



Newcomer Picks

OLIVER (Jubilee 5659)
Good Morning Starshine (3:33) (United Artists, ASCAP — Rado, Ragni, MacDermot)

Latest in the "Hair" series is a performance of "Good Morning Starshine" which should in many cases make up the minds of programmers undecided between the already out Vinnie Bell and Strawberry Alarm Clock versions. Coming on with a powerful rock (semi-folk) base and standout vocal, Oliver's could take hold. Flip: No info supplied.

HAMILTON STREETCAR (Dot 2258)
I See I Am (4:45) (Hastings, BMI — Clifford)

Interesting, slightly psychedelized ballad built on the "Spooky" vamp, but with a harder chorus section and strong West Coast treatment. Side is a solid one for FM programming and could easily build into a top forty market contender. Flip: "Silver Wings" (4:33) (Hastings, BMI — Plummer)

Choice Programming

Choice Programming selections are singles which, in the opinion of our reviewing staff, are deserving of special programmer consideration.

BING CROSBY (Amos 116)
More & More (2:30) (Sunbeam, BMI — Karen, Robinson, Reuss) Pretty ballad as a follower to "Hey Jude" puts Bing Crosby back in the gentle mood familiar to his fans. Fine MOR and adult music side. Flip: "It's All in the Game" (3:02) (Remick, ASCAP — Sigman, Davis)

CLAUDINE LONGET (A&M 1059)
Love Can Never Die (2:55) (Forgiveness, BMI — Smokey) Soft, pretty and just slightly Brazilian-folk ballad with a subtle charm and superb arrangement to carry the day on easy listening channels. Flip: No info supplied.

GARY McFARLAND (Skye 4511)
80 Miles An Hour Through Beercan Country (3:02) (Parkland, ASCAP — McFarland) Eerie intro segues to a slow funk track with blues and some pop potential matched by the coupler: "On This Site Shall Be Erected" (1:52) (Same credits.) "Site" is a faster-paced more pop oriented instrumental also from the "America the Beautiful" suite LP.

THE McCOYS (Mercury 72917)
Only Human (3:26) (MRC, BMI — Zehringer) Protest lyrics set to a rock/semi-country backdrop on the new McCoys side should keep the team high in the FM running. The underground exposure could bring "Only Human" up for added AM attention. Flip: "Love Don't Stop" (3:22) (MRC, BMI — R & R Zehringer)

DELANEY & BONNIE (Elektra 45660)
Get Ourselves Together (2:33) (East/Memphis, BMI — Bramlett, Radle) Striking semi-blues rock side with double entendre lyrics that are valid as guy/girl love or brotherhood lines. Performance and the material are likely to see good teen and possible r&b results. Flip: No info supplied.

GENE & DEBBIE (TRX 5021)
Loan Some (2:40) (Barmour, BMI — Lee, Dyson) Word play gives Gene & Debbie a hook in the material to entice teen and young adult listeners. The pretty pop ballad might prove the right catalyst in a top forty reaction. Flip: "I'm Only Human" (2:12) (Acuff-Rose, BMI — Thomas)

STEVE DOUGLAS (Mercury 72916)
Wear Your Love Like Heaven (2:09) (Peer Int'l, BMI — Leitch) Current run of "Love" cosmetics commercials and the smooth sax rendering by Steve Douglas could return this Donovan song to the best seller lists. Strong instrumental softie. Flip: "God Only Knows" (2:28) (Sea of Tunes, BMI — Wilson, Love)

RUNAWAY PANCAKE (Rama Rama 7793)
Archie's Place (2:29) (Big Bucks, BMI — Reed, Janning) Familiar teen blues dance beat is spiced with a fine performance that could spark top forty responses on the programming and sales levels. Flip: No information available.

THE HASSLES (United Artists 50513)
Night After Day (3:10) (Unart, BMI — Joel) Very fine arrangement enhances a sophisticated blues-ballad and adds the right touch of pop to give the new Hassles side a good shot at picking up teen forty play. Might start to move. Flip: "Country Boy" (2:56) (Unart, BMI — Joel, Small)

CHILDREN OF GOD (A&M 1052)
This is Our Time (3:09) (Unicore, ASCAP — Perrett) Strong FM side with a sound that could precipitate heavy top forty acceptance. Styled like a clean Hendrix track, and loaded with electric teen-lyrics, "Our Time" is a heavy left-field choice. Flip: "Fallen Angel" (2:23) (C.O.G., BMI — Moore)

THE BARRACUDA (RCA 9743)
Julie (The Song I Sing is You) (2:52) (Chardon, BMI — Gordon, Bonner) First side from this group since their noise-making "Dance at St. Francis" shows the Barracuda furthering their polished rock style. Medium-to-fast dance track with very good teen prospects. Flip: "Sleeping Out in the Storm" (1:29) (Same credits)

ROY HEAD (Mercury 72922)
I Miss You Baby (2:18) (Jadan/MRC, BMI — Daniels, Moore) Sounding better than on his recent dates, Roy Head brings in a very strong side that could return him to the sales lists. Solid, semi-blues rock side with top forty potential. Flip: "I Want Some Action" (2:22) (Same credits)

CONTINENTAL COMPLEX (Monument 1139)
Riviera Sunset (2:27) (House of Bryant, BMI — Bryant) Mandolin and accordion featured continental ballad side. Pretty enough to spark immediate interest from adult programmers. Flip info not supplied.

FLOYD CRAMER (RCA 0152)
Ob-La-Di, Ob-La-Da (2:57) (Maclen, BMI — Lennon McCartney) And still the wonder grows for this Beatles tune. Latest is an instrumental brightly done by Floyd Cramer at the keyboard. Well worth the attention for MOR and easy listening. Flip: "Games People Play" (2:36) (Lowery, BMI — South)

JERRY WALLACE (Liberty 56015)
Venus (2:05) (Rambled, BMI — Marshall) Frankie Avalon oldie is brought back in a stylish rendering for the teen/young adult market. Side could pick up the initial action as a renovated classic to spark a break-away. Flip: "Soon We'll Be Three" (2:30) (Metric, BMI — Turner, Lineberry)

DANA VALERY (ABC 11214)
Surround Yourself with Sorrow (2:55) (Al Gallico, BMI — Martin, Coulter) Though Cilla Black has the original (which hit top ten in England) this Americanized treatment of "Surround" could come through for the developing Miss Valery. Flip: "Breakfast in Bed" (3:00) (Blackwood, BMI — Fritts, Hinton)

Choice Programming

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C & THE SHELLS (Cotillion 44033)
Good Morning Starshine (3:12) (United Artists, ASCAP — Rado, Ragni, MacDermot) Soulful rendering of the "Hair" song that is rapidly approaching "Aquarius" in the most-recorded running. Follow-up to "I Am the Circus" should start things rolling on the r&b chart. Flip: "On Your Way Home" (3:41) (Cotillion/Jerry Williams, BMI — Williams, Jr.) Very strong coupler which could become the side.

THE SERFS (Capitol 2493)
I'm a Man (2:41) (Arc, BMI — McDaniel) Familiar song is popped up with some spectacular work by the Serfs to attract teen attention. Constant motion of the side could break it through discotheque and top forty exposure. Flip: "Early Bird Cafe" (3:33) (Maudlin, BMI — Tiegten, the Serfs)

STONY BROOK PEOPLE (Columbia 44866)
Easy to Be Hard (2:57) (United Artists, ASCAP — Rado, Ragni, MacDermot) Yet another "Hair" track which comes on with the impact of a winner. Likely to gain enough teen attention to see breakout activity. Flip: "There's Tomorrow" (2:41) (Dwyer, BMI — Reich)

CLODAGH RODGERS (RCA 9742)
Come Back & Shake Me (2:35) (Kangaroo, BMI — Young) Pretty tune is given a heavy rock treatment which could bring home American action for the overseas effort. Impressive debut. Flip: "I Am a Fantasy" (Same credits)

COTTON CANDY (Dunhill 4190)
Billy (2:17) (Trousdale, BMI — Kunkel, Price, Walsh) Medium paced rock ballad of a contemporary love tale. Side is well performed and could take hold strongly enough with teen listeners to create sales action. Flip: "For Anybody Who Wants to Be Your Friend" (3:45) (Trousdale, BMI — Kunkel)

BLUES MAGOOS (Ganim 100)
Let Your Love Ride (2:34) (Claridge, ASCAP — Munda) Interesting work-out in the country-funk rock manner marks the entry of this new label. Magoos fans and FM programmers could put this side in the running. Flip: "Who Do You Love" (3:10) (Arc, BMI — McDaniels) Bo Diddley revisited ala Vanilla Fudge.

PAT REBILLOT EXCHANGE (Silver Fox 6)
Oh Happy Day (2:58) (No publisher credit) Good instrumental cover of the Edwin Hawkins smash. Side has picked up exposure already and could come in through MOR channels not on the original. Flip: No info included.

MAN (Columbia 44806)
Sister Salvation (2:59) (New Beat/Rich Kids, BMI — Krasinski, S. Belline, D. Belline) Old revivalist quality supported by electrifying instrumental and fervent vocals could prove potent FM programming. Flip: "Sleepy Eyes And Butterflies" (2:59) (Same pubs, BMI — Slavin, Krasinski)

THE MIRETTES (Uni 55126)
Heart Full of Gladness (2:50) (Dicern, BMI — Shelby, Paul, Cooper) Infusion of a basically blues outing with some subtle rock work gives this track a solid shot at adding teen sales to a heavy r&b market showing. Strong midspeed set. Flip: "Ain't You Trying to Cross Over" (2:45) (Dicern, BMI — Cooper, Shelby)

JOSHUA FOX (Tetragrammaton 1527)
Moontime Bore (2:27) (Tamerlane, BMI — Carmel) A little of the Beatles style from "Norwegian Wood" and some of "She Said" is rolled into a new teen ballad that could stir interest among FM and top forty outlets. Flip: "Goin Down for Big Numbers" (2:15) (Josfox, BMI — Botts, Hansen)

RAY BROWN (Capitol 2456)
Don't Fall in Love (3:06) (Famous, ASCAP — Chase) Light rock effort with the polish and potential to spread into easier listening circuits. Pretty ballad with enough bounce to capture teen spotlights. Flip: "I'm Gonna Be a Country Boy Again" (2:43) (Gypsy Boy, BMI — Sainte-Marie)

KENNY YOUNG (Share 105)
Leave Those Young Girls Alone (Old Men) (2:35) (Van McCoy/T. M., BMI — Cobb, McCoy) Working the same idea as the current Joe Tex, this cut idea song comes across with rhythmic wallop that could produce solid sales action. Flip: "Ain't It Funny What Love Can Do" (2:40) (Blackwood, BMI — McCoy) Shar Records, 341 Woodland St, Englewood, N.J.

EVERGREEN BLUESHOES (Amp 115)
Johnny B. Goode (3:12) (Arc, BMI — Berry) Chuck Berry oldie is restyled with an ear for the current. The California group's performance sets up a heavy bottom to tailor the track for FM exposure which could open AM ears. Flip: "Walking Down the Line" (2:29) (M. Witmar ASCAP — Dylan)

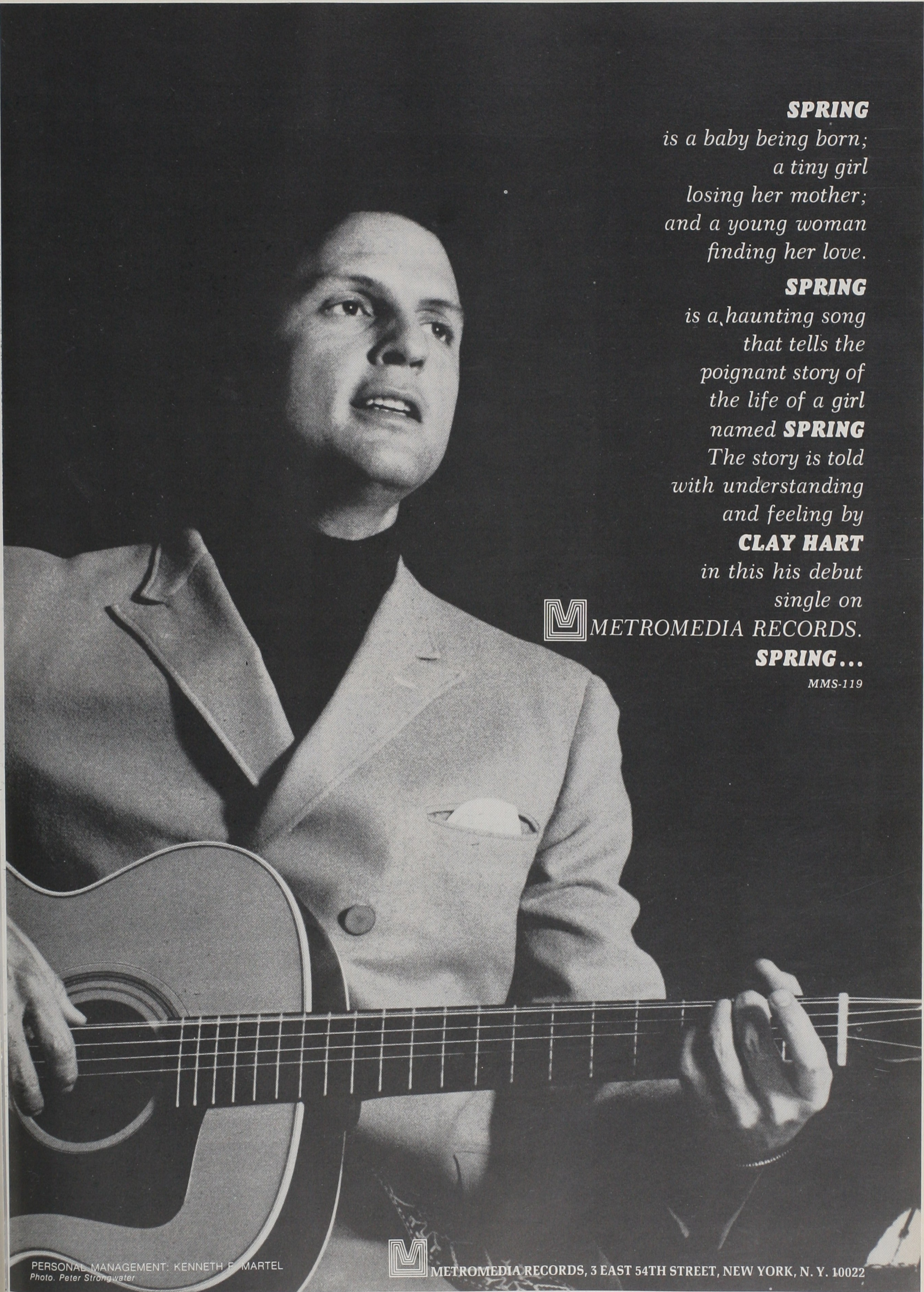
TRADITIONS (A-Bet 9435)
Ruby Tuesday (2:58) (Gideon, BMI — Jagger, Richards) Blues version of the while-ago Rolling Stones gives the Traditions some interesting and effective material to work r&b action. Could happen. No flip info supplied.

