y Marco Antonio Muñoz (RCA)
Frankie y Los Matadores (Peerless)
Ray Anthony (Orbi-Vox)
6. **VOLVERAS POR MI**
Chelo y su Conjunto (Musart)
7. **CLEMENCIA**
Hermanos Muñoz (Orfeón)
8. **RUEGA POR MI**
Chayito (Peerless)
9. **MI PEQUERA NOVIA**
Jimmy Santy (Musart)
10. **TREBOL CARMESI**
Tommy James (Tico)

Bravo UA Latino!

Tito Rodríguez
Mi Razón: Amarte

TITO RODRIGUEZ
MI RAZÓN: AMARTE

LS 61040

Chucho Avellanet
No Es Un Juego El Amor

CHUCHO AVELLANET
NO ES UN JUEGO EL AMOR

LS 61041

Entertainment from Transamerica Corporation



London Lowdown

By JEAN GRIFFITHS

LONDON—**Jac Holzman**, Electra chief in New York, and **Dave Anderle**, who takes care of things on the West Coast, will be in London this week . . . Capitol artists **Sandler and Young** were in for a few days and EMI's press officer **Pat Pretty** organized a reception for them at EMI's London Headquarters . . . **Nana Mouskouri** is consistently one of the finest record makers. Her new album "Over and Over" is listening pleasure at its best . . . **Jeff Kruger**, head of Ember Records, flies to Hollywood to discuss future releases of **Glen Campbell** also to negotiate for some of the Campbell TV shows for showing in the U.K. Jeff also announced the signing of **Julie Rogers** to his Ember label . . . **Moody Blues'** "Threshold of a Dream" album is really rising high and collecting all the praise it deserves along the way.

One of the teams taking part in the Daily Mail Transatlantic Air Race includes **Mark Edwards**, record producer and now leader of the group **Balloon Busters**. Pye Records releases their single "Alcock and Brown" to tie in neatly with the race. Chess Records will be releasing the record simultaneously in the U.S. . . . British-born "Sock It to Me" girl **Judy Carne** has made a record for Reprise called "Sock It To Me" . . . **Des Brown**, currently Press Officer at MGM Records, Ltd., leaves that company on June 2 to join Warner-Seven Arts in the same capacity . . . **Sandie Shaw** is giving a great deal of her time to promoting newcomer **Heathmore**, but has managed to find time to record a new **Chris Andrews** number, "Think It All Over" . . . **Emperor Rosko** claims to be the world's most widely heard dj. If that is the case, everybody will soon be catching on to the new dance craze he is promoting called "The Opposite Lock," described as being simpler than the twist with a "helluva" beat . . . Girl from Glasgow with a great voice, **Isabel Bond**, has been chosen as the British rep at the Golden Orpheus Song Festival in Bulgaria in June . . . Contractual problems preventing bluesman **Taj Mahal** and **Tim Rose** appearing in Britain this month . . . **Cartoone**, the group discovered by Lulu, flew to the states this week to start a lengthy tour with the **Crazy World of Arthur Brown** . . . **Mary Hopkin** opens at the New York Hotel the Americana for a two-week cabaret season starting June 2 . . . Blues band **Savoy Brown** records two albums this month, one of which will be specifically for the American market to tie in with their tour there starting on July 3 . . . **Joe South** now promises to arrive in Britain on May 9 to record a spot in the **Bobbie Gentry** TV series . . . **Graham Goodall**, head of Pyramid Records, and **Tony Cousins**, of Commercial Entertainments, have left for New York to arrange a promo visit to the states for **Desmond Dekker** who has just topped the pops here with "The Israelites" . . . **Carole Chapman**, formerly **Ron Kass'** assistant at Apple Records, has joined **Ian Ralfini** at Warner-Seven Arts.

Italian Items

By HARA MINTANGIAN

MILAN — "La Strada del Folk" will be the title of a new TV show presented by Italian folk singers **Tony Cucchiara** and **Nelly Fioramonti**. The song "Il tema della vita" written by **Cucchiara** and sung by him and **Nelly** is the theme. **Tony** and **Nelly** will present some Italian and foreign folk songs . . . **Magli** (Saar Records) recorded the song "Alla fine della strada," an original MAS copyright. This song was also recorded in English by **Tom Jones** as "Love Me Tonight" . . . **Maurizio** will

participate in the show "Parata di primavera" of **Rieti** with the song "Sirena."

Aphrodite's Child presented at "A Record for Europe, A Youngster for Europe" their new song, "I Want to Live." This show was relayed by Swiss TV and Eurovision and Intervention. The group then came to Milan to participate in "Chissà chi lo sa." **Aphrodite's Child** are now working on a musical composition written by **Wan-**

(Continued on page 69)

News from Germany

By PAUL SIEGEL

BERLIN—The airwaves are swingin' here with new releases, and one of them, the first stereo single of Electrola, "The Big 6" by **Big Band Europe** with **Paul Kuhn**, has opened up in sales and airplays. Chief announcer **Frank** and leading dj of Radio Luxembourg did a European premiere on the record, and all the rest of the djs followed with tremendous impact airplay . . . Orange Records, a new label, just rushed me their first disk from Munich, the **Gee Brothers'** "Henry the Horse" and "Let Me Find the Sun." This label is going places and owner **Hans Wewerka** leaves for the states on May 5 for a one-month tour . . . CBS is jumpin' with the new single, "Candy," by **Branko Miler**, from the flick. **Elliot Blaine** of Jubilee dropped us a note that his **Meters** release, "Cissy Strut," is heading for a smash. Just received disk, and agree with **Elliot** . . . **Peter Bennett** and the **Rosy-Singers** have a big one in "Du, Wenn Du Träumst" on Transworld . . . UFA-Musikverlage (**Rudy the Förster**) has a beauty in "Geliebte Mutter" LP on Eurodisc . . . **Siw Malmkvist** appeared on Swedish TV five days in a row for Cancer Research and raised \$6,000,000! . . . **Ariola's Willy Klofat** pushing **Rex Gildo's** new one, "Tschitti, Tschitti Bang, Bang," so loud that **Murray Deutch** can hear it in New York . . . **Teldec's Paola** needs a pair of glasses . . . **Peggy March** & hubby **Arnie Harris** have bought themselves a swank villa in Munich. I don't blame them, with the loot they're reaping in here . . . **Bob Klein** way off in L.A.: Thanx for **Joe South's** new one, "Don't You Be Ashamed." Destined for hitdom! . . . **Gerig** has a winner again with **Roy Black's** latest on Polydor, "Ich Bin So Gern Bei Dir." **Heinz Korn** smiling . . . **Hans Blume** of **Peter Meisel** empire laboring over M.M. (the French nightingale), "Hinter Den Kulissen Von Paris" . . . **Barry Ryan's** "Love is Love" #1 in Berlin. And pretty girl **Friday** of **Aberbach** (Germany) **Elke Sommer** happy as a lark for **Barry's** success . . . **Rita Pavone**, Italian thrush, making it with "Bene, Bene, Bene" on Polydor . . . **Adamo** sounds good in his latest, "Du Bist So Wie Die Liebe," on EMI label, Columbia, in Germany . . . EMI here jumping with **Heino's** latest, "Wenn Die Kraniche Zieh'n" . . . Just received the biggest poster of '69: "Count Basie and his Orchestra present **Tony Bennett** (Mr. Music) in Frankfurt." **Tony's** CBS sales should soar here.

Heidi Brühl recorded "Boom, Bang, a Bang" for Philips. Sounds good. The flip side of **Heidi's** record is the "A" side, though . . . **Vicky** off to Japan soon. Her singles selling in the hundreds of thousands here. **Wolfgang Kretzchmar** buying **Vicky** a helicopter for her many journeys on behalf of Phonogram, Philips . . . **Willy Klofat**, **Ariola** press genius, buying an aquarium for his new office in Munich . . . **Dieter Liffers**, Germany's "Ace" reporter on the music industry, now writing the features for the great newspaper chain, **Bild Zeitung** (**Alex Springer**) in Hamburg. **Dieter's** great music mag, **Show** to continue from Cologne . . . **Cornet's Günter Ilgner** knows how to pick and sell a record. His firm with **Heinz Gietz** strongly entrenched in the charts . . . **Eckart Rahn** doing well. He's Germany's youngest hot publisher. His "Small Faces"/"Afterglow of Your Love" on Immediate hotter than a pistol! . . . **Karel Gott's** LP hit #1 here . . . **Dick Voltter** of **Shapiro, Bernstein** has a hit with "The Loot"/"Save Me" on Page One Records . . . **Larry Marks** of E. B. Marks sent us a batch of Marks hits. He ought to revive "Yours" . . . **Marion Rainford**, London, informs us that **Jon Hiseman's Colosseum** will be on the **Lekebusch** TV show in Radio TV Bremen. Bremen's a jump from Hamburg . . . **Bosworth & Co.** happy about the **Nilsen Brothers** and their new single, "Hippie Melodie."

Polydor, Ambassador in Deal

Polydor Records of Canada | Ambassador Records of New
announced that it has signed | Jersey for the entire Ambassa-
an exclusive agreement with | dor catalogue.

Robbins Hits Heard 'Round World

NEW YORK — Fred Robbins recently returned from Europe, where he was interviewing various djs for his radio show "The Hit Heard 'Round The World." The show is a public service, sponsored by the Army, and goes out on disk to 1600 radio stations in either a five or 10-minute versions. It consists of an interview with a foreign dj, in which he plays three records, two of which are hits in his locale, and one "pick hit."

Fred ("Robbin's Nest") Robbins also produces "Assignment Hollywood" for the Mutual Network, which is aired five minutes a day, five days a week. He has done "Coke Time" with Eddie Fisher, and numerous game shows for NBC. However, "Hit Heard Round The World" is primarily a music show, using corresponding djs in 15-20 cities around the world. The format is a little talk and a lot of music, two commercials for an "Army career," and though the foreign djs speak in English, Fred calls their accents more "charming" than a hindrance.

Since its beginning one year ago the "Hit" show has expanded to include interviews with producers, namely George Martin, Jerry Wexler, Felix Pappalardi and other interesting music people like Neil Bogart, Ringo Starr, George Harrison and Tom Jones, who have all talked and played some of their favorite records on the show. Most recently, Fred has interviewed the Rascals on their European tour, Mick Jagger and Joe Cocker.

Fred says that "there's an amazing similarity in tastes

around the world. I'll never get used to hearing the same familiar records coming out of an alien atmosphere. It's jarring the first time, but it's also a little bit of home." Since he travels Europe about three times a year, Fred could be an authority on the similarity of musical taste in various countries.

Robbins cuts the show about a month in advance, and has noticed that even though it is public service programming (including Army commercials), it has become a prime time attraction in many markets, which sets it up as a pretty nice plug for any record played on the show.

Among the djs working with him are Tony Blackburn, Kenny Everett and Christ Denning (London), Alan Freeman (Luxembourg), Pierre Lattes (Paris), Pepi Palau (Spain), Joao Martins (Lisbon), Lillian Terry (Rome), Ernst Griesseman (Vienna) and others in Toronto, Puerto Rico, Berlin, Zurich, Denmark, Amsterdam, Austria and Mexico.

—Andy Gorman.

Italian Items

(Continued from page 68)

gelis Patathanassion, one of the group. It is said that this composition will be presented in summer at the "Great Theater" of Siracusa.