BOBBY RUSH (Salem 1006)
Wake Up (2:35) (Jamf/Big Star, B — Thompson, Dollison, Rush) A stroll on the wild side fills the Bobby Rush track with a vigorous style and bright dance impact to attract pop and blues market exposure. Flip: "The Things That I Used to Do" (2:59) (Venice, BMI — Jones)

IRENE REID (Old Town 2004)
Dirty Old Man (2:28) (Metric, BMI — Bramlett, Davis) Guitar gloss Nashville soul sides, and a powerful vocal from Irene Reid put Old Town back in business with a tempting track that could well come from left-field. A happening side. Flip: "Just Love You" (3:02) (Jobete, BMI — Stevenson, Allen)

TONY NORTHERN (Ariel 744)
Hand Down the Law (2:10) (Progressive Media Int'l, BMI — Northern) Striking guitar work, a cool rhythm track and some fine vocal by Tony Northern gives this disc a prospect of capturing pop/blues market spotlights. Flip: "Credited with Money" (2:47) (Kama Sutra, BMI — Northern)

PAMELA WEBB & THE GEORGE (Liberty 56102)
Hold On, I'm Comin' (2:29) (E. Pronto, BMI — Hayes, Porter) old Sam & Dave hit (almost a dard) gets a rare femme reading. Pamela Webb & the George. Her instrumental background gives the a strong edge. Flip: "Peter O'Toole" (3:41) (Claridge, ASCAP — NeCohen)



SPRING
*is a baby being born;
a tiny girl
losing her mother;
and a young woman
finding her love.*

SPRING
*is a haunting song
that tells the
poignant story of
the life of a girl
named **SPRING**
The story is told
with understanding
and feeling by
CLAY HART
in this his debut
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SPRING...

MMS-119

PERSONAL MANAGEMENT: KENNETH F. MARTEL
Photo. Peter Strongwater



METROMEDIA RECORDS, 3 EAST 54TH STREET, NEW YORK, N. Y. 10022

Liberty's Move Music Gears Cartridges Especially For Men In Driver's Seats

HOLLYWOOD — A sizzling new series of "Move Music" tapes (on 4 and 8 track cartridge and cassette) is shipping to dealers this week from Liberty Stereo Tape, a division of Liberty/U.A. Inc. Titles include variety-packs aimed primarily at the American driver and is an attempt to divorce the cartridge from the traditional LP.

"Move Music", specially culled from the most popular product available on Liberty/U.A. albums covers the spectrum of "easy listening" music, and is geared to provide the driver with maximum audio-comfort. Liberty released "Move Music" May 1st calling it the first time a driver and his passengers can obtain hours of continuous music which has been specifically programmed for "moving" pleasure.

Selected Release

The "Move Music" series includes: **Guitars On The Move**, featuring tunes from some of the most accomplished jazz and pop guitarists recording today. The Ventures' "More," Santo and Johnny's "Born Free," and Al Caiola's "The Magnificent Seven" are among the hits available on the tape.

Another, designed to ease the temperament produced by hectic highway driving, is "Pianos On The Move." Three current hit songs by Ferrante and Teicher are included: "By The Time I Get To Phoenix," "Love Is Blue" and "This Guy's In Love With You." Also, Neil Wolfe's "Angel Eyes" and Mike Melvoyn's mellowed version of the Beatles' hit "Eleanor Rigby," add to this presentation of keyboard talents.

"Voices On The Move: The Girls," provides a diversified compilation of

female vocals. Petula Clark singing "As Time Goes By," Julie London's "Call Me Irresponsible," and tunes by such feminine performers as Vikki Carr and Gloria Lynn make up the audio tape.

(Cont on Page 30)

Releases From ITCC, RCA & Polydor

15 ITCC LP's In 4/8 Track

NEW YORK — ITCC's new 4 and 8 track release has made available 15 albums, all on 8 track cartridges and 11 of the sets as 4 track product also.

From Kapp Records, the Brass Hat's "Themes in Brass" and Bob Wills' "The Living Legend" will be offered in both configurations as well as two albums from the Little Darlin' catalog: "Before Your Heartaches Came" by Bobby Helms, and Country Johnny Mathis' "Come Home to My Heart."

Mace label product is offered only in 8 track cartridges and includes Mighty Sparrow performing "Trinidad Heat Wave," "Arrac-Laham Mishwee & Thou" from Eddie Kochak & the Hakki Obadia Orchestra; "A Caribbean Carnival" with various artists and the Ethnic Armenian Orchestra on "Armenian Songs & Dances."

Musicor is represented with the Three Suns' "16 Greatest Hits" in 4 and 8 track (as are all the remaining selections); from Speed comes "Take a Trip Pussycat" with the Latin Blues Band featuring Luis Aviles.

6 New RCA Open Reels

NEW YORK — Opening product from RCA's tape this month will be a collection of 6 reel-to-reel packages representing the popular, Red Seal, Colgems and Camden labels.

In the popular field RCA has re-

GRT Of Canada Plans Complex

TORONTO — A 25,000 square-foot headquarters complex has been taken from the planning stage into its execution phase by GRT of Canada, Ltd. The new operations center will be constructed on an eight-acre site in Alliston, Ontario.

The production plant, executive offices and warehouses are expected to

be placed in full operation this fall (about October) with the latest in mastering, duplicating and assembly equipment. GRT of Canada's investment in the plant will be approximately a half-million dollars.

Commenting on the expansion and development, president Ross Reynolds noted "we see a fantastic growth in the cartridge and cassette industry. We set up only last November, manufacturing in London, Ont. Already we're operating at full capacity and have a complete distribution network from coast-to-coast. The Alliston expansion reflects the demand for the forty-plus labels we already duplicate, as well as the growing custom work we handle for other Canadian companies."

GRT's licensees for Canadian duplication and distribution include: Abnak, Alegre, Arctic, BackBeat, Bang, Blue Thumb, Bouquet, Bunky, Cadet, Cadet Concept, Checker, Chess, Diamond, Duke, ESP Disk, Falcon, Gamble, GRT, Hickory, Hob, Jamie, King, Monument, MTA, Nashboro, Nashville, Paula, Peacock, Phil-L.A. of Soul, Reo Tahiti, Request, Rising Sons, Roulette, Scepter, Shout, Sound Stage 7, Tico, Tower, TRX, Vault, Wand and White Whale.

Data Wall Concept

Discussing the growth of GRT of Canada, sales manager Ed LaBuel noted that GRT is run as a Canadian company with its product line tailored to the local market and all its production materials created here. Some of the systems, though, have been imported from the parent firm in America. Foremost of these is a "data wall" patterned on computer operation where the incoming orders are entered immediately and checked against up-to-the-minute figures on inventory.

Polydor Cassettes: Archive, DGG

NEW YORK — Polydor has just released five cassettes with the first product marketed from the Archive catalog on tape. The issue has been shipped with a new collection of 11 cassettes from Deutsche Grammophon Records (DGG).

Features of the Archive release are two packages with Bach works, the Harpsichord Concertos 1 & 2 and a set with Cantatas No. 80 ("Ein Feste Burg") and 140 ("Wachet Auf"); a

(Cont on Page 30)



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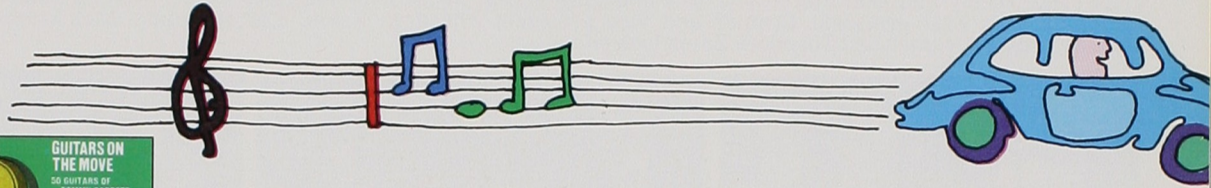


8 & 4 Track Cartridges and Cassettes —

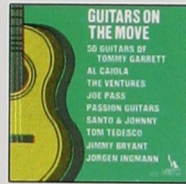
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for people on the move!

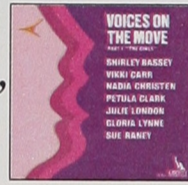


4 initial releases...



"Guitars On The Move"

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"Pianos On The Move"



"Dynamic Brass On The Move"


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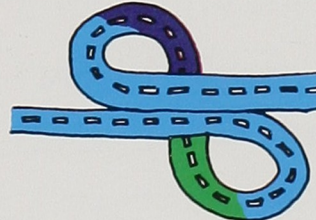
including national and local radio  and consumer press advertising,


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promoted to a market that's on the move 

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MUSIC MAKERS MEET IN MOTOR CITY: Major awards for excellence were presented to top recording industry people at the Detroit Rhythm and Blues Dinner last month. In far left photo are BMI board vice chairman Robert B. Sour; Detroit Mayor Jerome Cavanagh, and Berry Gordy, Jr., president of Motown Records (seated) with Mr. and Mrs. Berry Gordy, Sr., looking on after Gordy, Jr., was presented with a special citation of excellence for his contribution to Detroit and American pop music. 2nd pic from left: King Curtis, co-writer and publisher of "Soul Serenade," receives a citation for one of the most performed R&B songs in the BMI repertoire, as he is joined by BMI president Edward M. Cramer and vice president Theodora Zavin. 2nd photo from right: Hal Neeley and Don Pierce of Lois Publishing accept awards for the BMI award-winning R&B songs by James Brown, "Cold Sweat" and "I Got The Feeling," with BMI president Cramer and vice president Theodora Zavin. Far right pic: Jack Stapp and Dan Penn ("Sweet Inspiration") receive their BMI R&B awards as Cramer and Theodora Zavin look on.



Far left photo: Van McCoy, award-winning writer of "When You're Young And In Love," with BMI president Edward M. Cramer and vice president Theodor Zavin. 2nd pic from left: After accepting BMI awards for "Ain't No Mountain High Enough," "Ain't Nothing Like The Real Thing," and "Your Precious Love," are Nickolas Ashford, Valerie Simpson, and Berry Gordy. 2nd pic from right: Berry Gordy, Edward M. Cramer, and Smokey Robinson of Smokey Robinson and the Miracles. Far right pic: Norman Whitfield, Cornelius Grant, and Mrs. Roger Penzabene (appearing for her late husband) receiving an award for "You're My Everything," joined by Cramer and Berry Gordy, Jr.

Pomegranate Grows

HOLLYWOOD — Joseph Porter, formerly general manager of Ernie Freeman's Silver Cloud Records, has formed his own indie label and production company, both named Pomegranate Productions.

First product from the new firm was the recently released album by the Group, "The Warm And Groovy Sounds Of The Group," on Pete Records. A follow-up album by the Group, under long term contract to Pete, is now in preparation. A single from the LP, "It's A Mighty Big Word" b/w "But You Know I Love You," has just been released.

May 9 Deadline For B'nai B'rith Journal

NEW YORK — The Music and Performing Arts Lodge of B'nai B'rith has a May 9 deadline for ads in its fifth annual awards dinner on Sunday, May 25. Interest parties should contact Jack Welfelt of London Records in New York. The dinner will honor Burt Bacharach and Hal David with creative achievement awards and James Brown with a humanitarian award.

Douglas Offers Mail Order Service

NEW YORK — Douglas Corp. has entered into an agreement with Martin Felix Productions for a special direct-mail and mail-order marketing operation based around Douglas' documentary and academically-oriented catalogue properties.

The mail operation will revolve around non-musical and documentary/musical product only.

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 highly specialized nature of the lists used.

The initial package being offered will allow customers their choice of eight specially packaged albums, by Lenny Bruce, Malcolm X., Allen Ginsberg, Ezra Pound, Robert Kennedy, Pandit Prannath, Bill Evans and Timothy Leary. Discounts are being offered on orders of three LPs and multiples thereof.

Product being fed to the mail operation will be coming from the Laurie-distributed Douglas Records catalogue as well as from properties specifically developed for the operation by Douglas subsidiary Cambridge Communications Corp. In some instances albums which are not available on the retail level on the Douglas label will be available through the mail operation. One such album falling in this category is "Bill Evans On The Creative Process," which Cambridge will be distributing in the academic market.

New Tape Releases

(Con't from Page 28)

collection of Renaissance Dances Handel's "Royal Fireworks Music and Double Concertos Nos. 2 & 3; and the "Dido & Aeneas" by Purcell.

From DGG come: Richard Strauss "Also Sprach Zarathustra"; 2 Wagner albums with highlights of "Tristan Isolde" and instrumental selections from various operas; Tchaikovsky Violin Concerto and "Capriccio Italian"; Boieldieu & Rodrigo harp concerti; a pair of Mozart cassettes with "Requiem" and "Eine Kleine Nachtmusik/Divertimento No. 15 in B Flat"; Mahler's "Kindertotenlieder" and Ruckert Songs; a collection of Sibelius pieces; Mahler's 1st Symphony "Titan"; and a package with Brahms "Clarinet Quintet in B Minor" and Schubert's "Notturmo."

Liberty's Move Music

(Con't from Page 28)

The "big band" sounds from the Liberty/U.A. catalogues are presented in "Dynamic Brass On The Move." Selections include: "Goldfinger" by Count Basie, "Mercy, Mercy, Mercy" by Buddy Rich, "Goin' Out of My Head" by Nelson Riddle, and Sy Zentner's "The Happening."

"The uniqueness of 'Move Music,' aside from the fact that it **only** can be purchased on tape, is that we have systematically picked musical arrangements which help orient the driver to different driving conditions," says Earl Horwitz, general manager of Liberty Stereo Tape. "The overall impact, will be a pleasant and refreshing background in a place where we spend a great many hours... our cars."

There is currently researched evidence to show that recent attempts to increase office efficiency by "piped in" pre-selected music has been successful. And, of course, all major airlines have similarly found that giving passengers "mood music" via earphones helps calm things down. Liberty Stereo Tape, in presenting their "Move Music" series, is showing that a medium normally appreciated aesthetically also can have its practical virtues.

Cosmetically Packaged

"Packaging," according to Horwitz, "is cosmetically designed with colors to create interest. Based on the tried and true concept of selling the sizzle and selling the steak. An attempt to

bring cartridge people into stores find something especially design for them, not the LP buyer." Horw projects an average of two new "Move Music" cartridges each month for remainder of '69, or about sixteen the end of the year.

Project will be backed by stifle supplements and streamers but also include a motion display depicting a suitcase with a cartridge in Advance samples of the tapes have gone out to leading equipment manufacturers and Liberty/U.A. branches are holding individual sales meetings into the package.

A generic logo has been designed. The outer sleeve specifies "Move Music" and when the cartridge is inserted in the sleeve, it's one tape package. Each label is designed to depict the concept of the music included in the cartridge. "Not the over-sleeve onto a label," explains Horwitz. "With today's mod-combinations, there's no end to the number of colors we'll be offering."

Packaging was designed by Hendler, creative director of Liberty U.A.'s ad/merchandising dept. Each year the amount of time the average American spends in car increases. The "Move Music" concept is predicated on both the growth of cartridge tapes and the demand for additional luxuries from those the move.

IN MEMORIAM

WILLIAM (BENNY) BENJAMIN
(A SILENCED MOTOWN BEAT)

JULY 15, 1925

APRIL 20, 1969



MOTOWN RECORD CORPORATION



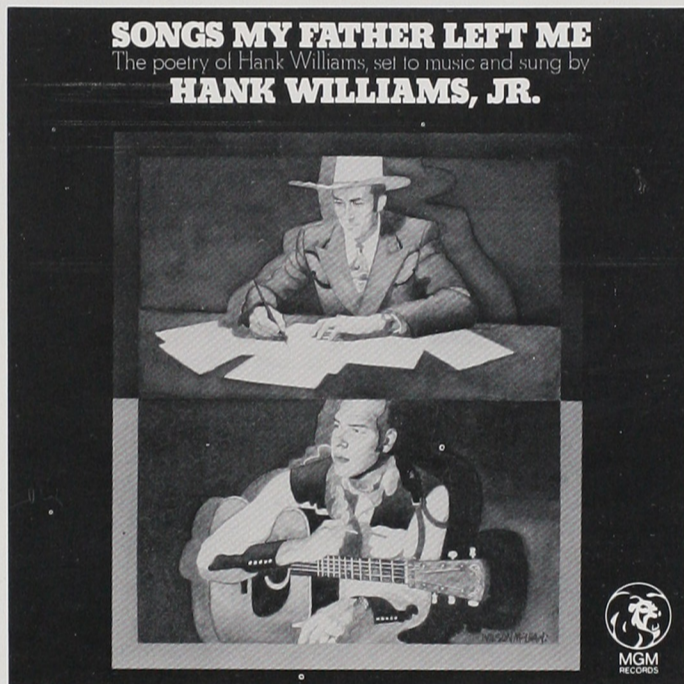
Like father, like son. Like great.

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

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

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

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



SE-4621

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



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Townes Van Zandt: Portrait Of The Artist Building An Audience

NEW YORK — Townes Van Zandt, a singer/composer who records for Poppy Records, is being readied for success without benefit of the type of promotional push that has launched the careers of other recording artists, both lasting and transient in the public's favor. When interviewed by **Cash Box** recently, Van Zandt and Kevin Eggers, president of Poppy, suggested that the day of the "hype" may well be coming to an end.

3rd Van Zandt LP

The manner in which Van Zandt's career is moving is indicated by the title of his first Poppy album, "For The Sake Of The Song." For it is the artist's very compositions and performances that are being focused upon by Eggers and Van Zandt. Van Zandt, after the release of his second LP, "Our Mother The Mountain," has now completed the recording of his third, which is as yet untitled. The set is scheduled for release in July.

Perhaps even more of an indication of the emphasis being placed upon Van Zandt as an artist, rather than as merely a marketable commodity, is the upcoming publication of a book of his poetry and songs that will be published this fall. Noted graphic artist Milton Glazer, who created the poster which was included in the "Bob Dylan's Greatest Hits" album, will design the cover of the book.

Van Zandt and Eggers, who note that Los Angeles underground stations have given airplay to the performer's first two LP's, believe that the third album, which employs fewer instruments than the earlier sets, is Van Zandt's best. The disk was cut in Nashville, and Eggers and Van Zandt, when interviewed by **Cash Box** here, has just come in from Houston where they had been conducting a talent search.

European Tour

Eggers detailed the events which are aimed at obtaining a wider audience for the artist. RCA Records, which now distributes Poppy, has scheduled a 10-city concert tour in the U. S. for the fall for Van Zandt. He will also appear this fall at Carnegie Hall, in concert with Dick Gregory, and the Mandrake Memorial, in a program called "From Poppy With Love," thus bringing together in one show the current roster of Poppy recording artists. In addition, the fall of 1969 will see Van Zandt performing in London, Paris, Rome, Scandinavia, and Germany — the main European music markets.

Eggers' approach to Van Zandt's developing career is evidenced by his statement that "I'd rather have an artist who takes three years to break than someone who makes a lot of bread immediately . . . Sometimes it takes the public three years to catch up with the artist instead of the artist taking three years to catch up with the public."

Eggers feels that the merchandising of album product is of the utmost importance because LP sales are now operating more and more at the consumer level. Word of mouth about a certain album can now break the record successfully without heavy airplay. Effective distribution of an LP, says Eggers, has currently become mandatory for its success on the market. "In five years, there will be 100 distributors for each major label," he predicts.

Poppy Records hopes to distribute Townes Van Zandt's contemporary art songs to listeners all over the world, listeners who have been neither "hyped" nor hit with the hard sell of a massive promo push, which, in the mortal words of the movie ads, announces the debut of a highly forgettable film which "you will never forget."

BMI Reports U.S. Music Boom

(Con't from Page 7)

icans supported 622 opera-producing groups which, according to **Opera News**, offered 5,222 performances of 348 works in this country during the 1967-68 season. By comparison, the country boasted only 77 companies in 1941 and only 316 during the 1950-51 season.

Concert Season Survey

Works by 20th-century American composers are being played here in concert at an ever-increasing rate. The startling figures were among those gathered in the ninth annual BMI/American Symphony Orchestra League Orchestral Program Survey. The survey showed that during the past season, orchestras performed almost four times as many 20th-century composers as earlier ones. Furthermore, modern works comprised more than a third of the total performances.

The 417 orchestras reporting to the survey played works by 834 20th-century composers, out of a total 1,047 composers. The orchestras gave 8,877 performances of 20th-century works and 12,624 performances of standard works.

Opera companies also are producing more contemporary works than ever, and during the 1967-68 season, productions of contemporary operas

actually outnumbered those of standard works. Quoting figures compiled by **Opera News** the pamphlet reports that out of last season's 5,222 performances, 1,879 were devoted to 181 contemporary works, against 3,343 performances of standard works. During the preceding season, there were 1,825 performances of 171 contemporary operas.

Amateur Music Making On Rise

The pamphlet notes that according to the most recent statistics (1967) gathered by the American Music Conference, there are 43,900,000 Americans who play musical instruments, almost 2-1/2 million more than the previous year. By comparison, there were only 14,300,000 in 1936 and 20,000,000 in 1950. The piano is still the most popular instrument (23,500,000 players), with guitar second (11,000,000) and organ third (4,700,000). Instrument ownership is up 76% since 1950.

The average person spent nearly twice as much on music in 1967 as he did in 1941. The music industry's percentage of annual personal consumption expenditures rose from .111% (of \$80.6 billion) in 1941 to .187% (of \$491.7 billion) in 1967. These figures include purchases of musical instruments, accessories, sheet music and instructional aids, not admissions to musical events or purchases of records, phonographs or radios.

Radio Listening Increases

Americans are now listening to over 268,000,000 radios. Approximately 90% of all radio programming is music, and more than 140,000,000 persons, 12 years of age and older, listen each week. Radio thus continues to hold the largest concert music audience of any medium.

These and other significant facts are reported in "Concert Music USA, 1969." Single copies and information on availability of quantity lots of this brochure for educational institutions, symphony orchestras and other interested groups may be obtained from Public Relations Department, Broadcast Music, Inc., 589 Fifth Avenue, New York, New York 10017.

ABC Wholesaling

(Con't from Page 7)

warehouse will be moving into new quarters that will utilize the latest developments in warehouse mechanization to insure the quickest possible flow of product plus use of cube space. This new facility was designed by an industrial engineer after inspecting many record warehouse operations throughout the country.

Tempt's TV'er

NEW YORK — "The Temptations Show," a syndicated special from Screen Gems, will begin its TV run in Los Angeles tomorrow (6). Motown Records is rushing release of the soundtrack set, which will feature guest star Kay Stevens and special guest star George Kirby in addition to the Tempts.



EDDIE LOVETTE brought his recent promotion tour to a close last week with a series of visits in the New York area on behalf of his new Steady single "Too Experienced." The artist (left) and Steady/Hourglass promotion director Dick Corby arrived in New York after a string of personal appearances in Detroit, Cleveland and Philadelphia. This week, Lovette flies to Jamaica for completion of his first LP for Steady.

Oracle Deal, Execs

BOSTON — Oracle Records, a new label headed by Buck Spurr, president of the Lordly & Dame talent agency, has set Renaissance Productions to cut singer Jimmy Helms for the label. Renaissance is headed by Dallas Smith, former Liberty Records producer, and Marshall Leib.

Spurr has set Ron Simons, prominent Boston realtor, as the label's general manager, and has named Dick Turner and Joe Jordan as national promotion chief and sales and distribution head respectively.

Tannen To Nashville For Richards Session

NEW YORK — Paul Tannen, director to east coast operations for Warner Bros./7 Arts Records, will visit Nashville next week (12) for three days. Principally, Tannen will record the first product from Turley Richards; but, Tannen will also be scouting new talent.

1st Tahoe Summer Fest

LOS ANGELES — Plans for the first Lake Tahoe Summer Music Festival at Tahoe, Nevada, were announced as the highlight of a recent formal dinner party at the Lake Tahoe Racquet Club hosted by Mr. and Mrs. David C. Irmer of Belvedere and Crystal Bay.

Guest of honor, Henri Temianka, founder/director of the California chamber Symphony Society, announced to the assembled group of approximately ninety guests who had arrived from Tahoe, Sacramento, San Francisco and Los Angeles, that David Irmer, president of General American Development Corporation, has agreed to become the founding patron of the Summer Music Festival.

The initial series of outdoor concerts will be held on August 15th, 16th and 17th at Alpine Peaks, site of the Tahoe residential/recreational community adjacent to the Alpine Meadows Ski Resort.

Operatic Soprano, Marian Anderson will be one of the international artists slated to appear at the 1969 Summer Music Festival. Discussions are also underway with Victor Borge, Shelley Manne, Benny Goodman and Jose Iturbi regarding their appearance at the premier concerts.

As a sample presentation of the forthcoming Summer Music Festival a specially produced color video tape was shown to the assembled guest featuring such celebrated performer as Gregor Piatigorsky, Lauritz Melchior, Rudolph Serkin and Marr Nixon.

Included among the many notable present at the dinner were Mr. and Mrs. Willard Coe, of San Jose at Pacific Palisades; Mr. and Mrs. Frederick Waingrow, executive vice president of Peterson Publications; Mr. and Mrs. Henri Temianka; Dr. Werner Gebauer; and their hosts, Mr. and Mrs. David Irmer.

Mrs. Willard Coe is and has been the patroness or innovator of many musical and cultural endeavors in California.

Dr. Werner Gebauer, executive vice president and general administrator of the California Chamber Symphony Society and formerly concert master of the Minneapolis, Dallas, M.G.M. at National (Washington) Symphony Orchestra, will be in residence in Tahoe from May 15th through August to coordinate committees and volunteer groups who will organize the three day Summer Music Festival.