RCA Italiana released a piano LP by Giovanni Fenati called "Bianco e Nero" containing some Italian hit titles of 1968 . . . Patty Pravo will be one of the hostesses of the TV series "Una sera con . . ." produced by Antonello Falqui. During those shows Patty will present some well-known theater and cinema personalities. She will also sing a new song called "Concerto per Patty" . . . From the first of May, Sif Records will have their own distribution managed by Amleto Silvestri . . . Mike Kennedy, ex-lead singer of the group Los Bravos, now has recorded a single in English and Italian versions: "I'll Never Forget" and "Tu ami un altro" b/w "E forse verrà." He will also participate in the show "Parata di Primavera" of Rieti where he will present the song "Tu ami un altro" . . . Adamo just participated in the show "Senza Rete" where he presented his new song, "Accanto a te l'estate" . . . Little Tony will be the host of the TV show "Senza Rete." Peret, the Spanish group, will be among the guests.

Radio Luxembourg—Little America in Europe

By PAUL SIEGEL

LUXEMBOURG—Take L.A., Chicago, New York, WMCA, WKDA, KQV, KHJ, and what have you, and transplant them here in the very heart of Europe, and you've got yourself the hottest means of airplay for records that a publisher, writer or record company could wish.

Youthful but wisely experienced Radio Luxembourg chief announcer Frank guides his herd of able young men and women djs so adeptly that this radio station has conquered almost 90% of the ears of European listeners. Every hour on the hour there is another dj who presents the latest records, which come from all over the world. The djs are known only by their first names—Frank, Achim, Brigitte, Monika, Jörg, Helga, Edy, Rolf, Marion, Annelie, Haidy, Alf, Carl-Martin.

Three secretaries, Sylvie, Josee and Tessy, handle the barrelfuls of mail which pour in. Most notable about the Radio Luxembourg setup is the teamwork and objectivity of the broadcasts. The listener is always right.

Stoldt Heads Operation

Heading the whole operation is Helmut Stoldt, who wisely plans the operation and programs with his chief announcer, Frank. Commercials make Radio Luxembourg the #2 money-earner for this country, while the production of steel is #1, as Luxembourg is the most prolific producer of railroad ties for European railroads. The radio station is 35 years old, and the German program is celebrating its 11th year.

Luxembourg, the smallest

country in Europe, is the only country in the world where a newspaper is printed in three languages, German, French and Luxembourgish. The country is located on seven valleys, each one higher than the other. The station is located in an exclusive, great villa, and I was escorted by Frank, Sylvie and others deep down into the catacombs, which run well under Luxembourg for 60 kilometers, (a kilometer is 5/8 of a mile).

The town of Luxembourg has 75,000 inhabitants, and the country 350,000, and is presided over by the Grand Duchy, Josephine Charlotte, and her parliament. She realizes the value of this radio station which has the most listeners in Europe. Commercials cost \$10 a second, and bring the advertisers their money's worth 10 times over (especially in the German-speaking countries).

Frank's Job

It's Frank's job to decide which djs do a show together, as often there are two announcers, and the personalities mustn't clash. From 1,000 records received (new releases) about one third can be programmed, as the selection is made to please the public. Frank, who receives tons of mail, says that he really reads the mail, and knows what the public likes and wants, record-wise.

Record artists clamor to guest on a Radio Luxembourg show, including Caterina Valente, Freddy, Peter Alexander, Paul Kuhn and so many others that it would take a book to list them all. The frequencies are beamed on five different wavelengths, and heard around the world.

Germany's Top 10

SINGLE TIP

"LASS DOCH DEN SONNENSCHIN"
(Leave the sunshine)
Renate Kern—Polydor

1. ICH SING EIN LIED FUER DICH
Heintje—Ariola/Publ. Maxim
2. LIEBESLEID
Peter Alexander—Ariola/Publ. Rialto/
Radio Music Intern.
3. CRIMSON AND CLOVER
Tommy James—Roulette/
Publ. Musikverlag Planetary
4. FIRST OF MAY
Bee Gees—Polydor/Publ. Abigail
5. ATLANTIS
Donovan—CBS/Publ. Peer
6. HINTER DEN KULISSEN VON PARIS
Mireille Mathieu—Ariola/Publ. Nero
7. BENE, BENE, BENE
Rita Pavone—Polydor/
Publ. Schneider, 3 Ringe
8. LOVE IS LOVE
Barry Ryan—MGM/Publ. Aberbach
9. ELDISE
Barry Ryan—MGM/Publ. Aberbach
10. PROUD MARY
Credence Clearwater Revival—Bellaphon/
Publ. Jon-Dora

AUTOMATENMARKT

Through courtesy of:
Editor: Killy Gripel
(Single tip: Paul Siegel)

Italy's Top 10

SINGLE TIP OF THE WEEK

1. ELDISE
Barry Ryan/MGM (Ricordi)/
Published by Aberbach
2. TUTTA MIA LA CITTA'
Equipe 84/Ricordi/Published by Aromando
3. IRRESISTIBILMENTE
Sylvie Vartan/RCA Italiana/
Published by RCA
4. LA STORIA DI SERAFINO
Adriano Celentano/Clan/
Published by Clan-Rizzoli
5. VISO D'ANGELO
I Camaleonti/CGD/Published by April-
Music/Suvinizerboni (Sugarmusic Group)
6. BUONA SERA BUONA SERA
Sylvie Vartan/RCA Italiana/
Published by AdD
7. MA CHE FREDDO FA
Nada/RCA/Published by RCA Italiana
8. OBLADI' OBLADA'
Beatles/Apple (EMI Italiana)/
Published by Ritmi e Canzoni
9. CASATCOK
Dori Ghezzi/Durium/Published by Durium
10. PARADISO
Patty Pravo/RCA Italiana/
Published by Ricordi El' and Chris
(By Courtesy of Ufficio DOXA)

France's Top 10

SINGLE TIP

"LE CARROSSE D'OR"
Adamo—EMI

1. RIVIERE
Johnny Hallyday
2. LA PIOGGIA
Giugiola Cinquetti
3. PARAGUENA
Monty
4. GET BACK
The Beatles
5. FACE AU SOLEIL
Sylvie Vartan
6. SHEILA LA LA
Sheila
7. LE SIRIOP TYPHON
Richard Anthony
8. GOOD BYE
Mary Hopkin
9. OH LADY MARY
David Alexandre Winter
10. LA PREMIERE ETOILE
Mireille Mathieu

Through courtesy of:
Michael Wyaffe
PARIS, EUROPA No. 1
(Super Saluts les copains)



RECORD WORLD'S

**PRIZE WINNING
JAZZ SECTION**

Epic Signs Paul Horn

Paul Horn, a musical artist who blends jazz, classical and pop, has been signed to an exclusive recording and producing contract by Epic Records, announces Lawrence Cohn, Director, A and R.

First Single Bossa

Paul's first single for Epic, "Green Jelly Beans," is a bossa nova which features the voice of Cielle Kollander with Paul on flute. An album, "Inside," which was recorded inside the Taj Mahal in India, is made up entirely of Paul Horn flute solos and will be released this summer.



Flutist Paul Horn (sitting) on signing an exclusive recording and producing contract with Epic Records. Standing by are (left to right) Lawrence Cohn, Director, A&R; Richard Totoian, Director, National Promotion; Mort Hoffman, Director, Sales and Distribution, Epic and Custom Labels.

Buddah Realigns Promo Structure

(Continued from page 4)

Thau said an announcement would be made shortly of the appointment of "a well known and highly respected promotion personality based in San Francisco who will be reporting to Abe Glaser."

Southern promo rep Johnny Lloyd has moved his headquarters from Baltimore to Atlanta. Ronnie Weisner will cover the Midwest, targeting Chicago, Pittsburgh, Milwaukee, Cleveland, Cincinnati, Minneapolis and Detroit as well as all secondary markets in the Midwest.

Lenny Evanoff has been designated National Album Promotion Manager reporting to Joe Fields, Buddah Director of Album Sales. Evanoff will be working closely with distributors, rack jobbers and one-stops on Buddah's LP product.

Ron Peterson is National Sales and Promotion Manager for Dick Heard's Royal American modern country label. Ronnie Weisner will double as promo chief for Jerry Kasenetz and Jeffrey Katz' Super K Records diskery. Johnny Lloyd doubles as National Promotion Manager for Eddie Thomas and Curtis Mayfield's Curtom Records.

Thau said the label plans to add exclusive Buddah promo reps in every major and secondary market who will report to their operations managers. Meanwhile, Buddah will continue to utilize the services of independent promo men: Tony Richland (West Coast), Bednoe-Wright Associates (Chicago, Milwaukee), King Zbornick, Nashville and Atlanta),

Perry Stevens, Ohio and Pittsburgh), Bob Rayel (Texas-Oklahoma) and Herb Rosen (New York State).

"Buddah has grown geometrically in the last year," said Thau, "with the addition of our many distributed labels owned and operated by the industry's top producers—Curtis Mayfield, Eddie Holland, the Isley Brothers, Dick Heard, Jerry Kasenetz and Jeffrey Katz among others. As more and more of the outstanding producers bring us their cream product, our responsibility to them is increased and our services to them must be increased."

"Competition in the singles market is at an all-time high of intensity," Thau emphasized. "More than 300 single records are released each week. Our policy is to release only those singles that we feel are hits. We have no speculative product. Our average during our two years of operation has been one hit out of every two records released. In order to maintain this fantastic average we must have even more effective promotional facilities. Through the restructuring of our promotional thrust and the new personnel we will be adding we will continue to maintain our standards of energy, quality and success."

Thau also noted that the expansion and restructuring "is necessary because of our diversified product: bubblegum, easy listening, rhythm & blues, underground, contemporary pop and gospel."

Evans, Taylor Benefit

The Bill Evans Trio and the Billy Taylor Trio will be the feature attractions at a special concert at Town Hall, Monday evening, May 26, for the benefit of Temple Beth Torah of Upper Nyack, N.Y. The event is being produced by Bob Goemann.

Douglas In Direct Mail, Mail Order Operation

Douglas Corporation has entered into an agreement with Martin Felix Productions for a special marketing operation based around Douglas' documentary and academically-oriented catalogue properties.

The new exploitation will combine regular mail order advertising in such specialized publications as Evergreen Review and Psychology Today with the exclusive use of mailing lists of some of the nation's leading esoteric organizations and magazines. On direct-mail, Douglas projects a return response rate of as high as 25% due to the specialized nature of the lists used.

Dynamo Group Re-named

NEW YORK — Bethea, the Maskedman and the Agents is now the name of Dynamo's group featured on "My Wife, My Dog, My Cat."

Moniker was changed to include Bethea to avoid conflict with a similarly-titled local group.

Cap, Lighter

(Continued from page 4)

Lighter will report to Kapp, and will be responsible for contract negotiations and A & R administration. Prior to joining Capitol in June, 1968, Lighter practiced law in New York City.

Decca, Martell

(Continued from page 4)

Martell had been previously with Kapp Records as Director of Marketing, and with Columbia Records for 10 years in various sales and distribution capacities. Loetz stated that Martell's appointment strengthens the organizational concept of marketing, in that each and every area concerned with sales will fall under Martell's direction. This coincides with Decca's objective of building strength within the sales and marketing sphere, with an even greater emphasis on the promotional aspect of our business.