**MOVE AHEAD
with
CASH BOX**



A **SCHEPTE RE-SIGNING SCENE** was held in Memphis recently when R. Milsap (seated) re-inked a recording contract with the label. Joining in the gratulatory gathering are (l. to r.): Scepter recording artist Dionne Warwick, Steve Tyrell, national promotion director for Scepter; B. J. Thomas, Scepter artist; and Chips Moman and Don Crews, president and vice president, respectively, of American Sound Studios in Memphis.



william bell...

william tell...
bull's-eye on the R&B and Pop markets with

"my whole world is falling down"

STA-0032
following his hit,
"I Forgot To Be Your Lover"
from his new Stax album (STS-2014)
due for release the end of May
produced by Booker T. Jones

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION



Tuning In On... WCAO-Baltimore: Musically Varied & Comprehensive

WCAO—Baltimore, a contemporary pop station, beams its 5,000 watts seven-days-a-week, 24-hours-a-day throughout the Baltimore-Washington area, to a market which Gene Creasy, program director of the outlet, describes as a "consumer-type audience" whose membership consists primarily of 18 to 35-year-old college-educated listeners.

WCAO's playlist is both varied and extensive, with 85 to 90 singles being given airplay. Limited LP cuts are also programmed; selections from the Top 5 albums might be chosen for spins. Of the large number of singles aired, 12 to 15 disks are played per hour.

Creasy points out that the national music tastes are reflected in the response of WCAO's audience. Specifically, the program director says that "much more of a country market exists in Baltimore than people acknowledge." The station airs country, R&B, bubble gum, and commercially successful contemporary pop music. "Progressive rock is beginning to die here now," says Creasy.

On Sundays, WCAO's public service programming comes to the fore. With heavy concentration on public service on the local level, the outlet offers such programs as "Youth Speaks," a broadcast which is moderated by a rabbi, and concerns topics of interest to teenagers. Principals and students from various parochial schools exchange ideas on the program. Another feature of WCAO's community service programming is "The Law & You," on which local lawyers discuss every-

thing in the area of law, including local politics. In addition, during the station's Sunday public service broadcasts, doctors, firemen, DAR representatives, and police officers moderate and act as panelists on WCAO's schedule of discussion programs.

As does WCAO's public service programming focus on local issues, so do the outlet's news programs. The station subscribes to UPI's audio serve for national and international news coverage, and airs five minutes of news at five minutes before the hour, with headlines being broadcast for two minutes 25 minutes after the hour.

WCAO's personality line-up includes (Mondays through Fridays) Robert C. Allen III, who handles the morning show; Johnny D'Arc, who presides over afternoon drive-time; and Frank Young, the 7 to midnight man. The WCAO deejays appear at high school record hops (the outlet claims a large percentage of the Baltimore area's teen audience) and also participate on the station's panel discussions. The jocks have formed basketball and softball teams, which include WCAO newsmen and "outside ringers." These teams have raised \$150,000 for local charities from the ticket sales from various contests.

If the term "Top 40" can be supplied to WCAO, it is of interest that the station is actually a "Top 90" outlet in a time when tight radio playlists are often the rule. Diversity within the format of a comprehensive playlist characterizes the sound of WCAO-Baltimore.

Bios for Dee Jays

Foundations



The Foundations, a seven-man rock band which records for Uni, are heating up the music business with a succession of hits. The Britain-based group scored heavily last year on the Top 100 with "Baby, Now That I've Found You," "Build Me Up Buttercup" was awarded a gold record this year; the follow-up to that single, "In The Bad, Bad Old Days" was on the charts recently; and the act's current LP, "Build Me Up Buttercup" is represented on the Top 100 Albums. The Foundations consist of Colin Young, lead singer; Tony Gomez, organ; Peter Macbeth, bass guitar; Allan Warner, lead guitar; Eric Allendale, trombone; Pat Burke, saxophone; and Tim Harris, drums. Young's first important public appearance was with an Aretha Franklin tour; Macbeth, Warner, and Harris made their TV debuts on Jonathan King's "Good Evening." Burke has long been a professional musician, playing flute as well as sax; Gomez' organ work has been influenced by early Alan Price and now jazz organists; and Allendale's musicianship has been influenced by Louis Armstrong.

3 Labels Join RIAA

NEW YORK — There are three new members of the Record Industry Association of America (RIAA). They are Metromedia Records, Polydor Records and Gema Records.

Solomon Burke

Solomon Burke began singing and preaching the gospel at an early age. He later switched to singing rhythm and blues. Early in 1961, he had his first chart hit, "Just Out Of Reach (Of My Two Empty Arms)." Burke also hit the Top 100 with "Got To Get You Off My Mind," and his first release for Bell Records, for whom he now records, "Uptight Good Woman," was an R&B chart entry. The artist's versatility is demonstrated by his having recorded Bob Dylan tunes and folk rock, spiritual/gospel, up tempo R&B, soul ballads, and C&W material. Burke has performed for Queen Elizabeth II, and appeared in nightclubs and theatres throughout the U.S., Canada, England, and Europe. His latest single, "Proud Mary," is number 83 on the charts this week.



A&M Re-Checks Label

HOLLYWOOD — A&M Records has just shipped re-labeled copies of the current hit "Black Pearl" altering the artist billing from Sonny Charles to read The Checkmates, Ltd. featuring Sonny Charles.

The Phil Spector produced "Black Pearl" moved to #67 this week.



Radio News Report

The imaginative campaign of **Norman Mailer** for Mayor of New York was carried on the air on Sunday, April 20, when he and his running mate, **Jimmy Breslin**, candidate for President of the City Council, spoke on the Barry Gray Show on WMCA-New York. Mailer and Breslin projected a plan for one Sunday a month of urban tranquility. On that Sunday, everything in New York City would stop — all electricity, all television, radio, all electronic entertainment. No automobiles or airplanes would enter or leave the city. Mailer and Breslin believe that this policy would give people a chance to empty the tension in their minds. Also, it would give the air a chance to recirculate, to cleanse itself of pollution. The air in New York, they feel, requires 32 hours of rest to purify itself. "Sweet Sunday" is the name Mailer and Breslin have given to this proposal.

Lou Gillette, news director at KVI-Seattle, has won first place for the sixth consecutive year in the annual Sigma Delta Chi awards for excellence in journalism. Two top awards in the radio category went to KVI: Gillette took first place honors for the best documentary with his 55-minute program, "Rehabilitation of Teen-Age Drug Addicts," and KVI newsmen **Harley Hudgens**, also a winner last year, was named the best radio reporter for spot news with his coverage of an underground fire in downtown Seattle. Gillette and Hudgens won in a field consisting of 1,327 entries, the largest in the history of the Sigma Delta Chi awards.

On Sunday, April 27, Harlem radio outlet WLIB-New York expanded its Sunday evening public service programming, as the station premiered three new series dealing with the community's most vital problems. "Value For Your Money," a weekly 15-minute program produced with the cooperation of the Better Business Bureau of Harlem concerns purchasing power and getting what one pays for. **Robert C. Grier**, director of the Bureau, answers consumer questions on such subjects as avoiding credit traps and the dishonest or unethical practices of some merchants. The program airs from 7:15 to 7:30 p.m. each week. The most pressing health crises of the black community are analyzed each Sunday from 7:30 to 8 p.m. on "Focus On Black Health," a series which features leaders from the black community and the medical world. Host is **Robert Wallace**, director of Health Education Services of Harlem Hospital. The development of better mutual understanding between police and community and the drive against criminals preying on the black community is treated on "The Police and You," returning to WLIB after a winter's absence. Assistant Chief Inspector **Eldridge Waith**, one of the two highest-ranking black police officers in the nation, again is host. Program time is 8 to 8:15 p.m.

At the McQuade Awards presentation last month (18) at the Catholic News-men's dinner at the Press Club, an honorable mention went to **Mike Powell's Memorial to Senator Robert Kennedy**, which was broadcast on the KSFO Sunday Special on KSFO-San Francisco. **Governor Ronald Reagan** and **Mayor Joseph Alioto** were featured speakers at the dinner. Associate news director Powell won the McQuade Award last year for his four-part exploration of San Francisco's minority employment crisis, a series that received a number of honors, including the 1967 Edward R. Murrow Radio Documentary Award of the Radio-TV Directors Association of the U.S. and Canada, and the California State Fair Gold Medal for Best Public Affairs Program. In addition to writing, producing, and narrating KSFO's Sunday Special, Powell also airs the 15-minute Monday through Friday Mike Powell 5:30 Report, covering the news, its definition and interpretation.

Bernard Redmont, foreign correspondent for KDKA-Pittsburgh, and Paris bureau chief of the Group W (Westinghouse Broadcasting Co.) Foreign News Service, has captured the Overseas Press Club Award for "radio reporting from abroad." The award for excellence in reporting was presented at the OPC's annual award dinner on April 18 in New York City. Redmont was honored for "Vietnam Peace Story," his broadcast which broke the news of peace feelers from the North Vietnamese delegation in Paris, a prelude to the talks now going on in the French capital. Redmont's exclusive report on his conversation with a high-ranking diplomat at the North Vietnamese mission was the first such interview granted an American broadcast journalist. The diplomat reaffirmed remarks by his Foreign Minister that if the U.S. would stop the bombing peace talks could resu-



A SINGLE SPINS IN STEEL CITY Gene Allen (left) of Weno Productions, presents Chuck Brinkman, music director of KQV-Pittsburgh, a copy of Richard Kim Milford's Decca single, "Muddy River Water Tune" was co-written by Allen and Ron Dante. Milford is currently singing in the Broadway production "Hair."

SPUTTERS: WIP-Philadelphia personality **Tom Brown** has been appointed chairman of radio-TV for Eastern Pennsylvania, Delaware, Southern New Jersey Chapter of National Cystic Fibrosis Research Foundation. **Lonny Starr**, host of the all-night program on WHN-TV New York, has been re-signed as the V of Valley National Bank (in Valley Stream, N.Y.) for the sixth year. On April 23, KSFO-San Francisco **Dan Sorkin** helped celebrate National Secretary Week by giving away 100 daffodils to the lovely ladies of the City who work in the financial district.

VITAL STATISTICS: Fred Sandoz, former program director and operations manager at WAZE-Clearwater, Fla., has joined WIOD-Miami as announcer. **Fred Seiden**, previous program manager for WRFM-New York, has been named program director at Cine-Vox Productions, New York radio and TV production firm. **Andrews** has been designated program director for WCBM-Baltimore, succeeding **Joe Kelly**, who has left WCBM to work as an air personality for General. Formerly with WJZ-Baltimore, **Paul Rodgers** now featured in a pop music show 6 to 10 p.m. on WCBM. **Ron** comes to the air staff of WCFL-Chicago from WLS-Chicago. **Bob L.** formerly program director and personality at WONE-Dayton, is now operations manager of WCLE-Cleveland. **Jay Morrill** has been tapped to host the 4 to 8 p.m. pop music on WASH-Washington.

MOVE AHEAD
with
CASH BOX

On May 9th, The Dave Clark Five will introduce millions to "Paradise."

(5-10474)

That's the date they appear on
Tom Jones' ABC-TV show, singing their
new single, "Paradise (Is Half As Nice)"
And if their American fans' reaction
is anything like their English counterparts,
"Paradise" will be top of the charts here, too.
Circle May 10 on your calendar.
And when you open your doors,
remember—step aside. Quickly.

ON EPIC RECORDS



Talent On Stage

MARILYN MAYE

RAINBOW GRILL, N.Y. — There are good singers with a great stage act and there are great singers with a good stage act. Marilyn Maye is a great singer with a great stage act, one that made the Rainbow Grill more colorful than usual.

Marilyn Maye was a jazz singer in an age when no new jazz singers were making it, so she complimented her vocal talent with fast patter and funny routines, and became the first jazz-based cabaret performer, knocking out the better pop tunes of today and yesterday. The move, perhaps aided by her becoming the voice of the Lincoln-Mercury ads, has paid off handsomely

for Miss Maye, with the final payment being her Rainbow Grill debut.

"What's There To Sing About" was the larks' opener and it was a song that served its purpose well, as Marilyn proved that there was plenty to sing about in the 45 minute stint that followed. Her two-tempo rendition of "For Once In My Life" and her move-around-the-audience reading of "Bill Bailey" led into one of the show's highlights, Miss Maye's reading of "Feelin'", her most recent RCA single. On "Feelin'", Marilyn displayed her jazz background to the fullest, and still managed to emerge with a highly-pop oriented tune.

LOVE

MONGO SANTAMARIA

THE TROUBADOUR, L.A. — A double-unveiling ceremony was conducted last week at the Whisky A-GoGo, spotlighting the local return of Arthur Lee's group, Love, and the beginning of a jazz series starring Mongo Santamaria.

Love has made two significant changes since they last played the club circuit. First, they've switched record labels . . . going from Elektra to the fast-rising Blue Thumb company. Secondly (and more significantly) . . .

they've had a near-complete turnover in personnel, with only leader Arthur Lee remaining. The result of the re-vamping is a much tighter group, both from an instrumental and a performance standpoint. Arthur Lee is now solely in command. This fact, alone, should alleviate the personality conflicts that plagued the earlier group and perhaps kept it from becoming the super group that everybody thought it was.

Starting their set with some pleasant memories, including "Little Red Book", "Signed D. C.", and "Orange Skies", the new Love proved that they have all the old licks down pat. But these only served as a springboard for a new, fresh batch of Arthur Lee eclecticism, including "Singing Cowboy" and "The Train". The spotlight piece was a 12-minute composition called "August", which was basically an instrumental with several short vocal bridges. In that context, it was reminiscent of Love's infamous epic, "Revela-

tion". But unlike the former, which was instrumentally flavored toward jazz, "August" featured thick, crescendoing guitar textures, somewhat in the Buffalo Springfield vein.

In addition to the tighter instrumentation, the new Love contradicted three mannerisms of the old group, by: arriving on time, refraining from drawn-out tune-ups, and thanking the audience after each number. What more could you ask?

Indeed, it seems that Love has come back . . . to stay.

The Whisky has decided to take up where Bill Graham left off and is instituting a series of appearances by jazz musicians. The series, seemingly, serves two purposes: It introduces the jazz form to the young Whisky crowd and it also gives some needed work to musicians. Mongo Santamaria kicked off the series to be followed by Hugh Masakela, Herbie Mann, and Buddy Rich.

Santamaria, a master of the conga and bongo drums, leads an eight man group that's the epitome of rhythm. Very much into an Afro-Latin format, the group went into extended, flowing improvisations on contemporary material like "Cloud 9" and "Son of a Preacher Man" and had everyone in the club moving to the frantic beat. A waitress and busboy were doing a mean tango down the front aisle (to the puzzled looks of those who were psychedelically freaking-out on the dance floor).

RICH LITTLE

IMPERIAL ROOM, ROYAL YORK HOTEL — TORONTO — Kerr record-ign artist Rich Little (RCA in Canada) made a triumphant return to Toronto with his week long engagement at the posh Imperial Room (21-26). Although regarded by many as a very difficult room to play, because of its apparent lack of intimacy, Little was responsible for many cold and forgotten dinners, but an enthusiastic and exceptionally warm reception from the capacity crowd drawn to the opener by a strong promo campaign by RCA's branch manager Ed Preston and his promo man Scott Richards.

Little's impersonations of Canadian politicians was top priority, with his favourite John G. Diefenbaker, former Prime Minister catching most of the laughs. He hasn't quite conquered Pierre Trudeau. Nixon was excellent as was Hubert Humphrey and U.S. Senator Everett Dirksen. 75% or better of Little's show is musical which makes for a very fast paced program. His old reliables Benny, Wayne, Lancaster, Dean Martin and Kirk Douglas were joined by several new voices including a very tired Onassis.

One voice, Little has difficulty with, although he's lived with it for twenty years, is his own. His attempt at "This Guy's In Love With You," a Bacharach/David penning done ori-

ELEPHANT'S MEMORY

NEW YORK — One of Buddah Records' newer groups, Elephants Memory, was at the Electric Circus in the East Village last week. The group, a little larger than most (six members), comes across with some entertaining hard rock. The one female member of the aggregation offers some solid vocal work, and the group's musicianship is good as a whole. There is jazz influence in some of the numbers (all the group's material is original), which makes for a more sophisticated sound than one often hears in rock.

The competition among rock acts is still fast and furious. In addition to the groups signed to labels, there are many more unsigned, playing small clubs and hoping for a break. The acts that are signed still have a long road to hoe, and most of them don't make it. Elephants Memory, one of the better among the new groups, could make it big if they get hold of the right song.

Originally by Herb Alpert, just didn't happen. It was shadowed by Wayne, Benny, Douglas and all the other voices Little has been living with, but it's coming and might even be ready when he completes his Tom Jones series next year.

Musical backing was supplied by the Moxie Whitney Orchestra with Little's own accompanist on piano.

TEN WHEEL DRIVE

SCENE, N.Y. — Pity poor Blood, Sweat and Tears. As the top big band rock group in the country they have become the band to beat, and there are a lot of new horn-oriented groups trying to beat them. What's worse, music writers, and publicists with little else to say, have already started using BS&T as an example of who their group will soon be better than. Well, the same thing happened to the Beatles, and it hasn't seemed to hurt them, and though a lot of good new groups have been born, they're still on top.

Although we think BS&T will stay on top, there is room for new jazz/blues/rock/etc groups on the current scene, and Ten Wheel Drive with Genya Ravan (known as the Great Train Robbery for several weeks) should carve a nice place for themselves in the months to come. So, please forgive us for not comparing them to BS&T.

Genya Ravan, a girl who's been singing for quite some time, is the mainstay of the group, providing the powerhouse vocals, both rehearsed and inspirational. She sings with soul, a natural soul, not tainted by attempts to sound black, and also wields a wicked mouth

harp. When she sings, the band is a band, following her with perfection. Most of the group's material is original, but even a well-known tune like "The Weight" is put over with original feel. "Polar Bear Rug" and "I Am A Want Ad" are two off-beat tunes, seemingly designed to give the group and Genya a chance to show their stuff without being hindered by a pretty melodic line, and yet not quite lost without any framework whatsoever. "Twice In My Life" and "It Ain't Gonna Happen" are two hard-boiled tales of love and life, told with authenticity.

When Genya retires off stage, the band becomes a group on its own, and carries the load with style. Two instrumentalists, "Glick," a straight rock and "Scarborough Fair," done in a jazz style, show the musical talent that lies invisibly behind the 9 piece group.

Ten Wheel Drive is a young group and they still have a lot of aging to do. At this moment they are very good. How good they can become given a little time is a mind-staggering possibility.

ROD MCKUEN

CARNEGIE HALL, N.Y. — In his birthday concert at Carnegie Hall on Tuesday evening, April 29, Warner Bros. Records artist Rod McKuen displayed to an audience which consisted mainly of young fans, his diverse talents as songwriter, singer and poet. Most of the program was devoted to his own songs, but one of the highlights of the concert was his rendering of three Jacques Brel songs which he (McKuen) has translated into English.

McKuen's songs are simple and straightforward, and so is his delivery of them. He has a soft, throaty voice which complements his melodies and lyrics. Many of his lyrics lament loneliness, and they do so in a manner that has made thousands of people identify with him. He is that very rare bird, the best-selling poet.

McKuen recited only three poems

at his Carnegie concert, and unfortunately he was almost drowned out by sixteen violins that accompanied reading, making the audience miss some of the lines of a lovely poem about "a marvelous cat" named Snoopy and "Gee, It's Nice To Be Alone," which, in contrast to most of his work, tells of the pleasures being by oneself.

McKuen delighted most of his listeners throughout the concert. He communicated his sensitivity in his songs as "Love's Been Good To Me" which Frank Sinatra is cutting, "It Makes Me Cry To See The Things That Some Men Do," which was done as a sing-a-long. Towards the end, audience spontaneously sang "Happy Birthday" to him, and he reciprocated with "Merci Beaucoup." He left stage with these words, "It doesn't matter these days who you love, I love you, but that that you love."

HOWLIN' WOLF

UNGANO'S N.Y. — Howlin' Wolf is a legend. One of the many legends to emerge from the Chicago blues scene. Emerge may not be the right word, for in the past few years, few Chicago blues musicians have strayed far from their environments. After a few experimental probes by several blues musicians, however, the word is beginning to get around that it is safe to play in New York, San Francisco and other enlightened towns, and so the legends are coming to life once more.

During his week-long stint at Ungano's, Howlin' Wolf did what he likes best: play. On the night we saw him, he opened with a regular set, alternating mouth harp and vocals on such tunes as "I Don't Want Nobody" and "Please Don't Go," tunes which seem to come pouring out from Wolf's most hidden regions. Once he got warmed up, Wolf began asking for requests and he got them. "Little Red Rooster," "Smokestack Lightnin'" and "Spoonful," among others. Comes the late show and Wolf plays all night, but we caught the early show and Wolf had to make way for other acts. He didn't want to leave, and the patrons didn't want him to leave, but such is life.

Wolf has assembled a good backing unit and refrained from playing guitar at all, devoting all his efforts to wailing. His current tour should help move his latest Cadet Concept set, "The Howlin' Wolf Album."

VITAL STATISTICS

(Con't from Page 1)

#96
I CAN'T SAY NO TO YOU (2:38)
Betty Everett-UNI 551122
8255 Sunset Blvd. L.A. Calif.
PROD: Archie Russell-Leo Austell-Hillery Johnson
1449 S. Michigan Ave, Chicago, Ill.
PUB: Screen Gems/Columbia BMI 711 5th Ave.
WRITER: B. Stone FLIP: Better Tomorrow Than You

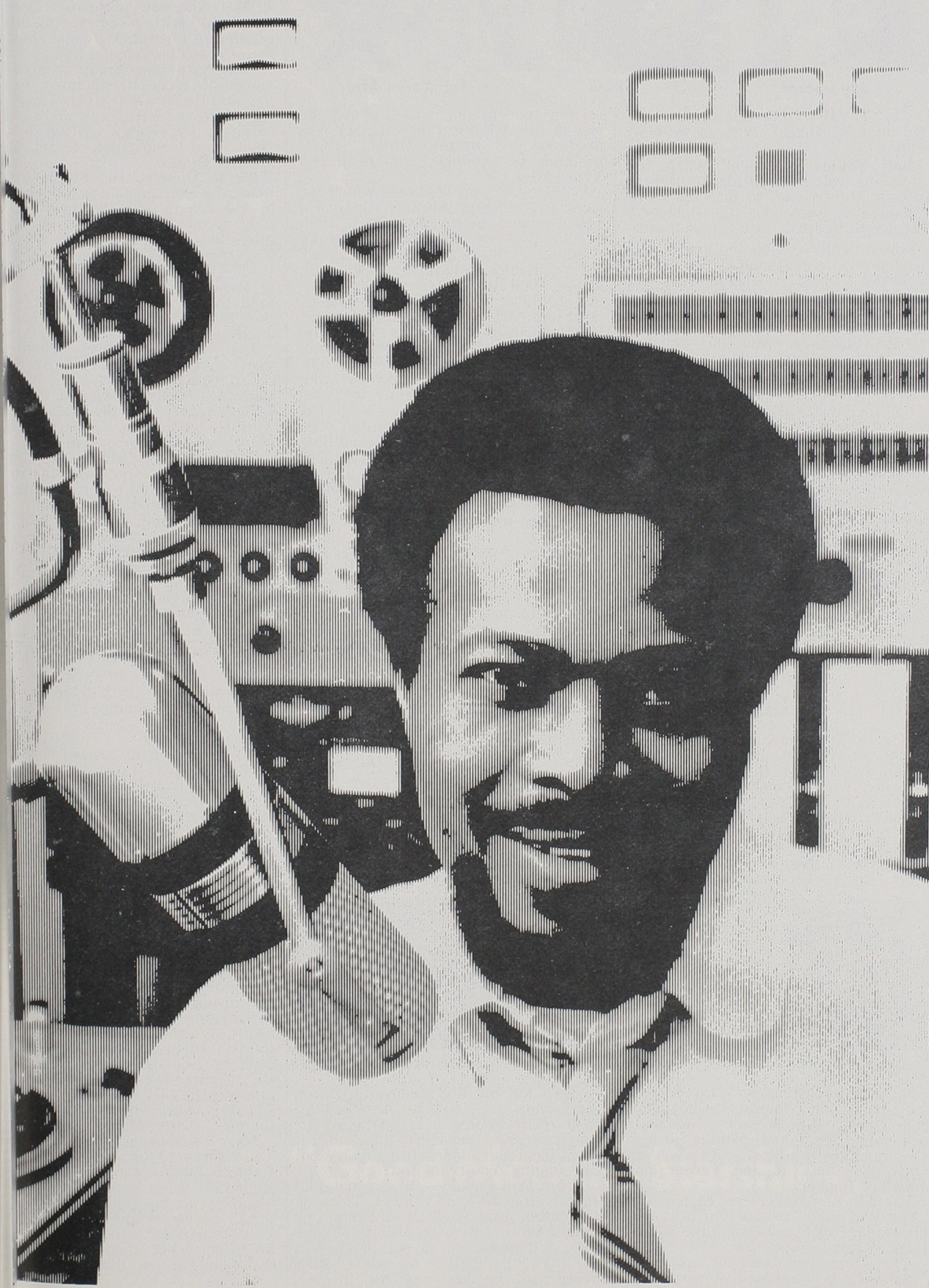
#97*
SUNDAY (2:37)
Moments-Stang 5003
106 W. Palisades Ave. Englewood, N. J.
PROD: Sylvia (same address)
PUB: Gambi BMI (same address)
WRITERS: S. Robinson-B. Keyes
FLIP: Somebody Loves You Baby

#98
MR. WALKER IT'S ALL OVER (2:59)
Billie Jo Spears-Capitol 2436
1750 N. Vine, L.A. Calif.
PROD: Kelso Herston c/o Capitol
PUB: Barmour BMI P.O. Bx 1227 L.I. N.Y.
WRITER: Gene Chrysler FLIP: Tips And Tables

#99*
NEVER COMES THE DAY (2:42)
Moody Blues-Deram 85044
539 W 25 St. NYC
PROD: Tony Clarke c/o Decca Ltd.
9 Albert Embankment London SE 1 England.
PUB: Andover ASCAP 10 Columbus Circle NYC
WRITER: Hayward FLIP: So Deep Within You

#100*
WITH PEN IN HAND (4:52)
Vikki Carr-Liberty 65106
6290 Sunset Blvd. L. A. Calif.
PROD: Ron Bledsoe-Dave Pell c/o Liberty
PUB: UNART BMI (same address)
WRITER: Bobby Goldsboro ARR: Ernie Freeman
FLIP: Days

**Tell
someone you like
about The Emotions'
hit single,
"So I Can Love You"** VOA-4010



**He may
just call you
next time.**

"So I Can Love You" is another hit from the Porter & Hayes team... taken from The Emotions' new Volt album (VOS-6008), due for release the end of May. Go ahead. Tell someone you like about The Emotions' hit. You'll reap a hundredfold by the end of May.





NEW YORK

A Little Help From His Friends

"It's a strange situation. First you've got to make it in England, then you've got to tour the Continent and make it again, and then you go to America and try once more..."

Joe got his break when producer Denny Cordell got hold of a demo he had cut. Contrary to most legends, Joe had recorded before, but had never found the magic formula.