1. **STONE SOUL**
Monga Santamaria—Columbia CS 9780
2. **SOULFUL STRUT**
Young-Holt Unlimited—
Brunswick BL 754144
3. **MOTHER NATURE'S SON**
Ramsey Lewis—Cadet LSP 821
4. **SAY IT LOUD**
Lou Donaldson—Blue Note BST 84299
5. **FOOL ON THE HILL**
Sergio Mendes & Brasil '66—
A&M SPX 4160
6. **THE WORM**
Jimmy McGriff—Solid State SD 18045
7. **SILVER CYCLES**
Eddie Harris—Atlantic SD 1517
8. **ROAD SONG**
Wes Montgomery—A&M SP 3012
9. **THE GREATEST BYRD**
Charlie Byrd—Columbia CS 9747
10. **MERCY MERCY**
Buddy Rich Big Band—
World Pacific Jazz ST 20136
11. **SHAPE OF THINGS TO COME**
George Benson—A&M SP 3014
12. **MUCH LESS**
Les McCann—Atlantic CD 1519
13. **SOUNDTRACK**
Charles Lloyd—Atlantic CD 1519
14. **FURTHER ADVENTURES OF
JIMMY & WES**
Jimmy Smith & Wes Montgomery—
Verve V6-8766
15. **UNDER THE JASMIN TREE**
Modern Jazz Quartet—Apple ST 3353
16. **A DAY IN THE LIFE**
Wes Montgomery—A&M SP 3012
17. **LIGHT MY FIRE**
Woody Herman—Cadet LSP 819
18. **FILLES DE KILIMANJARO**
Miles Davis—Columbia CS 9750
19. **MEMPHIS UNDERGROUND**
Herbie Mann—Atlantic SD 1522
20. **SUMMERTIME**
Paul Desmond—A&M SP 3015



**BREAKING BIG
IN ALL MARKETS!!!**

Evangelist Shirley Caesar's

**"Don't Drive
Your Mama Away"**

HBX LP 299

w/Rev. Douglas Fulton & the Gospel Singers Ensemble, also The Rev. Joseph D. Linton & The Progressive Baptist Church Choir in —

"Rain Down Fire"

HOB 1309

The Trumpets of Jericho Presents an Instrumental On The Most Controversial Record of the Day —

"O HAPPY DAY"

HOB 1313

DO NOT OVERLOOK...

Rev. Claude Jeter & Evangelist Shirley Caesar doing a Terrific Job on —

"Mary Don't You Weep"

HOB 2102

**TOP-SELLING
ALBUMS!**

"Stranger On The Road"



**Shirley Caesar & The
Caesar Singers**

HBX 299

"Inspirations"



**Evangelist Shirley Caesar
& Reverend Claude Jeter**

HBX 2102

Hob Records

Division of
Scepter Records, Inc.
254 West 54 Street
New York, N.Y. 10019

record
world **GOSPEL**

record
world **Gospel Time**

By IRENE W. JOHNSON

WAMO AM-FM, Pittsburgh, Pa., Gloria Briskey, reports top albums and singles as "Oh Happy Day," Northern California Choir, "How Blessed You Are," Chariot Wheels; "You Better Mind," Psalmaneers of Columbus, Ohio; "Everywhere I Go," Soulful Sunrising Kings; "Christians We are the Ones," Sensational Nightingales; "What Are You Doing," Dixie Hummingbirds; "May the Work I've Done," Consolers; "I Must Tell Jesus," Cassietta George; "Morning & Evening Prayer," Rev. B. T. Bigelow; "Saints Holds On," Sensational Nightingales; "Jesus Will Fix It," Caravans, and "Said He Would Move," Brooklyn All Stars.



Irene W.
Johnson

For dates contact Rev. Milton Bronson and the Thompson Community Singers, 4244 W. Madison St., Chicago, Ill. Call a/c 312-638-9754 or 277-3312.

WFMC, Bob Swinson, presents the Supreme Angels Anniversary at the Memorial Auditorium in Raleigh, N.C. on Mother's Day, Sunday, May 11, featuring, along with the Supreme Angels, the Mighty Gospel Giants, the Robert Patterson Singers, the Brooklyn All Stars, the Harrell Singers, the Singing Stars, Sally Jenkins Singers, Victorious Glorylanders, Ed Hall and the Evening Five and Blind Charlie of Wilson, N.C. Emcees: Bob Swinson, the Soul Deacon, James Thomas and Willie Ward. Prizes will be given to the first 100 mothers entering the program. For dates on the Supreme Angels, Nashboro recording artists, write to Bob Swinson, Box 36, Goldsboro, N.C. 27530.

WRBD, Mother Frances, Ft. Lauderdale, Fla., reports "Pray for Me," Mighty Clouds of Joy; "Calvary," Supreme Angels; "Thank You Lord," Salem Travelers; "I Won't Let Go," Gospel Harmonettes; "Loose That Man," Shirley Caesar; "Meetin' Tonight," James Cleveland; "Don't Let the Devil Ride," Rev. Oris Mays; "God's Giving," Soul Stirrers; "Give Him

a Chance," Robert Patterson Singers, and "I Want to Die Easy," Inez Andrews. Gospel Album of the Week: "Old Time Song Service," Dr. C. J. Johnson, Savoy.

WJLB, Edward Smith, Detroit, Mich., reports "What Would It Mean," James Cleveland & the So. Calif. Community Choir; "Won't Let Go," Dorothy L. Coats & the Gospel Harmonettes; "Trying So Hard," Heavenly Dew Drops; "Oh Happy Day," No. Calif. State Choir (C.O.G.I.C.); "Reach Out," Institutional Church of God in Christ; "Stretch Out," Banks Brothers; "More Than All," Pentecostal Choir (Columbus Mann); "Over My Head," James Cleveland & So. Calif. Community Choir; "Just As I Am," Harold Smith Majestics, and "I'm Going Through," Institutional Church of God in Christ Choir.

Ernestine Mathis, WOKS Music Director, reports that this week's spiritual surface looks like: "Let Me Lean on You," "There's a Man Walking with Me," Rev. Erskine Faush. An outstanding new one is "Don't Drive Your Mama Away" by Evangelist Shirley Caesar & the Caesar Singers. It's on the LP "Stranger on the Road." Dorothy Norwood's "Just in Time" and "The Train Didn't Move" are well requested. Gladys Knight's "Just a Closer Walk" and Marvin Gay's "Eye on the Sparrow" are still going strong.

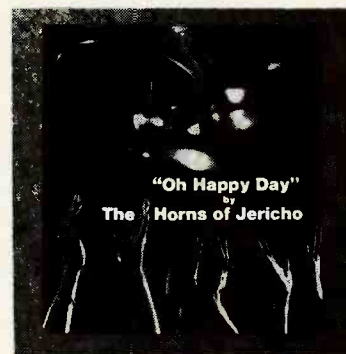
WJLD's Brother Willie McKinstry, Birmingham, Ala., reports "Carry Me Home," Caravans; "Won't Let Go," Gospel Harmonettes; "Mother Bowed," Karlo Turner; "God Specializes," Rev. C. L. Moore; "A Knock at Midnight," Dr. Martin Luther King Jr.; "Too Late," Jackson Southernaires; "Stranger on the Road," Shirley Caesar; "Just a Closer Walk with Thee," Gladys Knight; "Someone to Care," Rev. Cleophus Robinson, and "Too Sweet to Be Saved," Blind Boys of Ala.

Marvin Elders, Southwest Ohio, reports "The Train Wouldn't Move," Dorothy Norwood & Angelic Choir; "Open Our Eyes," Jessy Dixon & Chicago Community Choir; "Down

(Continued on page 72)



**BREAKING BIG
EVERYWHERE!!!**



"O Happy Day"

by

The Horns of Jericho

a Hob single #1313

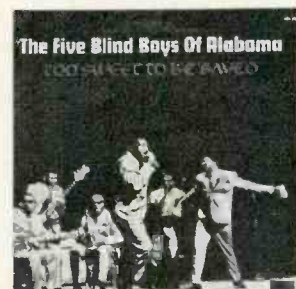
"I'll Trade A Lifetime"



**Rev. Milton Bronson &
Thompson Community Singers**

HBX 2101

"Too Sweet To Be Saved"



The Five Blind Boys Of Alabama

HBX 295

"Jesus Will"



Hulah Gene Dunklin Hurley

HOB 2103

Hob Records

Division of
Scepter Records, Inc.
254 West 54 Street
New York, N.Y. 10019

Spangler Sounds of Today TVer

Spangler Television has signed for the production of a new TV series, titled "Sounds of Today, Tomorrow, and Yesterday," it was announced by Larry G. Spangler, President.

It will star Lloyd Price, with a different name co-host each week. Lloyd Price's Turntable Club will be the setting for every program. (The Turntable Club was formerly Birdland, on Times Square.) The show will be produced as a one-hour weekly series on tape in color.

All co-hosts will be top national and international names in the recording field. The theme of the program will reflect the style of the co-host of that

week. For instance, if Johnny Cash is a co-host, then all the musical numbers and sets and other guest entertainment will be in Johnny's style. Each program will feature one new breakout group or individual. The series will be produced by Spangler Television; executive producer will be Mannheim Fox, and the director will be John Moffett of Ed Sullivan fame.

Spangler Television is currently producing the International Clown Special in Europe for the American Gas Company's fall TV ad schedule and also producing the American and International Model Festival.

Group's Success No Illusion

NEW YORK—The first time I saw the Illusion was on their gala opening night at Harlow's not long ago.

The club was crowded and noisy with the usual pre-performance anticipation. Everyone in the audience seemed to be familiar with the group and the material which they were about to present. When everyone was finally in their appointed place on the stage they began what was to be a perfect set. It was well timed and never dragged visually or musically. The constantly changing colored lights (which the Illusion say are an important part of the stage act) and the original material held the attention of everyone, so that even dancing seemed a little out of place.

The Illusion's stay at Harlow's turned out to be successful and subsequently the guys showed up at Record World to have a few words. They have been together for 10 years not only as members of the same or different bands but also as friends and companions.

"We started singing on the corner under the street lights," explained lead singer John Vinci (singing a few bars with the others in perfect harmony). "This was when vocals were the major part of a rock band. Now we have progressed and added instrumentals which are just as much a part of us now as the voice was back then."

The Illusion's current album (produced by Jeff Barry) on



The Illusion

Steed Records entitled "The Illusion" is a reflection of their stage concept. This is best explained by basser for the group, Chuck Alder: "Our idea is mostly concerned with entertainment. We just want to offer people a little enjoyment and pleasure on as professional a level as we can achieve."—John Kornblum.

Gold for Chips



Chips Moman (right) adds another gold record to his collection of many. Shown is Steve Tyrell (Scepter's National Promotion Director) presenting Chips with his gold record for "Hooked on a Feeling" by B. J. Thomas.

Moody Blues London May LP Highlight

The first LP of 1969 for the Moody Blues heads the May album release from the London Records group.

"On the Threshold of a Dream," by the British group on London's Deram label, hits the market as an ultra-deluxe package in book-fold form with a 12-page bound-in booklet filled with color photos and text. Also released in the May product grouping are London sets by the Zombies and by French singer-composer Gilbert Becaud, along with four new phase 4 stereo sound excursions.

Renewed Interest in Song

Several years ago composer Al Ham wrote a song for the film "Harlow" (Carol Linley-Ginger Rogers version) with the recently Academy awarded writers Marilyn and Alan Bergman.

Ham now reports renewed interest in the song entitled "I Believed It All." It is contained in Claudine Longet's current A & M album, has also been recorded by the Pozo Seco Singers on Columbia, Jimmie Rodgers on A & M, the Sandpipers on A & M and Carol Burnett on RCA.

Gospel Time

(Continued from page 71)

by the Riverside," Dorothy Norwood & Angelic Choir; "I Want to Die Easy," Inez Andrews; "Grace," Institutional Choir; "Free at Last," James Cleveland; "I Won't Let Go," Gospel Harmonettes; "Reach Out," Institutional; "Valley of Decision" and "Precious Lord," Nina Simone.

WAME's Brother Ray Crume, Miami, Fla., reports "Jordan 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. Cleophus Robinson; "I'll Wait Right Here," Rev. Charles Taylor; and "In That Little Town," Dorothy Norwood.

Brother Henderson, XERB, Los Angeles, will present the Loving Sisters of Little Rock, Ark. in L.A. for Mother's Day.

Chartmaker Action Triples in 1st Year

HOLLYWOOD—In its first year of operation, the Bob Ross-Steve Clark indie, Chartmaker, has tripled its production, publishing and releasing operations.

With one album, "Darius," released early this year, company is now prepping release of three new elpees, "The Joe South Story," Bobby Jamison and Dee Martins, all due out in May, and has added two new publishing companies, Teran and Hambo, to its group of subsidiaries.

Joined as Gen. Manager

Songwriter and actor Smokey Roberds also joined the company this month as General Manager of the publishing and recording operations. In addition, he will function in the sales and promotion areas with Clark, who is Chartmaker's Exec VP.

Clark, long a top producer in the independent field and an executive of Vee-Jay during its Hollywood tenure, produces most of the Chartmaker product, but the company is also open to outside deals and other independent producers. Chartmaker recently leased the master, "Mama," by Kevin and Greg from Ron Green Productions.

The Loving Sisters are sporting a Plum and White 1969 Cadillac and looking good. On Father's Day Brother Henderson will present also the Hi-Way Q.C.'s, the Sensational Nightingales and the Consolers; on July 13 the Gentlemen of Song, the Dixie Hummingbirds.

For dates on the "Stretch Out" Revue featuring the Pilgrim Jubilees of Chicago, the Mighty Clouds of Harmony, the Loving Sisters, the Salem Travelers and the famed Jackson Southernaires, beginning soon, write to Major Robinson, 1874 N. Dayton St., Chicago, Ill. or call a/c 312-337-3282.

For dates on Dorothy Norwood and the Mighty Clouds of Joy write to Ermant Franklin, Jr., 4613 Bandera Rd., Austin, Texas or call a/c 512-926-2109.

For dates on the Brooklyn All Stars, the Blind Boys of Ala. and presently the Salem Travelers, write to Thomas Spann, 1223 Lincoln Place, Brooklyn, N.Y. 11213 or call a/c 212-493-4238.

Send all gospel news to Irene W. Johnson, 755 Donald St., Mobile, Ala. 36617 or call a/c 205-457-8012 or 432-8661.

Lober Prez

(Continued from page 3)

General Artists. Before those two companies merged, he held similar positions with General Artists.

From 1953 to 1961 he was with Columbia Records, the phonograph record division of CBS, joining the company as general attorney and then rising to vice president of business affairs and Chairman of the finance committee.

Lorber is a graduate of Baruch School of Business, CCNY, and Yale Law School. He is a member of both the New York Bar and the California Bar, and has written numerous articles for several well known journals, including the Yale Law Review, of which he was a managing editor when he attended that University.

In addition to Lorber's appointment, Weingrow also named Frank Dillenback Vice President of finance and Harold Richman Vice President of Sales.

RIAA Awards Sen. Javitz

(Continued from page 3)

assist professional groups engaged in the performing and visual arts; that he had co-sponsored Public Law 88-579 which established the National Foundation on the Arts and Humanities, and that he had been a senior member of the Senate Subcommittee on the Arts and Humanities.

"His abiding interest in encouraging and perpetuating artistic activity in the United States and in making the public more aware and appreciative of the many diverse art forms that make up our civilized society has earned him the everlasting appreciation of the phonograph record industry," the citation said.

The Award was in the form of a three-sided obelisk created by Steuben Glass.

In his acceptance speech Senator Javits called on the record industry to bring new opportunities to the poor by making an organized effort to find new talent among slum residents and to help form new record companies that are owned and operated inside the ghettos.

Praised Record Industry

Praising the record industry for playing an instrumental role in "erasing the color line" in America's entertainment world, Senator Javits said that the industry still faces the

Scepter Realigns Sales

(Continued from page 3)

for the development of Scepter's strong LP catalog which covers R&B (Wand), gospel (Hob) and classical (Mace). Schlachter will be responsible for structuring LP incentive programs, merchandising and advertising in addition to his other duties, specifically coordination artists' activities.

Goff, after spending one year with Beta Distributors in New York, joined Scepter in 1963 as Production Manager. In 1967 he became a Vice President and Director of Sales for singles and LPs, sharing responsibility for Scepter's 39 distributors with Schlachter. As Director of Singles Sales, Goff will be totally responsible for Scepter's regional market testing programs, promotion and distributor promo-men promotional activities. Goff also initiated Scepter's successful "secondary airplay" program.

Mrs. Greenberg stated, "It is Scepter's intention, through specialization of sales activi-

ties, to develop new dimensions in singles and LP marketing strategy. Our success with our varied lines has already proved we know our product and we know our markets. Our distributors can now look to both Mr. Goff and Mr. Schlachter to provide them with LP merchandising and singles promotional support unencumbered by split responsibilities."

"The future," she continued, "holds great opportunity for discovery and more efficient operation; data processing, systems improvement, tape marketing, radio promotion, merchandising and returns reduction. Our business is to market pleasure and excitement as we do when we release a new Dionne Warwick single. The problem is to constantly expand our volume and our profit and to take advantage of the many new music configurations and distribution areas recently identified."

challenge of cooperating with established black artists to open up opportunities for ownership and management of record business enterprises for poverty area residents.

In his prepared text Senator Javits also noted that RIAA had served as the industry's representative on the President's Council on Youth Opportunity Summer Program; that it had recruited artists to inform the under-privileged youth of the country about summer job opportunities and recreational programs; that it had scheduled performers for personal appearances in connection with the Youth Opportunity Program, booked entertainers and executives associated with the performing arts for workshops and seminars, and secured free admissions for under-privileged youth to concerts, movies and plays. This, he said, was an outstanding record of public service.

Douglas MacAgy, Acting Chairman of the National Council on the Arts and the National Endowment for the Arts wrote to RIAA in behalf of the President, applauding the Association's choice of Senator Javits as the first recipient of its Cultural Award. "Without the distinguished leadership of men like him in Congress, the arts in the United States would indeed suffer. It is with great pleasure that we join you in expressing appreciation to Senator Javits for his dedication to our cause."

Atlantic Meets

(Continued from page 3)

facets of merchandising and promotion: radio and newspaper advertising, in-store promotions, store displays, point-of-sale merchandising aids and posters.

The regional meetings will be attended by Atlantic-Atco distributors, distributor managers, salesmen and promotional personnel.

TIC Earnings

(Continued from page 3)

the history of the company, it was announced by Robert K. Lifton, President.

Gross income for the year ended Dec. 31 was \$100,100,000 compared to \$86,500,000 reported for 1967. Net income for 1968 was \$6,260,000 or 83 cents per share, including extraordinary income of \$250,000 or 3 cents per share compared to \$3,513,000 or 47 cents per share in 1967, including extraordinary income of \$150,000 or 3 cents per share.

The average outstanding number of shares increased from 6,521,000 in 1967 to 7,475,000 in 1968 due primarily to the conversion of almost all of the company's 1981 outstanding debentures and much of its preferred stock into common stock. The balance of the preferred stock is being treated as a residual security.

Happy Tiger Label Formed

LOS ANGELES — Universal International Productions, a subsidiary of Universal International Corporation, has formed an independent label division, Happy Tiger Records.

The first product will be released within 10 days according to Executive Vice President Robert S. Reiter. Happy Tiger, located at 1801 Avenue of the Stars in Century City in Los Angeles, is currently establishing national and international distribution networks. They are now concluding successful negotiations with Festival Party Ltd., Inc., to represent the new label in the Far-Eastern market.

"May will see the release of two LPs and two singles by Happy Tiger," says Reiter. "Our first month's product will establish a precedent we will continue to maintain in the years ahead. Our number and quality of products will continue to expand beyond these immediate goals as we keep pace with quality improvement." Don Peake is Director of A&R.

Jones, Power Sign

NEW YORK—Star Birth Management has signed Ann Jones and Power to exclusive contracts.

Miss Jones is a singer and composer, who accompanies herself on guitar. She has appeared in numerous clubs in the New York area. Star Birth is negotiating a recording contract for the artist, who opens at Grossinger's resort later this month. Power, a pop group, is currently preparing an LP.

ABC, Magoos

(Continued from page 3)

They have just completed their first album for ABC . . . "Never Coming Back to Georgia," which will be released shortly. In addition, their new single, "Heartbreak Hotel," taken from their album, will be released almost immediately.

The Blues Magoos are managed by Bob Wyld, who has always been the original manager and producer for the group.

The Cowsills

(Continued from page 3)

his own thing.' Though he will no longer be a performing member of the Cowsills, he will always remain a part of our family. Bill's plans for the present include traveling and composing."

Bean, Murphy, Soelberg, Inc., Now Handling Stonemans' Biz

NASHVILLE — The Stonemans have changed their management and booking affiliations, leaving Moeller Talent, Inc., and the Jack Clement-Bob Bean co-management agreement.

A new corporation has been formed to handle all facets of the group's career, with the exception of record production. The new corporation, to be called Bean, Murphy and Soelberg, Inc., will function as the Stonemans' booking representatives, business managers, public relations and promotion counselors, marketing advisors and accountants.

Jack Clement, leading Nashville music industry exec and long-time family friend who has played a vital role in the Stonemans' successful career, will continue to produce their records and help guide their recording careers. Clement, who presently is building his own studio, says he would rather be freed from management details so that he can spend more time producing records.

Bean, Murphy and Soelberg, Inc., will have its offices in Nashville's 1717 West End Building, Suite 412. Re-modeling of the office spaces is expected to be completed in about two weeks.

According to Bob Bean, who has been with the group as its manager since the early 1960s, the move has been contemplated for many months. "We have some very definite ideas about what we want to do with the Stonemans, and we feel that the best way to accomplish the job is to do it ourselves," Bean explained. "We've been working on a long list of extremely important changes, and this is only the first of many announcements that will be com-

(Continued on page 76)

It's Tree, BMI

With the acquisition of Pamper Music by Tree International last week, all Pamper songs now become part of the Tree Music catalogue, and will be listed as Tree, BMI.



The Stonemans

Epic Signs Tommy Cash

Tommy Cash, who taught himself to play guitar as a teenager by watching his older brother, Johnny, play chords, has been signed to an exclusive recording contract by Epic Records, announces Lawrence Cohn, Director, A and R, Epic Records.



Tommy Cash

His first Epic single, released this week, is "Your Lovin' Takes the Leavin' Out of Me" backed by "That Lucky Old Sun."

Tommy gives credit to his brother for being the biggest influence in his career. "He told me," says Tommy, "that if I had a desire to be an entertainer, that I should do it, because I would never be happy at anything else until I gave music a try."

Tommy made his singing debut with a Hank Williams, Jr., show in Montreal in 1965 and has since appeared with Ray Price, Porter Wagoner, Sonny James, George Jones and Johnny Cash. He was born 29 years ago in "the cotton county of the world," Mississippi County, Ark.

Mogull Pride Folio

Ivan Mogull is bringing out a new song folio on Charley Pride, RCA country songster. Photos and biographical material are included.

record world Country Music Hollywood

by Eddie Briggs

MGM hitmaker Sheb Wooley and sidekick Ben Colder are in Nashville filming the forthcoming CBS-TV musical series "Hee Haw" after completing a sensational Coast tour. Sheb, who's sporting a dandy LP, and Big Ben with "Ode to Little Brown Shack Out Back," played before SRO crowds at Ed Lankford's Nashville West-Fresno last week. Andre Carter and the Cartels, new house band, were terrific. KMAK's Gary Dee emceed the show.

Merle Haggard and the Strangers have done it again. Marvelous Merle is the proud owner of a new Capitol LP, "Same Train—A Different Time," a double-jacket album recorded in tribute to Haggard's idol the legendary Jimmy Rodgers. Merle and A&R chief Ken Nelson have successfully captured the complete (as much as possible) Singing Brakeman Sound. A special award of thanks to the talented Hugh Cherry for the great liner notes. He also wrote Merle's narration as well.



Eddie Briggs

Programmer Ken Draper's Country Picks: "Delia's Gone," Waylon Jennings; "Back to Denver," Bonnie Guitar; "Johnny B. Good," Buck Owens; "Statue of a Fool," Jack Greene; "Running Bear," Sonny James.