For the last few years it has been the composer/artist English groups that have hit on our shores. Even in England, it was these acts that commanded the respect of the underground scene.

A good interpreter, who can add new meaning to a tune, is always welcome on the scene. Judging by his album, Cocker is good. So, welcome Joe Cocker.

IN SOUNDS — The Band, along with Cat Mother and the All-Night Newsboys, at the Fillmore East this weekend (9, 10). On the 8th, the Fillmore will be the scene of a benefit for the senting Country Joe MacDonald in his first East Coast solo appearance.

second slot on the bill all week long... Raven, incidentally, has signed with Associated Booking, and with Columbia Records. Same label has signed NRBQ. Both groups have made their mark thru several stints at the Scene.

Robin Gibb is still in seclusion, so the other Gibb Brothers did an English TV special with the help of their sister,



Joe Cocker



NRBQ



Ten Years After

Lesley. The Bee Gees will start a U.S. tour in late August, with or without Robin.

Judy Collins goes legit when she plays the role of Solweig in Henrik Ibsen's "Peer Gynt" at the New York Shakespeare Festival at the Delacorte Theatre in Central Park this summer.

Forest Hills schedule, previewed here several weeks ago, will be: the Monkees (June 21); Dionne Warwick, Sam & Dave (July 12); Janis Joplin, Richie Havens (July 19); Steve & Eydie (Aug. 2); The Bee Gees (Aug. 9); the 5th Dimension (Aug. 16); and Peter, Paul & Mary (Aug. 23).

For the next eight weeks, Wednesdays at the Electric Circus will feature a First Generation Blues Series, presenting some of the legends in the blues field, including Muddy Waters, Son House, Arthur (Big Boy) Crudup, Lowell Fulson, Slim Harpo and many others.

Last week, we were given, and in turn passed on, the impression that the Foundations parting with the Fillmore was amicable. Apparently this was not the case and we'd like to set the record

straight by giving the other side of the story. According to a Fillmore spokesman, the group asked for permission to play the Copa Saturday, were refused and walked out anyway.

Speaking of Ten Wheel Drive with Genya Ravan, which we were several paragraphs ago, the group's opening night at the Scene was sparked when Janis Joplin and Chris Farlowe came on stage to join Genya in a number.

The new Spooky Tooth album (coming out here on A&M in the near future) is available in England in a choice of five differently tinted covers. An inte-

resting concept that will probably be lost in the Atlantic crossing. Set was produced by Jimmy Miller, who'll probably be producing the next Ten Years After LP.

Speaking of jam sessions, which we were at one point, the Cafe Au Go Go has also been the recent scene of such events. One evening saw an opening (midnight, following the regular show) set by Bobby Colomby (BS&T), on drums, Paul Harris (fast rising producer) on piano, Harvey Brooks (late of the Flag, early of Dylan) on bass and Monty Dunn on lead guitar.

Rick Grech, bass player with English jazz-rock group Family, has left to join the Clapton-Winwood-Baker triumvirate. He's being replaced by John Weider, former lead guitarist with Eric Burdon & the Animals, who also wields a heavy bass.

Pat Sky to appear at City College on Wed. (7). Marvin Gaye headlining the Apollo. Edwin Starr and the Soul Children also on the bill.

Reprise's Sweetwater, took time out from their paid nationwide tour to give a free concert in Harvard Square

(Boston), which, despite the overflow crowd of 7,000, came off as a peaceful, but enthusiastic, demonstration. Mercury producer Anne Tansey picked Neil Reshen as her business manager. Anne, who produced the soon-to-be released Buddy Miles Express LP and the in-release Hamilton Face set, is about to move into the motion picture soundtrack field.

Congrats to indie producer Jerry Vance, whose latest production is a daughter, Kimberly, born Apr. 21.

BITS & PIECES — Chambers Brothers cut "Wake Up" for the new Jack Lemon flick, "April Fools"... Janis Ian's fourth Verve/Forecast album to be produced by Charlie Callelo... AT&T prepping a TV pilot for the Yellow Pages... Last week marked the sixteenth commemorative anniversary of Peter De Rose Memorial Week.

AUM is the new name for Teen Set Magazine, with a corresponding upgrading of format. We hope they fare better than Cheetah and Eye.

Charity, a new group from Jersey signed to Weno Productions, has cut "It ain't Us Who Make The Wars" from the shortlived Broadway production of "Billy." The song, written by Ron Dante and Gene Allen, is set for release on Philips.

Richie Havens, the Sweet Inspirations, the Persuasions and actress Ruby Dee, along with the three top winners of the local Bedford Stuyvesant talent show held last week, are donating their talent for a concert this Wed. (7) at the Brooklyn Academy of Music, with proceeds going into a fund to aid artists and musicians in the Bedford Stuyvesant area. Hal Jackson will coordinate and M.C.

Jamie/Guyden's Larry Cohen up to visit, along with Alpha's Dave Knight... Al Altman up to relate his jury-duty tale... Nancy Lewis, of England's Island Records, in town for publicity work on Joe Cocker, Spooky Tooth and other soon to be released product.

We've always disliked the theater preferring the larger-than-life movie screen instead, but several recent trips to Broadway and points South have changed our mind. We liked "Hair" and "Jimmy Shine," and now we've finally discovered "Your Own Thing." Though we don't think the show's music stands up on its own, within the context of the play it's delightful, as is the play itself. A generation gap closer.

HOLLYWOOD

Of Mountains, Mice and Men

A long time ago we sat with author John Steinbeck, discussing the agonies and ecstasies of putting words to paper. His "Grapes of Wrath" had been the most influential social novel of the thirties. But, by the forties, his allegorical tale on the Nazis in Norway (The Moon is Down) was being attacked by critics for not portraying the Nazis as brutal gangsters, not appealing to the hatred of Hitlerism.

Steinbeck told us he agreed, in part, with the critics that after half a dozen novels and plays he was "failing to realize human life fully in his books." He found himself, he said, suddenly returning to that area in Salinas County where he had grown up, that long valley he had touched upon so poetically in his earlier works.

We thought of this the other day as we listened to the new Beatles' single

— for us a routine rocker, a valley in the shadow of such mountainous works as "A Day in the Life" and "Eleanor Rigby," do we have a right to expect that gifted creators such as Lennon and McCartney should constantly equal or surpass their earlier works? Are creators to be judged by their finest, their weakest or their total efforts? On the other hand —



Dean Martin



Carol Jean



Bobby Darin

what of the plasticines — the recording artists and composers who never hope to escape their valley. Now does one compare a Johnny Winter (at best a compelling imitator) with such innovating giants as Joe Turner and John Lee Hooker.

There's a passage in Steinbeck's "The Red Pony" where the boy asks his father what is beyond the mountains. "More mountains," is the answer. "More mountains, on and on?" "No — at last you come to an ocean." Mister and Miss Quotes — From Dean Martin (in connection with an item

which appeared in Army Archerd's Variety column stating that he'll be leaving Reprise after one more album to join son Dino's new label) "my statement was somewhat premature." But from his wife, Jeannie — "Dean says he's definitely going with Dino's label."

From Bobby Darin (opening next week at the Troubadour) "I called Doug Weston and said I'd like to play the club — he said fine and I'm very flattered that he accepted... quite a departure, isn't it? The new record

It'll be known as DCP Studio — and make sure you say it'll be the finest new recording studio in all of California."

Current Flicks — "Percy Humppé may not be an altogether successful production but it contains the most compelling words and music of all film this year. Soundtrack is on Kap Roy Silver's production "The Picasa Summer" (previewed in L.A. last week) boasts the best new instrumental theme since "A Man and a Woman" — Warners will have the soundtrack and publishing. Composer? Oscar winner Michel LeGrand. Could near top ten single for LeGrand.

Our "West Coast Girl of the Week" is a bonne bouche concoction whose esculent virtues practically defy description. Let's just say Carol Jean Thompson, the appetizing red-head of Sacramento, Calif., is a fifth generation Californian who has vocalized a number of celebrated clubs and is soon to be seen in the Rowan and Martin starring flick "The Maltese Biped" and with Raquel Welch in "Flare-Up." Theater work includes "The Couple" with Dana Andrews and "Bravo Burlesque" with Ben B. Television credits — The Hollywood Palace, Johnny Carson and "John Behind" which starred Mia Farrow. You've probably caught Carol Jean a half dozen commercials (Goodye 7 Up, Datsun etc.) and hopefully, you be hearing her soon on records. disk contract at this writing. SL

(Con't on Page



Pisces. It's in the stars.

There's a very promising horoscope for Pisces.
It's their single, "Good Morning Starshine," from
the smash musical *Hair*.

Led by a 16-year-old bundle of dynamite
named Nina Restivo, Pisces and
"Good Morning Starshine" are headed in the same
direction as "Let the Sun Shine In" and "Hair."

Say hello to a new constellation.

They'll be lighting up the skies with

"Good Morning Starshine."

5-10479



CORNERSTONE CONTACT: The Cornerstone, a five-man rock group from Phoenix, has been signed to a recording contract with Liberty Records. Shown at the pacting (clockwise) are: Allan Harkrader, Clay Brown, John Benjamin, Wayne Bennett — producer, Stef Hudson, and Harry Anglum. Standing is Bob Siroka, manager of the Cornerstone. The act's first single, "When You Wake Me, Girl," is scheduled for release this week.

James Named Equinox VP

STUDIO CITY, CAL — Billy James has joined Equinox Productions, the record production company headed by Terry Melcher, as vice president. In addition, he will serve as publicity director for Arwin Productions, producers of "The Doris Day Show."

James will scout talent for the record production firm, as well as for several music publishing firms, including Daywin Music and Artists Music. He will handle public relations for those firms and will continue to operate Whatever Music and Billy James Management, serving as personal manager for the Winter Consort, Camp Hilltop, Penny Nichols, Gordon Alexander and Jimmy Spheeris.

For the past two years, James has been a personal manager. Before that, he was west coast director of Elektra Records and, prior to that, was with Columbia Records for five years.

Atco Rushes Curtis Lid

NEW YORK — Atco Records has just rush-released a new King Curtis single, "Instant Groove." The label, citing initial reaction and comparing this track to Curtis' hit version of "Ode to Billie Joe," is now planning a major promotional effort to support the release.



HI, HO: A full contingent of Warner Bros./Seven Arts executives turned out for singer Don Ho's successful opening at the Waldorf-Astoria's Empire Room in New York City. Joining in the festivities are (l. to r.): George Lee, vice president and general manager of Warner/7 Arts Music; Paul Tannen, director of east coast operations for Warner Bros./7 Arts Records; Don Ho; Alfred di Scipio of the Singer Company; Lou Dennis, east coast district sales manager for WB/7 Arts Records; and Stuart Love, artist relations manager for the label. Ho is a Reprise recording artist.

L.A. NARAS Chapter Appoints Committee

LOS ANGELES — Irv Townsend, president of the L.A. chapter of NARAS, has announced the appointment of nominating committee chairmen for the L.A. board of governors elections, slated for May.

Heading the committees for the record academy's membership classifications are: Bill Brown (vocalists), Sid Feller (conductors), Jerry Moss (producers), Barry DeVorzon (songwriters), Ralph Valentin (engineers), Earl Palmer (musicians), Harry Betts (arrangers), Leonard Feather (art directors and literary editors), Gary Owens (spoken word & comedy) and Robert Myers (classical).

Townsend stated that each classification will average four or five candidates, of which two will be selected. Slate will be announced towards the end of the month.

K&K's 2nd Youth Program Aims To Recruit For Non-Musical Positions

NEW YORK — "Youth On the Move" is the name of the second attempt by the Kasenetz & Katz music operation's drive to recruit youth in virtually all phases of the business.

While the first program, "It Takes Talent to Find Talent," brought into the K&K setup more than 200 writers, producers and artists, the new program is aimed at finding positions for youngsters on an industry-wide basis on levels not necessarily involved in creating product.

K&K are requesting that all areas of the record business submit to them all openings available from mail-room clerk to such higher level activities as promotion, sales, road manager, etc. They claim "an over-abundance of youths available for positions in the immediate future."

Assigned to direct "Youth On the Move" is Phil Schindler, who can be

contacted at Kasenetz & Katz Associates at 200 West 57th St. in New York.

As for its own recruitment, K&K have had more than 50 youth recruited throughout the country and Canada scouting for talent. More than 200 writers, producers and artists have been recruited to date. More than 100 writers and producers are represented on upcoming LP's by the 1910 Fruit Gum Co., Ohio Express and Cralephant. About 15 more will be presented with album and singles cut from seven other attractions. In the past two years, more than 100 writers all under the age of 25, have contributed to K&K product. K&K employs more than 300 people below 30 years of age.

Memnon Subsidiaries In Expansion Program

NEW YORK — An expansion program involving all of the subsidiaries Memnon & Companies has been initiated by Chris Purzycki, president of the Memnon Amusement Co.

Casimir V. Swier has been named general manager of publishing firm Memnon (ASCAP) and Vimp (BMI) and of Memnon Productions. Swier, besides being involved in the publishing and production ends, will also be in charge of business management, investments, and administration of Memnon. He will be seeking talented people who have artistic assets which they can contribute both as writers and artists, and later for possible management by Memnon.

Memnon is currently seeking artists for recording and management, as well as writers for its two publishing firms. First writer signed is Robert Edwards, who has been inked to an exclusive Memnon Music pact.

The Unwanted Children have been signed to Memnon Productions, their first record is "A Thing of the Past" b/w "Without You" on the Mbo label. The record was produced by Tom Rizzi for Memnon. The group managed jointly by Memnon Tale Total Concepts. Other signings are Wazoo to Memnon Productions, produced by Tom Rizzi and Chris Purzycki. Angelique & Wynne, (boy and girl folk duo) signed for management, recording and as writers. The Troop from Long Island have been signed for recording, management, and as writers to an exclusive Vimp pact.



TRUMPETING A PACTING: Howard A. Roberts (r.), producer-personal manager, shakes hands on the record production and personal management contract which Milt Grayson has signed with him. Grayson, currently featured as actor-singer in the Broadway production of "Trumpets Of The Lord," has been a featured performer with Duke Ellington and Harry Belafonte. He recently starred off-Broadway in "The Believers." Roberts is the composer-arranger-musical director of "Trumpets Of The Lord," has albums on Columbia and Kapp, and will be actively engaged in record production and personal management for several more artists to be announced shortly. He will also helm two music publishing companies.

Insights & Sounds

HOLLYWOOD

(Con't from Page 36)

repped by Lloyd Price Management.

THE ROCK REVOLUTION is the title of Arnold Shaw's new time shipping to bookstalls this week. It's billed as "a historical survey, pursuing the development of teenage music from Rhythm and Blues to the present proliferation of rock groups." Crowell-Collier Press is publishing.

Jack Bruce, former Cream bass man, and his wife Janet became parents of a baby boy in London last month. Joey, who came into the world at Queen Mary's maternity Hospital (7 lbs. 12 oz.) already has a collection of Victorian toys that Jack has been collecting, together with a stack of stuffed animals sent along by manager Robert Stigwood.

GIRL OF THE YEAR — Capitol dropped her from the roster when she was fifteen — after a couple of pop-folk LP's which included such folk-pop as "The Fisherman of Bodensee" and "The Little Shoemaker." A couple of years later she was cutting for Reprise, back in the Cahuenga Ave. era. Again — the material lacked a point of view, failed to take advantage of that purity of sound, that crystal-clear delicate beauty in her voice. With no takers, she cut her own "In Concert" album at the Mon Ami in '62 and critic Truman Meyers labelled it "the greatest concert album ever recorded by an individual folksinger." Still, when

we played the sides for Victor's Columbia's A&R dept., they showed interest but no record contract. She did the Roy Rogers TV show for summer — and even rocked on SLDig. The T. E. Ford Show signed her for a couple of seasons and she was heard on the Breakfast Club out of Chicago. In '65 she was a "West Coast Girl of the Week" and this served to berate the labels for failing to recognize her talents. We coaxed her into attending her first Academy Country & Western meeting just after then and posed her with Mayor Seymour Yorty on the afternoon when he claimed "Country-Western Day" for our town. In '67 she was named by Academy as "the most promising vocalist of '66" and Columbia finally signed her. Still the label waited months before her first session in Nashville. Her records are finally catching on, finally making local and regional charts.

Last Monday night at the Hollywood Palladium Glen Campbell was named the "Top Male Vocalist of the Year" by the Academy of C&W, it figured. But up against such formidable talent as Bobbie Gentry, Bonnie Guitar, Jody Lynn and Jody Miller few expected that Cathie Taylor would be named the "Top Female Vocalist of '68." It was the nicest thing to happen in California since sunshine.

**Ross Bagdasarian's
JONE - CONE - PHONE
Has Hit Written
all over it!**



Imperial Records **IR** #66379
IMPERIAL

A DIVISION OF LIBERTY RECORDS, INC., LOS ANGELES, CALIFORNIA

New Additions To Radio Playlists

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

WLS—Chicago

More Today—Spiral Starecase—Col.
Goodbye—Mary Hopkin—Apple
Born To Be Wild—Wilson Pickett—Atl.
Let Me—Paul Revere—Columbia
Daytime:
April Fools—Dionne Warwick—Scepter
All For The Love Of A Girl—Claude King—Col.
Everyday With You—Classics IV—Liberty
Look Of Leaving—Vic Dana—Dolton
LP—Hushabye—Jay & Americans—from Sands
of Time LP—UA

KXOK — St. Louis

Morning Girl—Neon Philharmonic—WB
Day Is Done—Peter, Paul & Mary—WB
Buying A Book—Joe Tex—Dial
Never Too Late—Steppenwolf—Dunhill
Goodbye—Mary Hopkin—Apple
Heather Honey—Tommy Roe—ABC
In The Ghetto—Elvis Presley—RCA
Everyday With You—Classics IV—Liberty
Don't Let Me Down—Beatles—Apple
Seattle—Perry Como—RCA
Lodi—Creedence Clearwater—Fantasy
Too Busy—Marvin Gaye—Tamla

WQAM — Miami

One—3 Dog Nite—Dunhill
Grazin' In Grass—Friends of Distinction—RCA
Heather Honey—Tommy Roe—ABC
Romeo & Juliet—Henry Mancini—RCA
Too Busy—Marvin Gaye—Tamla
Nothing But A Heartache—Flirtations—Deram
Special Delivery—1910 Fruitgum—Buddah
LP—Motorcycle—Lotte Golden—Atlantic

WEAM — Washington, D.C.

Bad Moon—Creedence Clearwater—Fantasy
In The Ghetto—Elvis Presley—RCA
Everyday With You—Classics IV—Liberty
Proud Mary—Solomon Burke—Bell
In A Gadda-Da-Vida—Iron Butterfly—Atco
Let Me—Paul Revere—Columbia
Oh Happy Day—Edwin Hawkins Singers—Pavilion
Stand—Sly & Fam Stone—Epic
Sophisticated Cissy—Meters—Josie
Mid-day:
Earth Angel—Vogues—Reprise
Rhythm Of Rain—Gary Lewis—Liberty
Happy Heart—Andy Williams/Pet Clark—Col./WB
LP—Did You See Her Eyes—Illusions—Steed
LP—Brown Arm In Houston—Orpheus—MGM
LP—What Does It Take To Win Your Love—Junior Walker—Soul

WABC — New York

Chokin' Kind—Joe Simon—Soundstage 7
Atlantis—Donovan—Epic
These Eyes—Guess Who—RCA
More Today—Spiral Starecase—Col.

WTIX—New Orleans

In The Ghetto—Elvis
Bible Salesman—Billy Vera—Atlantic
Memphis Underground—Herbie Mann—Atlantic
Lodi—Creedence Clearwater—Fantasy
Bit By Bit—Merging Traffic—Decca

WDRG — Hartford

Oh Happy Day—Edwin Hawkins—Pavilion
Get Back/Don't Let Me Down—Beatles—Apple
Bad Moon/Lodi—Creedence Clearwater—Fantasy
Windmills—Dusty Springfield—Atlantic
Medicine Man—Buchanan Bros—Event
Everyday With You—Classics IV—Liberty
One—3 Dog Nite—Dunhill

WOKY — Milwaukee

Brother Love—Neil Diamond—Uni
Sorry Suzanne—Hollies—Epic
Morning Girl—Neon Philharmonic—WB
I've Been Hurt—Bill Deal—Heritage
Stand—Sly & Fam Stone—Epic
Let's Dance—Ola & Janglers—GNP

WKBW — Buffalo

Lodi/Bad Moon—Creedence Clearwater—Fantasy
Grazin' In Grass—Friends of Distinction—RCA
Everyday With You—Classics IV—Liberty
April Fools—Dionne Warwick—Scepter
Welcome Me Love—Bklyn Bridge—Buddah
What Is A Man—4 Tops—Motown
It's Never Too Late—Steppenwolf—Dunhill
LP—Way Before The Time Of Town—Hoyt Axton—
From My Griffin Is Gone—Col.

WIXY—Cleveland

Romeo & Juliet—Henry Mancini—RCA
Let Me—Paul Revere—Columbia
Welcome Me Love—Bklyn Bridge—Buddah
I Could Never Lie—New Colony 6—Mercury
Gotta Find My Way Back—Jaggers—Gamble
Israelites—Desmond Dekker—Uni
LP—More & More/Spinning Wheel/Smiling
Phases—Blood, Sweat & Tears—Col.
LP—Bootleg—/Good Golly Miss Molly—Creedence
Clearwater—Fantasy
LP—You've Lost That Loving Feeling—Dionne
Warwick—Soul—Scepter
LP—It's A Man's World/You Keep Me Hanging
On—Tom Jones—London

WFIL—Philadelphia

Heather Honey—Tommy Roe—ABC
Grazin' In Grass—Friends of Distinction—RCA
Too Busy—Marvin Gaye—Tamla
Gitarzan—Ray Stevens—Monument
In The Ghetto—Elvis Presley—RCA
Pinball Wizard—Who—Decca

CKLW—Detroit

I Want To Take You Higher—Sly & Fam Stone—
Epic
Gitarzan—Ray Stevens—Monument
Special Delivery—1910 Fruitgum—Buddah
Windmills—Dusty Springfield—Atlantic
Day Is Done—Peter, Paul & Mary—WB
What Is A Man—Four Tops—Motown
Proud Mary—Solomon Burke—Bell

WDGY—Minneapolis

Get Back—Beatles—Apple
Don't Let Me Down—Beatles—Apple
River Is Wide—Grass Roots—Dunhill
Oh Happy Day—Edwin Hawkins—Pavilion

In conversing with Program Directors about new additions to playlists, the most frequent request is for information about which selections from albums other PD's are programming. Therefore, this week you will note at the conclusion of a number of station's new additions, those LP cuts they dig and are getting good listener response to. We asked all stations to please exclude from their suggestions any title that has already been highlighted as an artist's next single.

WHBQ—Memphis

April Fools—Dionne Warwick—Scepter
Rose Garden—Dobie Gray—White Whale
Special Delivery—1910 Fruitgum—Buddah
Everyday With You—Classics IV—Liberty
After The Smoke Is Gone—Steve Alaimo & Betty
Wright—Atco

WMCA—New York

One—3 Dog Nite—Dunhill
Welcome Me Love—Bklyn Bridge—Buddah
April Fools—Dionne Warwick—Scepter
My Wife, My Dog, My Cat—Masked Man &
Agents—Dynamo
Happy Heart—Andy Williams—Columbia
I Need You Now—Ronnie Dove—Diamond
Love Man—Otis Redding—Atco

WMAK—Nashville

Bit By Bit—Merging Traffic—Decca
Seattle—Perry Como—RCA
Heather Honey—Tommy Roe—ABC
I'm A Drifter—Bobby Goldsboro—UA
Nothing But A Heartache—Flirtations—Deram
Baby I Love You—Andy Kim—Steed

WIBG—Philadelphia

Can't See Myself Losing You—Aretha Franklin—
Atl.
Gitarzan—Ray Stevens—Monument
What Is A Man—Four Tops—Motown
I've Been Hurt—Bill Deal—Heritage
Romeo & Juliet—Henry Mancini—RCA
Special Delivery—1910 Fruitgum—Buddah
Day Is Done—Peter, Paul & Mary—WB

WRKO—Boston

Special Delivery—1910 Fruitgum—Buddah
Proud Mary—Solomon Burke—Bell
Grazin' In Grass—Friends of Distinction—RCA
Israelites—Desmond Dekker—Uni
Welcome Me Love—Bklyn Bridge—Buddah
April Fools—Dionne Warwick—Scepter
Friend, Wife, Lover—O.C. Smith—Col.
Romeo & Juliet—Henri Mancini—RCA

WQXI—Atlanta

In The Ghetto—Elvis Presley—RCA
Bad Moon—Creedence Clearwater—Fantasy
I've Been Hurt—Bill Deal—Heritage
Proud Mary—Solomon Burke—Bell
Love Man—Otis Redding—Atlantic
Let Me Love You—Ray Charles—ABC—Tangerine
Born To Be Wild—Wilson Pickett—Atl.
Special Delivery—1910 Fruitgum—Buddah
So Much In Need—Naturelles—Venture

WMEX—Boston

In The Ghetto—Elvis Presley—RCA
Baby I Love You—Andy Kim—Steed

KJR—Seattle

Romeo & Juliet—Henry Mancini—RCA
Heather Honey—Tommy Roe—ABC
I've Been Hurt—Bill Deal—Heritage

KHJ—Hollywood

Don't Touch Me—Bettye Swan—Capitol
Gitarzan—Ray Stevens—Monument
It's In Your Power—Joe Odum—1-2-3

KRLA—Pasadena

Everyday With You Girl—Classics IV—Liberty
Israelites—Desmond Dekker—Uni
I Throw It All Away—Bob Dylan—Columbia
Thru Spray Colored Glasses—Dino, Desi & Billy—
In A Gadda Da Vida—Iron Butterfly—Atco
LP—When The Battle Is Over—Delaney & Bon-
nie & Friends—Elektra
LP—Feelin' All Right—Joe Cocker from A Little
Help LP—A&M

KIMN—Denver

He's A Comin' Lord—Moon Rakers—Shamley
Goodbye—Mary Hopkin—Capitol
Stand—Sly & Fam Stone—Epic
Pretty World—Sergio Mendes—A&M
I Could Never Lie—New Colony 6—Mercury
Everyday With You—Classics IV—Liberty
Hold On I'm Comin'—Pamela Webb & George—
Liberty
Windmills—Dusty Springfield—Atlantic

KFRC—San Francisco

Rhythm Of Rain—Gary Lewis—Liberty
Baby I Love You—Andy Kim—Steed
Israelites—Desmond Dekker—Uni
Everyday With You—Classics IV—Liberty
What Is A Man—4 Tops—Motown
Windmills—Dusty Springfield—Atlantic

WCAO—Baltimore

Baby I Love You—Andy Kim—Steed
Go Away Little Girl—Tokens—WB
Capt. Groovy & Bubble Gum Army—Capt.
Groovy—Super K
Green Door—Jerms—Honor Brigade
Goodnight Baby—Kingstones—Atco
Son Of A Travelin Man—Ed Ames—RCA
Let Me Love You—Ray Charles—ABC
Portrait Of My Love—Smoke Rings—Buddah
A Creole Woman—Poza Seco—Columbia
Manhattan Spiritual—Sandy Nelson—Imper-
ial
Step One—Jimmy McGriff—Solid State
More & More Amor—Jack Sheldon—Dot
Gentle On My Mind—Sonji Clay—Songee