Welcome note from old friend Doug Dillon, dj and promotion director at Kansas City's KCKN. We knew Doug when he was with KGEN-Tulare, Calif., a few years ago. Doug says KCKN recently had the Glen Campbell

show which set an all-time box office record for the KC, Mo., Municipal Auditorium. Jerry Inman and the Four Freshmen were on the bill. New nighttime jock is buddy Jim Beedle, and ex-midniter Gary Brazeal is now on from 9 til midnight.

On July 12 and 13 there will be a whopper of a show in Salinas in conjunction with the California Rodeo. It's billed as the Salinas Big Week Country Festival. The big show proceeds the rodeo by four days. Here's the lineup: Buck Owens and the Buckaroos, Conway Twitty and the Lonely Blue Boys, Molly Bee, Johnny Paycheck, Merle Travis, Jerry Wallace, Charlie Louvin, Freddie Hart, Rose Maddox, Susan Raye, Tompall and the Glasers, Ernest Tubb and Texas Troubadours, Henson Cargill, Johnny Darrell, Dave Dudley and the Road Runners, Billy Parker, Lorene Mann, Jim Alley, Jimmy Doyle, Billy Parker, Marcy Dickerson, Kenny Price, Cal Smith, Johnny Bond, and Archie Campbell. Johnny and Archie will emcee.


Mr. Lucky's swank nitery in Phoenix was the scene of the selection of a Miss Lucky last week. She received a wardrobe and other Lucky gifts sez bossman Bob Sikora . . . The Town Mart in Portland has shut its doors to country music and is now a plush pool hall? . . . Larry Wade, morning man at KBLE, has chucked his nine years as a jock for a new career as insurance man . . . WASP Records, Tacoma, Wash., has purchased 12 masters from Howard Vokes. The deal will call for all foreign rights. Singles will be released here under the WASP banner. Vokes will continue to operate his own label in New Kensington, Pa., and will produce and promote his own artists . . . That terrific gal Annie Maloney of Key Talent's Hollywood office has Jeannie C. Riley set for two television shows soon. On May 19, she'll tape "Funny You Should Ask" to air June 2 and "Hollywood Squares" taping June 19 for airing Aug. 4. Each shows runs for a week . . . Willie Nelson was just great on recent Coast jaunt. That Jimmy Day's steel playing knocks 'em out! . . . Don Bowman heads West in June while Dave Dudley returns for a second time in July . . . The Amazing Tom T. Hall will be playing two big auditorium dates this month. He'll be at the L.A. Shrine on May 23 for KBBQ-L.A. and KFOX-Long Beach, and in San Diego for Dan McKinnon's KSON May 24 . . . Smokey Rogers, that banjo-pickin' writer of "Gone," currently at Roy Rogers' Apple Valley Inn. Smokey heads for another overseas jaunt soon . . . Mike Larson back at KSON-San Diego as Program Director . . . Buck Owens played Sacramento for KRAK Radio May 3, Stallion Oaks Ranch May 4, then heads East.

Tommy Cash has a tough act to follow



When you've got a brother as famous as Tommy's, it's twice as hard to make it on your own. But once you hear his new single,

'Your Lovin' Takes the Leavin' Out of Me,' 5-10469

you'll agree that Tommy is a star in his own right. Growing up and working in the cotton fields around Memphis, country music is as much a part of Tommy's life as the guitar he's been playing since he was sixteen. He's toured with the country greats like Ray Price, Porter Wagoner, Hank Williams, Jr., as well as with his older brother. Listen to a new star in a great country music tradition. With his single, "Your Lovin' Takes the Leavin' Out of Me" backed up with "That Lucky Old Sun," Tommy Cash has an even tougher act to follow. Tommy Cash. On Epic Records 

© 'EPIC', Marca Reg. T.M. PRINTED IN U.S.A.

By RED O'DONNELL

Delightful Dot artist **Diana Trask** has returned to her Mt. Juliet, Tenn., farm from Hollywood where she screen-tested for singing-acting role in a Western movie. Meanwhile, the titan-tressed beaut is skedded for album session (under direction of **Buddy Killen**) and a guest-shot on **Johnny Cash's** ABC-TV summer series being taped at the Grand Ole Opry House . . . Quote from Columbia producer **Bob Johnston** in re **Flatt & Scruggs'** recording future: "They should be in the studio in about two or three weeks for a session. Earl is ready to go, and while I haven't talked with Lester, I have been in touch with his lawyer. I don't anticipate any problems." The prospect of a disk session doesn't mean Earl and Lester, who split up their act in March, are going to resume as a team. Lester already has a show of his own and Earl has formed a band (comprised of his sons **Randy** and **Gary** and California musicians **Boomer Castleman** and **Travis Murphy**) and will premiere his "revue" at the Smoky Mountain Folk Festival in Gatlinburg, Tenn., May 24.



Red O'Donnell Jimmy Dean, filming one of his guest-starring roles on NBC-TV's "Daniel Boone" series, broke up the cast and crew as he started a scene with, "Now you're going to see the **Richard Burton** of Texas act" . . . Birth-daying: **Johnny Wright**, **Duke of Paducah** (**Whitey Ford**), **Leon Payne**, **Eddy Arnold**, **Joe Maphis** . . . Official issuance of a new 6c stamp to the late **W. C. Handy**, "Father of the Blues," is scheduled Saturday . . . Capitol's **Ken Nelson** hospitalized for treatment of ulcers . . . When **Bobbie Gentry** was here last weekend for Capitol session she was registered in hotel suite which was later to be occupied as hospitality headquarters for group of state bankers in for convention. Upon arrival the bankers asked the hotel manager, "See if she'll stay there as our official hostess." P.S.: **Bobbie** moved to another room. By the way, her latest single (produced here under supervision of **Kelso Herston**) is "Touch 'em with Love," co-written by Tree Music staffers **Ronnie Wilkins** and **John Hurley**, who penned **Dusty Springfield's** "Son of a Preacher Man" hit . . . **Chet Atkins** set to score and record background music for a University of Tennessee documentary to be filmed in June and July . . . **Carol Enterprises** (Nashville) and **Opportunities Unlimited** (Nassau) formulating plans to shoot country music movie in Bahamas. Principals in former are **Bill Starnes**, **Gordon Gano**, **James Busby** and **James R. Omer**; in latter are **Merle Miller** and **Tom Conroy**. Singers **Billy Jo Spears** and **Carol Lee** mentioned for feature roles . . . ABC's Music City chief **Paul Cohen** on talent-scouting trip to Texas (Houston, Fort Worth, Dallas). Cohen, on the ailing list for several months, say he's feeling fine these days. Perhaps the popularity of pianist **Jerry Smith's** "Truck Stop," which he produced, was the therapy behind Cohen's recovery . . . **Boots Randolph** taking time out from his personal appearances to cut a Monument LP . . . **Bright Betty Brightwell** who has been Gal Friday to recording manager **Cal Everhart** at RCA has shifted to a similar post with Wilderness Music where her bosses will be **Harlan Howard** & **Don Davis** . . . The **Johnny Cash-Hank Williams, Jr.**, package played two performances at Detroit's Cobo Arena Sunday May 4 and drew 23,000 for a gros of \$93,000, said to be the largest turnout money-wise in the history of country music shows. It was promoted by **Dick Blake** of Sponsored Events, Inc., Nashville . . . Tradesters are talking about the novel jacket for the **Jordanaires'** first LP on the Stop label . . . Window Music writer **Larry Kingston** got the idea for **Bobby Barnett's** newest single while driving home from his office—off a billboard, no doubt. It's titled "Drink Canada Dry." (Required only 10 minutes to write; gingerly, of course) . . . **Buck Owens** has cancelled his personals this month to devote his entire time to the new CBS-TV series "Hee Haw," which he co-hosts with **Roy Clark**. The country music comedy-variety hour, which is being produced here at WLAC-TV Studios, replaces the **Smothers Brothers** Sunday night, June 15. However, Owens says "Hee Haw" will be different from its controversial predecessor. "The **Smothers Brothers** are great artists," Buck says, "but I think some of their humor and satire was out of place on television. We'll do lotsa jokes on 'Hee Haw' but they'll be 'tongue-in-the-cheek.'"

Chesnut Buys New Passkey Site

NASHVILLE — Jerry Chesnut has purchased the property at 808 16th Avenue South. Real Estate agent **Harold A. Denis** said he put the sign up Tuesday afternoon (29) and Chesnut closed out Wednesday morning (30). The property has doubled its price in the last ten years.

Chesnut, who switched from a successful career selling vacuum cleaners to songwriting, has literally cleaned up this year. Jerry, along with partner **Del Reeves**, formed **Passkey Music** which published the Chesnut hits such as: "Looking Thru The Wind-

shield," "Another Place Another Time," "Woman Without Love," "Holdin' to Nothin'," "Good Time Charlie's," "We Tried" and "Weakness in a Man."

Chesnut said plans are underway for minor renovation of the present building with immediate occupancy by **Passkey Music**. Then a two-story front will be constructed approximately 15 feet out toward 16th Avenue putting the building front even with the Capitol Records Building next door (806-16th). The new building at 808 will be the Chesnut Building.

'Afternoon Show' Nashville Must

Uniqueness is a specialty of the "Afternoon Show" on WSM-TV in Nashville.

Host **Teddy Bart** has recently participated in a karate demonstration with **Willie Nelson**, a horsemanship segment with **Carl Smith**, sky-diving with **Billy Grammer** and football pass-receiving with New York Jet flanker **Bake Turner**.

Top guests from country and pop perform and talk shop daily from 4:30 to 5:30 p.m., Monday through Friday. Bart has three guests per day on his live show and carries a five-piece band. His show demonstrates all that is happening in Music City with top artists who have come to record and Nashville-based talent.

Teddy's emphasis on the interests and individuality of his guests has made his "Afternoon Show" an "in" spot to appear in Nashville.

Billie on K-Ark

NASHVILLE — **Billie Miller** has signed to record for **K-Ark Records**, reveals label President **John Capps**. **Miss Miller**, a cousin of **Loretta Lynn**, will have her first release out in a couple of weeks.

Stuckey's Hot 'Shorty'

NASHVILLE — **Nat Stuckey's** new RCA release of "Cut Across Shorty" is a property of **Cedarwood Publishing Co., Inc.**, penned by **Wayne Walker** and **Marijohn Wilkin**. The song—based on an old-time story—was previously a hit for **France's Johnny Halliday**.

Stonemans

(Continued from page 74)

ing from us in the next few weeks."

Bean, who is married to **Donna Stoneman**, the dancing mandolin player in the group, will be President of the corporation. The other founders are **Jack Murphy** and **Paul W. Soelberg**.

Murphy, formerly a legislative rep or lobbyist for organized labor in Washington, D. C., is married to **Patsy Stoneman**, also a member. **Murphy's** music business experience is considerable, inasmuch as he helped manage his wife's active musical career during the years she spent working as a popular single in the area around Washington. Upon their father's death last June, her brothers and sisters invited her to join the group as his replacement.

Then they invited **Paul W. Soelberg** to join them. **Soelberg**, a newcomer to Nashville, had been in charge of the public relations program for **Jack Clement** and for the **Stonemans** since March, 1968. He formerly had worked for the RCA record distributorship in San Francisco.

The division of responsibilities among the three officers will be as follows: **Bob Bean** will continue to handle the management of the **Stonemans** on the road, as he has for the past 10 years. He will also supervise the country music booking operations for the group. The other administrative and accounting details will be transferred to **Murphy**, who also will oversee the administration and accounting for the new corporation. **Soelberg** will continue to manage the program and also will assume new duties relating to marketing and market expansion.

Ampeg Emmons Guitar Sales Rep

NASHVILLE—The Emmons Guitar Company has appointed the Ampeg Company to be its exclusive national sales representative, effective immediately.

In making this announcement recently in the Ampeg Showroom in Nashville, Ron Lashley, President of Emmons, said, "Our company is happy to be joining forces with Ampeg and its other product affiliates, Altec Lansing and the Grammer Guitar Company."

Emmons is the manufacturer of world-famous Pedal Steel Guitars and its plant is located in Burlington, N. C. Its national sales office will now be located in the Ampeg Nashville Showroom at 427 Broadway.

Al Dauray, President of Ampeg, announced the election of Roy Wiggins as Vice-President, Country-Western Products. Dauray said that this move was being made "In recognition of our growing responsibilities and opportunities in the country field and as testimony to Roy for the outstanding job he has done as our Southern Regional Sales Manager." Wiggins will relinquish his regional sales responsibilities and devote full time to marketing Grammer and Emmons products and to representing Am-

peg and Altec Lansing in the Country-Western field. His office will remain in the Ampeg Nashville Showroom.

Dave Sturgill, President of the Grammer Guitar Company, announced the election of Wiggins as Chairman of his company's Board of Directors. Sturgill said that his company was "proud to be associated with Ampeg, Altec Lansing and now Emmons and that Roy's election as chairman demonstrated his company's intent to do its share in this sales alliance."

Ron Lashley announced that he was working closely with Roy to develop several "Wiggins" steel guitar models to be introduced in the near future. He also described how Roy Wiggins and Buddie Emmons will be working together to further interest among youngsters in the steel guitar.

The Emmons Steel Guitars will start at a suggested retail price of \$175 for the student model to \$1,495 for the top of the line Custom Professional. There will be, of course, a Buddy Emmons model named after the creator of the Emmons steel and one of country music's most famous steel guitarists. There is a rumor that a new Roy Wiggins model will also be added to the line.

record world C&W Singles Publishers List

A MAN AWAY FROM HOME (Atlanta-Summerhouse, ASCAP)	71	MR. WALKER IT'S ALL OVER (Barmour, BMI) ..	13
A ROSE IS A ROSE IS A ROSE (Music City, BMI)	47	MY HAPPINESS (Happiness, ASCAP)	53
BACK TO DENVER (Acuff-Rose, BMI)	39	MY LIFE (Stallion, BMI)	4
BEAUTIFUL DOWNTOWN BURBANK (Newkeys, BMI)	63	OLD FAITHFUL (Cedarwood, BMI)	27
BIG MAN (Sunbury, ASCAP)	43	ONCE MORE (Acuff-Rose, BMI)	66
BIRMINGHAM BLUES (Tree, BMI)	70	ONE MORE MILE (Newkeys, BMI)	17
CAJUN BABY (Fred Rose, BMI)	42	OUR HOUSE IS NOT A HOME (Green Grass, BMI)	50
CALIFORNIA GIRL (Jack, BMI)	19	PLEASE DON'T GO (Robbins, ASCAP)	20
CHARLIE'S PRIDE (16th Ave., BMI)	52	POOR OLD UGLY GLADYS JONES (Parody, BMI) ..	57
COME ON HOME AND SING THE BLUES TO DADDY (Return, BMI)	60	RIBBON OF DARKNESS (Witmark, ASCAP)	15
DADDY (Dweper, BMI)	37	RINGS OF GOLD (Acuff-Rose, BMI)	1
DON'T GIVE ME A CHANCE (Vanjo, BMI)	44	RUNNING BEAR (Big Bopper, BMI)	59
DUSTY ROAD (Tree, BMI)	46	SINGING MY SONG (Gallico, BMI)	6
GALVESTON (Ja-Ma, ASCAP)	2	SMOKEY PLACES (Vinlyn/Arc, BMI)	73
GAMES PEOPLE PLAY (Lowery, BMI)	12	SOLITARY (Fred Rose, BMI)	61
GODD DEAL, LUCILLE (Acuff-Rose, BMI)	58	SOMETHING'S WRONG IN CALIFORNIA (Earl Barton, BMI)	14
GUILTY STREET (Kitty Wells, BMI)	45	STATUE OF A FOOL (Sure-Fire, BMI)	49
HUNGRY EYES (Blue Book, BMI)	10	STRAWBERRY FARMS (Newkeys, BMI)	72
I LOVE YOU MORE TODAY (Stringberg, BMI) ..	67	SWEET WINE (Blue Echo, BMI)	38
I'M A DRIFTER (Detail, BMI)	40	SWEETHEART OF THE YEAR (Tuckahoe, BMI) ..	18
I'M NOT THROUGH LOVING YOU (Glaser, BMI) ..	68	TAKE ME HOME (Yonah, BMI)	56
I ONLY REGRET (Combine, BMI)	26	THE COMING OF THE ROADS (Boxhill, ASCAP) ..	48
I'LL SHARE MY WORLD WITH YOU (Glad, BMI) ..	8	THERE NEVER WAS A TIME (Singleton, BMI) ..	3
IT LOOKS LIKE THE SUN'S GONNA SHINE (Sure-Fire, BMI)	22	THERE'S BETTER THINGS IN LIFE (Victor, BMI)	23
I'VE GOT PRECIOUS MEMORIES (Passport, BMI)	11	TIED AROUND YOUR FINGER (Window, BMI) ..	69
JUST ENOUGH TO START ME DREAMING (Tree, BMI)	35	TOD MUCH OF A MAN (Window, BMI)	64
JUST HOLD MY HAND (Vogue, BMI)	31	TRUCK STOP (Papa Joe's, BMI)	32
L.A. ANGELS (Glaco, SESAC)	24	UPSTAIRS IN THE BEDROOM (Tree, BMI)	54
LEAVE MY DREAM ALONE (Pageboy, SESAC) ..	36	WALKING BACK TO BIRMINGHAM (Gallico, BMI)	33
LET THE WHOLE WORLD SING IT WITH ME (Freeway, BMI)	34	WEAR MY SHOES (Moss-Rose, BMI)	75
LET'S PUT OUR WORLD BACK TOGETHER (Husky, BMI)	51	WEST VIRGINIA WOMAN (United Artists, ASCAP)	62
LIKE A BIRD (Window, BMI)	29	WHEN TWO WORLDS COLLIDE (Tree, BMI)	25
LOVE COMES BUT ONCE IN A LIFETIME (Glaco, BMI)	28	WHEN WE TRIED (Passkey, BMI)	41
MAN AND WIFE TIME (Window, BMI)	16	WHERE'S THE PLAYGROUND (BOBBY) SUZIE (Ja-Ma, ASCAP)	65
(MARGIE'S AT) THE LINCOLN PARK INN (Newkeys, BMI)	5	WHO DO I KNOW IN DALLAS (Tree, BMI)	74
		WHY YOU BEEN GONE SO LONG (Acuff-Rose, BMI)	30
		WOMAN OF THE WORLD (Sure-Fire, BMI) ..	21
		YOU GAVE ME A MOUNTAIN (Mojave, BMI) ..	9
		YOURS LOVE (Wilderness, BMI)	7

Getting Bigger and **BIGGER!**

Cal Smith

"It takes me all night long" K-994

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Country From The Continent

By MURRAY KASH

LONDON—Ticket sales are going well, reports Larry Adams, for the forthcoming English tour featuring Willie Nelson, Nat Stuckey, Johnny Darrell and Wes Buchanan representing the American acts. The British groups consist of Phil Brady and the Ranchers, Dave Travis and the Wichita Linemen and Johnny Reagan and the Tumbleweeds. Manchester, Dublin, Birmingham and London are the cities to be visited, and it looks like the S. R. O. sign will be put up at every one of them.



Murray Kash

Ember rep Jimmy Henney going all-out to promote the new Glen Campbell single "Galveston." Plans are afoot to have Glen come to England to do some personal appearances on radio and TV in the near future. Ember head Jeff Kruger off to the states next week to make all the arrangements.

Surprise move by BBC producer Ian Grant of "Country Meets Folk" and "Country Style" programs. Ian departs BBC end of April to take up new position as RCA recording producer. No name announced yet as to who will be replacing Grant. "Country Meets Folk" show has been moved from 5:30 slot on Saturday to earlier time of 1 p.m. Lined up for future shows are Phil Brady and the Ranchers, the Leesiders, the Kingpins, Johnny and the Tumbleweeds, Pete Stanley and Brian Golbey and the Southern Ramblers. While over on "Country Style" they have pencilled in the Johny Young Four, the Hillsiders, the San Antonies and the Lorne Gibson Trio.

Another RCA single this month, "Suzanne," by George Hamilton IV. This record may take off with George's ever-increasing popularity, especially since his appearance at the Wembley Festival last month. Two other British performers on the RCA release list: Lorne Gibson singing "Won't the Girls Look Pretty This Summer," and the Johny Young Four with "Dreaming Country." Two Capitol LPs devoted to country music are "The Nashville Sound of Jody Miller" and Ferlin Husky's "White Fences and Evergreen Trees."

The Nashville Room to be featured in a film that will show the marvelous array of entertainment to be found in a number of leading London pubs. Your correspondent will write and narrate the film, and act as host when they film the Nashville Room sequence. By the way, the Williams Brothers, Charles and David, are very pleased with the tremendous response to recent evenings at the Nashville Room with stars such as Hank Locklin and Wes Buchanan. Alongside their policy of booking British country music groups seven nights a week, they are looking forward to having more American country music performers at their room.

Caught in Act



Caught in the act of cutting hit records in the studio recently was Mercury recording artist Dave Dudley. From left to right: manager E. Jimmy Key; Dave Dudley, producer Jerry Kennedy; Record World's John Sturdivant and Key Talent's West Coast representative Rick Key. Not shown because he was taking the picture was Mercury National C&W promotion man Rory Bourke.

Nashville Sessions

KAPP — Mel Tillis, Hugh X. Lewis, Cal Smith.

MGM—Sheb Wooley.

CAPITOL—Tex Ritter, Melba Montgomery.

UNITED ARTISTS — Anita Carter, Bobby Lewis.

DECCA — Jack Green, Loretta Lynn, Jimmy Dickens, Jeanie Seeley and Bill Anderson's Po' Boys.

RCA — Jerry Reed, Jim Ed Brown, Hank Locklin, Dottie

West, Dolly Parton.

HONOR BRIGADE — Trina Love, Roscoe Shelton.

MONUMENT — Boots Randolph, Don Cherry, Tony Joe White.

EPIC — Sandy Mason.

COLUMBIA — Tommy Hunter, Peaches & Herb.

DOT — Diana Trask, Compton Brothers, Darrell Statler, Tommy Overstreet.

CHART — Johnny Dollar, Maxine Brown.

Country LP Reviews

STONEWALL JACKSON'S GREATEST HITS VOL. 2
Columbia CS 9770.

Included on this package are "Old Showboat," "If Heartaches, Were Wine," "Angry Words," "Mary Don't You Weep," "If This House Could Talk," "Promises and Hearts," "Help Stamp Out Loneliness," "One Look at Heaven," "Greener Pastures," "A Little Guy Called Joe," "Hungry for Love."

★★★★

COUNTRY GIANTS

NORMA JEAN—RCA Victor LSP 4146.

Somebody had the nice idea of having Norma Jean sing some of the best country songs of all time. And so here she is singing "Hey, Good Lookin'," "Once a Day," "Here Comes My Baby Back Again," "Tiger by the Tail."

★★★★

THE HITS OF CHARLEY PRIDE

TOMMY ALLSUP & THE NASHVILLE SURVEY—Metromedia MD 1004.

Tommy gives a handful of Charley Pride tunes the instrumental once-over. Songs are "Does My Ring Hurt Your Finger?" "Kaw-liga," "Let the Chips Fall," "The Day the World Stood Still," "Too Hard to Say I'm Sorry," "The Easy Part's Over."

★★★★

HISTORY OF COUNTRY HITS

ROY ACUFF—Hickory LPS 147.

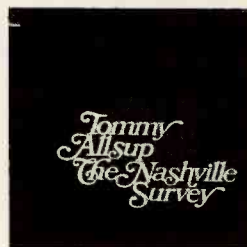
Over the years Roy Acuff has sung some of the best-known country songs. He does a number of them on this album. Included are "Jealous Heart," "Making Believe," "The Family Who Prays (Shall Never Part)." Should click.

Hart Records 'Spring' LP

Metromedia Records' new country artist Clay Hart, whose single "Spring" is receiving strong airplay and sales, has just returned from Nashville where he recorded an album of

pop-country selections. The album, which was produced by Tommy Allsup, Metromedia Records' A&R Producer, Nashville, will be titled after Clay's single.

Upon his return from Nashville, Clay left for Los Angeles to tape "The Lawrence Welk Show" to be aired on May 24.



A NEW HIT SONG!
"LAST THING
ON MY MIND"

by

Bill Wyrick

ABC 11194

D.J. copies: 215 Nash. Rd.
Knoxville, Tenn. 37914

TOP COUNTRY LP'S

record world

This Wk. May 17 Last Wk. May 10 Wks. on Chart

1	1	GALVESTON Glen Campbell—Capitol ST 210	6
2	3	CHARLIE PRIDE . . . IN PERSON RCA Victor LSP 4094	14
3	2	WICHITA LINEMAN Glen Campbell—Capitol ST 103	26
4	4	YOUR SQUAW IS ON THE WARPATH Loretta Lynn—Decca DL 75084	10
5	6	CARROLL COUNTY ACCIDENT Porter Wagoner—RCA Victor LSP 4112	11
6	7	ONLY THE LONELY Sonny James—Capitol ST 193	7
7	8	THE BEST OF BUCK OWENS, VOL. 3 Capitol SKAO 145	10
8	10	YEARBOOKS AND YESTERDAYS Jeannie C. Riley—Plantation PLP 2	12
9	9	SONGS OF THE YOUNG WORLD Eddy Arnold—RCA LSP 4110	8
10	12	STAND BY YOUR MAN Tammy Wynette—Epic BN 26451	14
11	11	UNTIL MY DREAMS COME TRUE Jack Greene—Decca DL 75066	7
12	13	THE HOLY LAND Johnny Cash—Columbia KCS 9726	13
13	14	JUST TO SATISFY YOU Waylon Jennings—RCA Victor LSP 4137	6
14	5	GENTLE ON MY MIND Glen Campbell—Capitol ST 2809	33
15	15	JUST THE TWO OF US Porter Wagoner & Dolly Parton—RCA LSP 4137	5
16	17	SONGS MY FATHER LEFT ME Hank Williams, Jr.—MGM SE 4621	5
17	16	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	48
18	19	SHE STILL COMES AROUND Jerry Lee Lewis—Smash SRS 67112	18
19	20	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard—Capitol SKAO 168	12
20	24	INSPIRATION Tammy Wynette—Epic BN 26432	2
21	21	FADED LOVE AND WINTER ROSES Carl Smith—Columbia CS 9726	5
22	23	WITH LOVE, FROM LYNN Lynn Anderson—Chart CHS 1013	6
23	18	I WALK ALONE Marty Robbins—Columbia CS 9725	16
24	25	GUILTY STREET Kitty Wells—Decca DL 75098	3
25	26	SHE WEARS MY RING Ray Price—Columbia CS 9733	15
26	(—)	HALL OF FAME, VOL. I Jerry Lee Lewis—Smash SRS 67117	1
27	28	ANYWHERE USA Buckaroos—Capitol ST 194	5
28	30	ONE MORE MILE Dave Dudley—Mercury SR 61215	2
29	29	JEWELS Waylon Jennings—RCA Victor LSP 4085	18
30	(—)	WHO'S JULIE Mel Tillis—Kapp KS 3594	1



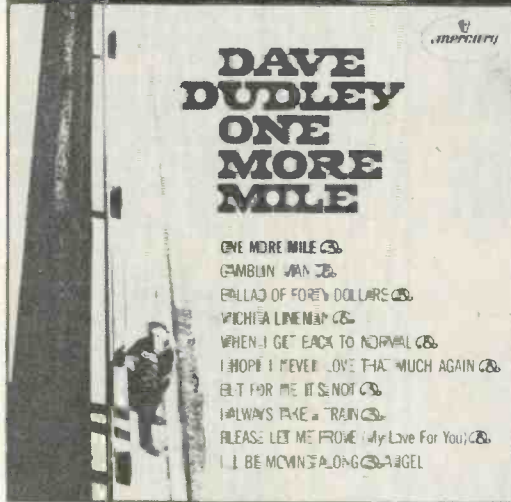
DAVE DUDLEY ONE MORE MILE

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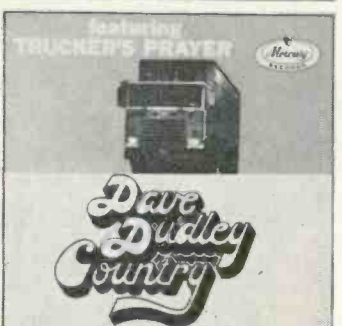
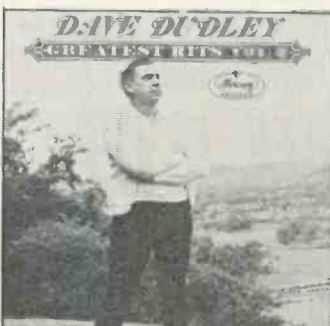
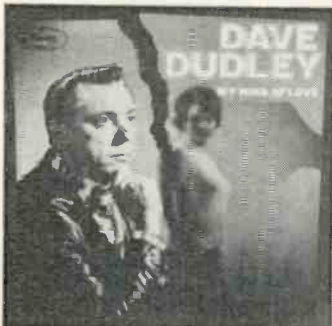
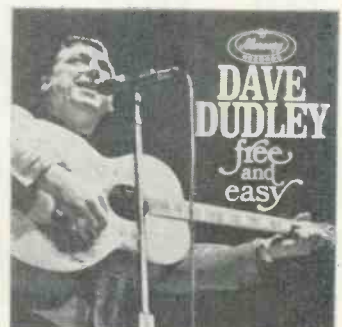
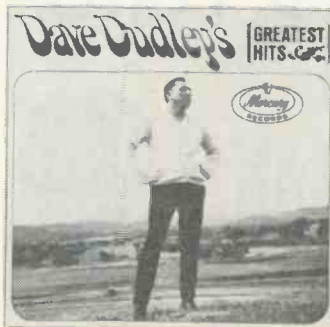
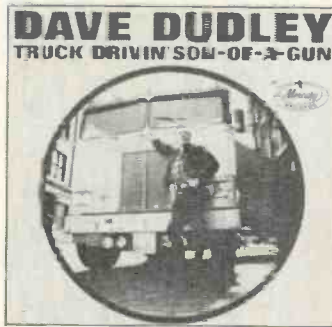


One More Mile penned by Tom T. Hall (of Harper Valley P.T.A. fame) is a song portraying one man's views of his life, his love affair and his job. . . . 'One more mile, one more detour that's the way life goes, tears and smiles.' . . . It is performed with authority by this great entertainer whose mileage to the top covers many detours, many tears and many smiles.

Produced by Jerry Kennedy



included in the album
One More Mile
Dave Dudley
SR 61215
Produced by Jerry Kennedy



Truck Drivin' Son-Of-A-Gun
Dave Dudley
SR 61028

Dave Dudley's Greatest Hits
SR 61046

Free And Easy
Dave Dudley
SR 61098

My Kind Of Love
Dave Dudley
SR 61113

Greatest Hits—Vol. 2
Dave Dudley
SR 61144

Dave Dudley Country
SR 61133

Thanks For All The Miles
Dave Dudley
SR 61172



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"ONCE MORE, I'm GONNA MAKE MY MAMMA PROUD OF ME when IT'S ALL OVER (BUT THE SHOUTING) by being THE GUY WHO PLAYED THE BASS SO WELL IN HARLAN MARTIN'S BAND"

That's the Story Made With Record Titles, But the Real Story is in the HICKORY grooves With Sound Sales 1, 2, 3, 4

"ONCE MORE"

Leona Williams

Hickory #1531

1. Already Charted Nationally



"GONNA MAKE MY MAMMA PROUD OF ME"

Glen Barber
Hickory #1533

2. Selling Faster Than "Don't Worry 'Bout The Mule"!

"THE GUY WHO PLAYED THE BASS SO WELL IN HARLAN MARTIN'S BAND"



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3. A Natural Chart Buster!



"IT'S ALL OVER BUT THE SHOUTING"

Bob Luman
Hickory #1536

4. Enough Picks To Make It No. 1!

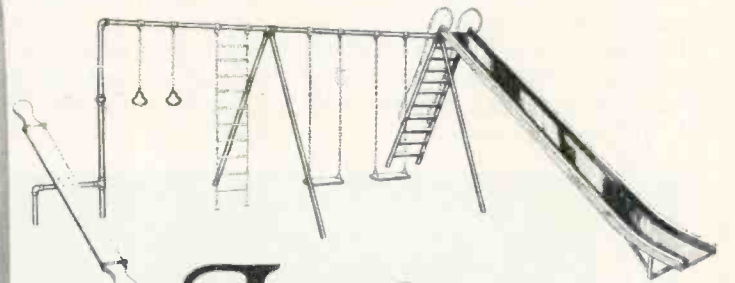


Franklin Rd.
Nashville, Tennessee

record world Top C&W Singles

This Wk. May 17	Last Wk. May 10	Wks. on Chart	This Wk. May 17	Last Wk. May 10	Wks. on Chart
1	2	13	38	39	5
			39	19	8
2	1	9	40	70	2
3	4	7	41	20	11
4	5	11	42	50	5
5	7	11	43	49	4
6	8	6	44	46	7
7	6	11	45	53	4
8	13	7	46	48	4
9	14	8	47	47	5
10	3	12	48	55	5
11	9	11	49	63	3
12	25	6	50	15	12
13	18	7	51	58	3
14	17	10	52	56	4
15	11	11	53	59	4
16	21	8	54	62	3
17	24	7	55	60	5
18	10	9	56	61	4
19	26	9	57	64	3
20	22	7	58	65	3
21	12	15	59	66	3
22	27	9	60	28	14
23	30	5	61	68	2
24	29	9	62	69	2
25	32	5	63	67	4
26	31	9	64	71	2
27	36	4	65	(-)	1
28	33	8	66	73	2
29	37	6	67	(-)	1
30	45	3	68	(-)	1
31	23	12	69	72	2
32	34	14	70	74	2
33	38	5	71	75	2
34	43	5	72	(-)	1
35	41	8	73	(-)	1
36	42	3	74	(-)	1
37	44	5	75	(-)	1

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*Lynn
Anderson*

no. 5013

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Pillow Inks Plantation Contract

NASHVILLE — Recording artist Ray Pillow is really in the plantation business these days since he signed with Plantation Records and finalized arrangements on his purchase of a 93-acre plantation—all on the same day.

The recording contract announcement was made in Nashville by label owner Shelby S. Singleton Jr., President, Shelby Singleton Productions Inc., and Pillow's agent, Joe Taylor, President, Joe Taylor Artist Agency.

Singleton termed the artist an "excellent singer and a fantastic showman" in expressing his elation over the new agreement. Taylor was most enthused about Pillow's new affiliation, saying he is "confident Singleton will guarantee his artist good material, fine production and effective promotion." Pillow said he "feels better" about his already successful career than he's "felt in a long while." He added, "I'm also the flattest I've been financially in a long time, so you may wonder why I feel so good about it.

"Well," he explained, "I'm investing in a 93-acre plantation—which incidentally, contains a 200-year old log house—already renovated. I signed with Plantation Records, so I feel 'plantation' may be my lucky object. My family and I will have room to relax and enjoy life, while Plantation Records will guarantee me room to grow and prosper in my career."

Pillow, a native of Lynchburg, Va., and currently a Nashville resident, proclaims an impressive roster of nationally aired TV appearances; a movie role in "Country Boy"; has appeared throughout the United States and Europe; was the first artist placed under contract by Martha White Mills as a regular on its shows and was named the "Most Programmed New Artist in 1966" by national deejay polls.

Singleton has already scheduled sessions and alerted his staff to prepare a full-scale promotion and ad campaign to coincide with Pillow's first release.



Shelby Singleton Productions, Inc., turned out in force to welcome new Plantation label signee Ray Pillow. The "company" standing behind Pillow includes Dick Bruce, National Distributor Relations Manager; Buddy Blake, Vice President in Charge of International Promotion; Lelan Rogers, Silver Fox label exec; Henry O'Neil, R&B Promo Director; Shelby S. Singleton Jr., President, SS Productions; Joe Taylor, Pillow's agent and President, Joe Taylor Artist Agency; Noble Bell, SSS Executive Vice President, and James D. Mullinax, Sales Administration Chief.

Cargill Tver

NASHVILLE — Henson Cargill, Monument recording artist, moves into full production this month on the new television show, "Hayride," which is being taped at television station WLW-TV in Cincinnati.

Dallas Frazier, who has penned many Cargill hits, is scheduled for a guest appearance on the "Hayride" May 18. The following week songstress

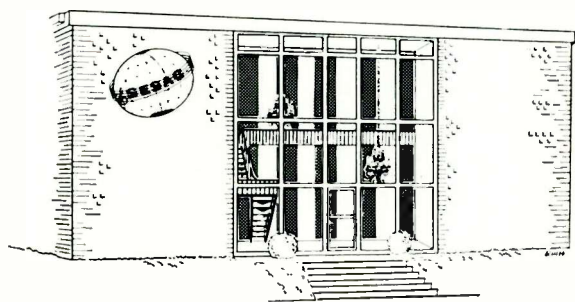
Demetriss Tapp will appear with "Hayride" host Henson Cargill.

According to Tex Davis, Monument Record Corporation's National C&W Promotional Director, Cargill will be taping four shows per month throughout July, August and September. Davis went on to add that the "Hayride" musical format is more closely aligned with pop musical trends than with a straight c&w format.

Country Disk Jockey Reports

- WQIK—Jacksonville, Florida**
1. Singing My Song (Tammy Wynette)
 2. I'll Share My World (George Jones)
 3. Lincoln Park Inn (Bobby Bare)
 4. Galveston (Glen Campbell)
 5. Mr. Walker (Billie Jo Spears)
 6. There Never Was A Time (Jeannie C. Riley)
 7. All Heaven Broke Loose (Hugh X. Lewis)
 8. Who's Gonna Mow Your Grass (Buck Owens)
 9. Don't Give Me A Chance (Claude Gray)
 10. I Picked A Lemon (Terri Lane)
- KOPY—Alice, Texas**
1. I'll Share My World With You (George Jones)
 2. Rings Of Gold (D. West & D. Gibson)
 3. Hungry Eyes (Merle Haggard)
 4. She's Looking Better (Jay Lee Webb)
 5. Sweet Love on My Mind (Claude King)
 6. A Baby Again (Hank Williams, Jr.)
 7. Woman of The World (Loretta Lynn)
 8. Sweetheart of The Year (Ray Price)
 9. Galveston (Glenn Campbell)
 10. Kaw-Liga (Charley Pride)
- RUDY ARMSTRONG**
WARI—Abbeville, Alabama
1. Mississippi Woman (Jerry Inman)
 2. Games People Play (Freddie Weller)
 3. I'll Share My World With You (George Jones)
 4. Just Blow In His "Ear" (David Wilkins)
 5. Johnny One Time (Brenda Lee)
 6. (Margie's At) The Lincoln Park Inn (Bobby Bare)
 7. There Never Was A Time (Jeannie C. Riley)
 8. Yours Love (Dolly Parton & Porter Wagoner)
 9. I Only Regret (Bill Phillips)
 10. When You Are Gone (Jim Reeves)
- BOB FINNEGAN**
WWVA—Wheeling, West Virginia
1. Sweetheart of The Year (Ray Price)
 2. Games People Play (Freddie Weller)
 3. California Girl (Tompall Glaser Bros.)
 4. Singing My Song (Tammy Wynette)
 5. I'll Share My World With You (George Jones)
 6. My Life (Bill Anderson)
 7. Enough To Start Me Dreamin' (Jeannie Seely)
 8. Lincoln Park Inn (Bobby Bare)
 9. Why You Been Gone So Long (Johnny Darrell)
 10. Cajun Baby (Hank Williams, Jr.)
- KMAM—Butler, Missouri**
1. Rings Of Gold (West & Gibson)
 2. My Life (Bill Anderson)
 3. Galveston (Glen Campbell)
 4. I'll Share My World With You (George Jones)
 5. You Gave Me A Mountain (Johnny Bush)
 6. Singing My Song (Tammy Wynette)
 7. Hungry Eyes (Merle Haggard)
 8. There Never Was A Time (Jeannie C. Riley)
 9. (Margie's) At The Lincoln Park Inn (Bobby Bare)
 10. Our House Is Not A Home (Lynn Anderson)
- JOHNNY DAUME**
WMIX—Mr. Vernon, Illinois
1. Hungry Eyes (Merle Haggard)
 2. Rings Of Gold (D. West & D. Gibson)
 3. Galveston (Glenn Campbell)
 4. My Life (Bill Anderson)
 5. It Looks Like The Sun's Gonna Shine (Wilburn Brothers)
 6. Sweetheart Of The Year (Ray Price)
 7. Woman Of The World (Loretta Lynn)
 8. Our House Is Not A Home (Lynn Anderson)
 9. I'll Share My World With You (George Jones)
 10. Singing My Song (Tammy Wynette)
- WROZ—Evansville, Indiana**
1. My Life (Bill Anderson)
 2. Galveston (Glen Campbell)
 3. One More Mile (Dave Dudley)
 4. Ribbon Of Darkness (Connie Smith)
 5. Mississippi Woman (Jerry Inman)
 6. You Gave Me A Mountain (Johnny Bush)
 7. Great River Road Mystery (Justin Tubbs)
 8. Conspiracy of Homer Jones (Dallas Frazier)
 9. It's Another World (Darrell Statler)
 10. Let's Put Our World Back Together (Charlie Louvin)
- KFRD—Rosenberg, Texas**
1. One More Mile (Dave Dudley)
 2. Games People Play (Freddie Weller)
 3. I'll Share My World With You (George Jones)
 4. Man And Wife Time (Jim Ed Brown)
 5. There's Better Things In Life (Jerry Reed)
 6. You Gave Me A Mountain (Johnny Bush)
 7. When Two Worlds Collide (Jim Reeves)
 8. Singing My Song (Tammy Wynette)
 9. Mr. Walker, It's All Over (Billy Jo Spears)
 10. Sweet Wine (Johnnie Carver)
- WRCP—Philadelphia, Pennsylvania**
1. Singing My Song (Tammy Wynette)
 2. My Life (Bill Anderson)
 3. California Girl (Tompall & The Glaser Brothers)
 4. I'll Share My World With You (Geo. Jones)
 5. Yours Love (Dolly Parton & Porter Wagoner)
 6. Woman of the World (Loretta Lynn)
 7. Mr. Walker, It's All Over (Billy Jo Spears)
 8. (Margie's At) The Lincoln Park Inn (Bobby Bare)
 9. Something's Wrong In California (Waylon Jennings)
 10. There Are Better Things In Life (Jerry Reed)
- WJJU—Chicago, Illinois**
1. Singing My Song (Tammy Wynette)
 2. Games People Play (Freddie Weller)
 3. I'll Share My World With You (George Jones)
 4. Walkin' Back To Birmingham (Leon Ashley)
 5. You Gave Me A Mountain (Johnny Bush)
 6. Margie's At The Lincoln Park Inn (Bobby Bare)
 7. There Never Was A Time (Jeannie C. Riley)
 8. Mr. Walker, It's All Over (Billy Jo Spears)
 9. One More Mile (Dave Dudley)
 10. Hungry Eyes (Merle Haggard)
- KCKN—Kansas City, Missouri**
1. Games People Play (Freddie Weller)
 2. To Know You Is To Love You (Bobby Vinton)
 3. There Never Was A Time (Jeannie C. Riley)
 4. Gitarzan (Ray Stevens)
 5. I'll Share My World (George Jones)
 6. You Gave Me A Mountain (Johnny Bush)
 7. Fool Old Ugly Gladys Jones (Don Bowman)
 8. Cajun Baby (Hank Williams, Jr.)
 9. Could I Be Falling In Love (Jim Reeves)
 10. Galveston (Glen Campbell)
- KOGT—Orange, Texas**
1. Gitarzan (Ray Stevens)
 2. I'll Share My World With You (George Jones)
 3. Just Hold My Hand (The Mosbys)
 4. Mr. Walker It's All Over (Billy Jo Spears)
 5. Sweetheart Of The Year (Ray Price)
 6. Margie's At The Lincoln Park Inn (Bobby Bare)
 7. You Gave Me A Mountain (Johnny Bush)
 8. Nothing Between Us (Liz Anderson)
 9. Galveston (Glen Campbell)
 10. She's Looking Better By The Minute (Jay Lee Webb)
- KVOD—Albuquerque, New Mexico**
1. You Gave Me A Mountain (Johnny Bush)
 2. Galveston (Glen Campbell)
 3. Woman of the World (Loretta Lynn)
 4. Hungry Eyes (Merle Haggard)
 5. My Woman's Good to Me (David Houston)
 6. Our House is Not a Home (Lynn Anderson)
 7. My Life (Bill Anderson)
 8. Come On Home and Sing The Blues to Daddy (Bob Luman)
 9. I've Got Precious Memories (Faron Young)
 10. She's Looking Better By The Minute (Jay Lee Webb)
- WEAS—Savannah, Georgia**
1. Singing My Song (Tammy Wynette)
 2. Rings Of Gold (West/Gibson)
 3. You Gave Me A Mountain (Johnny Bush)
 4. I'll Share My World (George Jones)
 5. Lincoln Park Inn (Bobby Bare)
 6. There Never Was A Time (Jeannie C. Riley)
 7. Saturday Satan (Ernest Tubbs)
 8. Games People Play (Freddie Weller)
 9. Home Is Heavy On My Mind (Aury Inman)
 10. When Two Worlds Collide (Jim Reeves)
- KCAD—Abilene, Texas**
1. Sweet Heart Of The Year (Ray Price)
 2. Woman Of The World (Loretta Lynn)
 3. Rings Of Gold (Dottie West/Don Gibson)
 4. Just Hold My Hand (Johnny & Jonie Mosby)
 5. Mr. Walker It's All Over (Billie Jo Spears)
 6. Games People Play (Tommy Overstreet)
 7. One More Mile (Dave Dudley)
 8. I'll Share My World With You (Geo. Jones)
 9. That's What I Get (Tony Douglas)
 10. Don't Give Me A Chance (Claude Gray)
- KOOO—Omaha, Nebr.**
1. You Gave Me A Mountain (Johnny Bush)
 2. The Lincoln Park Inn (Bobby Bare)
 3. Woman of the World (Loretta Lynn)
 4. Galveston (Glen Campbell)
 5. Hungry Eyes (Merle Haggard)
 6. Lead Me On (Bonnie Owens)
 7. Games People Play (Freddie Weller)
 8. Yesterday's Letters (Bobby Lord)
 9. Where The Blue Of The Night (Hank Locklin)
 10. Flat River Mo. (Ferlin Huskey)

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