WKNR—Detroit

One—3 Dog Nite—Dunhill
Let Me—Paul Revere—Columbia
Romeo & Juliet—Henry Mancini—RCA
Pinball Wizard—Who—Decca
In The Ghetto—Elvis Presley—RCA
Brown Arm In X Houston—Orpheus—MGM

KQV—Pittsburgh

River Is Wide—Grass Roots—Dunhill
Welcome Me Love—Bklyn Bridge—Buddah
Green Door—Jerms—Honor Brigade
Special Delivery—1910 Fruitgum—Buddah
Everyday With You—Classics IV—Liberty
Daytime:
Venus—Jerry Wallace—Liberty

WAYS—Charlotte

Medicine Man—Buchanan Bros—Event
With Pen In Hand—Vikki Carr—Liberty
Good Morning Starshine—Strawberry Alarm
Clock—Uni
Playground Susie—Glen Campbell—Capitol
Love Man—Otis Redding—Atco
Just As Long—John Byrd & Dorthea Epps—
Silver Fox
Let Me—Paul Revere—Columbia

WMPS—Memphis

Special Delivery—1910 Fruitgum—Buddah
Medicine Man—Buchanan Bros—Event
I've Been Hurt—Bill Deal—Heritage
Day Is Done—Peter, Paul & Mary—WB
Romeo & Juliet—Henry Mancini—RCA
Touch 'Em With Love—Bobbie Gentry—Capitol

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FOOLS"

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Burt Bacharach and Hal David

b/w "Slaves"

Arranged and Conducted By

Burt Bacharach

Scepter 12249



'FUNNY GIRL' IS A GOLDEN GIRL: Noted composer Jule Styne (l.) accepts his gold record award from Clive Davis, president of CBS Records. Styne gathered in the gold because the Columbia "Funny Girl" soundtrack album for which he and lyricist Bob Merrill composed the music, has passed the \$1 million sales mark as certified by the RIAA. "Funny Girl" stars Columbia's Barbra Streisand, recent Oscar-winner for Best Actress of the Year for her performance. Styne and Merrill wrote the music for both the show and the movie. They composed three new songs expressly for the film, including "The Swan," "Roller Skate Rag," and the title song. The soundtrack LP was produced by Jack Gold, vice president of Columbia A&R.

Kapp Opens Roger Williams Promo

NEW YORK — May is Roger Williams Month. Kapp Records has designated the entire month for a massive merchandising campaign throughout the United States and Canada spotlighting the pianist. Keyed to the release of his 27th album on Kapp, "Happy Heart," the label has instituted a promotion encompassing Williams' entire LP catalog which includes six RIAA gold albums. His first LP for Kapp was cut in 1955. Announcement of the drive by Kapp was made by Syd Goldberg, the label's vice-president and general manager.

To support the promotion, Kapp has scheduled one of the heaviest advertising and merchandising programs ever undertaken by the company. In addition to a full schedule of trade and consumer print advertising, the label

is instituting a massive radio and publicity campaign to run the entire month. Special major chain store and distributor tie-ins have also been set and will carry through the full month. Full color in-store display material in the form of mobiles, mounted lithos and bin cards featuring the Williams LP catalog have been devised and are now available in quantity to the dealer from all Kapp distributors at no charge. In addition, a full-scale Kapp drive is already under way to secure strategic window show-casings to further bring the extensive Williams promotion to the attention of the consumer.

To further complement the drive, the label is making a special sustained effort on behalf of his new single release of "Love Theme From Romeo & Juliet" at both the radio and point-of-purchase level to add extra concentration to the full promotion.

Canada, Too

Along with Kapp's full-scale efforts in the U.S. Market, Compo Records, the label's arm in Canada, has mounted a simultaneous Roger Williams campaign, also to run the entire month of May, throughout the English and French speaking provinces of that country.

In announcing the month long Roger Williams promotion, Goldberg, in conjunction with the label's Director of Sales Lou Sebok, forecast one of the most extensive artist drives ever undertaken by Kapp Records to provide the maximum in exposure of an entire album catalog at every level.

Apple Season Coming

NEW YORK — Two Apple Records artists will be making their American club debuts within the next month. James Taylor leads the way, opening at New York's Bitter End for one week on May 18th. Mary Hopkin follows with a two week stand at the Americana Hotel's Royal Box starting June 2nd.

Prior to her New York appearance, Miss Hopkin will play the O'Keefe Center in Toronto from May 26-31. Taylor is also booked for a week at the Troubadour in L.A., kicking off July 8th.

RIAA Gold Record Awards for March

A Monthly Survey of RIAA-Gold Record Awards
Singles: Sales Of 1 Million Or More Albums: \$1 Million At Factory Prices

- Albums:** **His Hand In Mine** — Elvis Presley — RCA
Blood, Sweat & Tears — Columbia
Galveston — Glen Campbell — Capitol
Freedom Suite — Rascals — Atlantic
Goodbye — Cream — Atco
Donovan's Greatest Hits — Epic
2001 A Space Odyssey — Original Soundtrack — MGM
Soulin — Lou Rawls — Capitol
- Singles:** **It's Your Thing** — Isley Bros. — T. Neck
Time of the Season — Zombies — Date
Hair — Cowsills — MGM
Only The Strong Survive — Jerry Butler — Mercury
Aquarius/Let The Sunshine In Medley — 5th Dimension — Soul City

Singleton, Talent Assoc. In TV And Film Tie-Up

NASHVILLE — SSS Cinema International, the visual wing of the Shelby Singleton Corp, has finalized negotiations with Talent Associates, for development and production of TV series and specials and feature motion pictures. The deal was worked out by David Sussking and Dan Melnyk of Talent Associates and Shelby Singleton.

Bud Connell, executive producer with SSS Cinema will serve as associate producer on product produced under the agreement. A possible NBC series based on "Harper Valley PTA" is in the works, with Steve Binder, whose numerous credits include the Pet Clark, Leslie Uggams, Lucille Ball and Jack Parr specials, being mentioned as a possible director.

Gottfried Buys Vox; Renamed Sound City

HOLLYWOOD — Vox Recording Studios, in Van Nuys, has undergone change of ownership and a change name. Sound City will be the new name for the 7,200 square foot complex according to new president Joe Gottfried, and a recent refurbishment has brought the overall value of the operation over the \$500,000 mark.

Gottfried, a personal manager (Teresa Brewer, among others), formerly owned his own label and conducted independent A&R work for most of the major labels. The facility will offer labels and indie producers a choice of two studios, both with 16-track machines. Uni, Capitol, VMC, Together Records and Mangus Productions have already begun using the new operation. In addition to normal studio instruments, a Moog synthesizer will be available shortly.



SOLID GOLD FOUNDATIONS: Russ Regan (front, 2nd from left), presi of Uni Records, presents the Foundations with their American gold record for their single, "Build Me Up Buttercup," a smash 3 1/2 million copy w seller. The Foundations, at the start of their American tour in New York are shown with their manager, Barry Class (far left, front); Regan; the band's public relations chief, Rod Harrod (far right, front). Favorable response to the group's performance in New York has prompted an e date for the act at the Cheetah on May 11.

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Top 50 In R & B Locations



MGM GOES A-SOULIN' as the diskery moves to enhance its soul and R&B product with the conclusion of arrangements with executives of the Way Out label to issue product to be distributed by MGM Records. Pictured discussing the first Way Out release, "It's A New Day," by the Sensations, are (l. to r.): Phil Picone, MGM single sales manager; Tom White, director of business affairs for MGM; and Way Out execs Bill Branch, producer, and Lester Johnson, president.

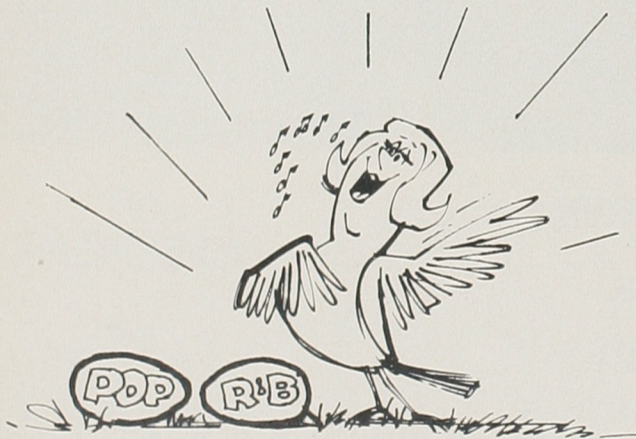
Covay Cornered

Don Covay is welcomed at a reception in his honor at Soul East, New York by Atlantic vp Henry Allen (center) and King Curtis. The party joined forces for both r&b and underground channels which have begun to show action for Covay's "See See Rider" and his Atlantic LP "House of the Blue Lights."



- | | | | |
|--|----|--|----|
| 1 IT'S YOUR THING
Isley Brothers (T Neck 901) | 1 | 26 GOTTA GET TO KNOW YOU
Bobby Bland (Duke 447) | 31 |
| 2 THE CHOKIN' KIND
Joe Simon (Soundstage 7 2628) | 2 | 27 I'M GONNA DO ALL I CAN
Ike & Tina Turner (Minit 32060) | 30 |
| 3 ONLY THE STRONG SURVIVE
Jerry Butler (Mercury 72898) | 3 | 28 WE GOT MORE SOUL
Dyke & The Blazers (Original Sound 86) | 36 |
| 4 TIME IS TIGHT
Booker T & MG's (Stax 0028) | 6 | 29 WHAT IS A MAN
Four Tops (Motown 1147) | 35 |
| 5 I DON'T WANT NOBODY TO GIVE ME NOTHING (Parts 1&2)
James Brown (King 6224) | 7 | 30 ICE CREAM SONG
The Dynamics (Cotillion 44021) | 17 |
| 6 TOO BUSY THINKING ABOUT MY BABY
Marvin Gaye (Tamla 54181) | 10 | 31 TESTIFY
Johnnie Taylor (Stax 0033) | 40 |
| 7 AQUARIUS/LET THE SUNSHINE IN MEDLEY
Fifth Dimension (Soul City 772) | 4 | 32 SUNDAY
The Moments (Stang 5003) | 34 |
| 8 GRAZING IN THE GRASS
Friends Of Distinction (RCA Victor 0107) | 9 | 33 DON'T TOUCH ME
Betty Swann (Capitol 2382) | 18 |
| 9 CISSY STRUT
Meters (Josie 1005) | 11 | 34 JUST A LITTLE BIT
Little Milton (Checker 1217) | 33 |
| 10 NEVER GONNA LET HIM KNOW
Debbie Taylor (GWP 501) | 8 | 35 SO I CAN LOVE YOU
The Emotions (Volt 4010) | 45 |
| 11 I CAN'T SEE MYSELF LEAVING YOU
Aretha Franklin (Atlantic 2619) | 13 | 36 WALK AWAY
Ann Peebles (Hi 2157) | 39 |
| 12 WHEN HE TOUCHES ME
Peaches & Herb (Date 1637) | 12 | 37 WHEN SOMETHING IS WRONG WITH MY BABY
Otis & Carla (Atco 6665) | 37 |
| 13 FOOLISH FOOL
Dee Dee Warwick (Mercury 72880) | 5 | 38 YOU ARE THE CIRCUS
C & The Shells (Cotillion 44024) | 38 |
| 14 THE COMPOSER
Diana Ross & The Supremes (Motown 1146) | 16 | 39 FRIEND, LOVER, WOMAN, WIFE
O.C. Smith (Columbia 44589) | - |
| 15 OH HAPPY DAY
Edwin Hawkins Singers (Pavilion 20001) | 32 | 40 LET ME LOVE YOU
Ray Charles (Tangerine 11213) | - |
| 16 BUYING A BOOK
Joe Tex (Dial 4090) | 20 | 41 IT'S A GROOVY WORLD
Unifics (Kapp 985) | 43 |
| 17 STAND
Sly & The Family Stone (Epic 10450) | 22 | 42 SEVEN YEARS
Impressions (Curton 1940) | 42 |
| 18 DO YOUR THING
Watts 103rd Street Rhythm Band (Warner Bros./7 Arts 7250) | 14 | 43 SOCK IT TO 'EM SOUL BROTHER
Bill Moss (Bell 771) | 44 |
| 19 IS IT SOMETHING YOU'VE GOT
Tyrone Davis (Dakar 605) | 15 | 44 BORN TO BE WILD
Wilson Pickett (Atlantic 2631) | - |
| 20 (WE'VE GOT) HONEY LOVE
Martha Reeves & The Vandellas (Gordy 7085) | 24 | 45 BLACK PEARL
Sonny Charles (A&M 1053) | - |
| 21 WHY I SING THE BLUES
B. B. King (Bluesway 61024) | 26 | 46 WHY SHOULD WE STOP NOW
Natural Four (ABC 11205) | - |
| 22 DIDN'T YOU KNOW
Gladys Knight & The Pips (Soul 35057) | 25 | 47 IT'S YOUR THING
Senor Soul (Whiz 611) | - |
| 23 I CAN'T SAY NO TO YOU
Betty Everett (Uni 55122) | 23 | 48 COLOR HIM FATHER
Winstons (Metromedia 117) | - |
| 24 PROUD MARY
Solomon Burke (Bell 783) | 29 | 49 DIRTY OLD MAN
Irene Reid (Old Town 2004) | - |
| 25 I WANT TO LOVE YOU BABY
Peggy Scott & Jo Jo Benson (SSS Int'l 769) | 28 | 50 NEW SHOES
Jessie Lee Ferguson (Metromedia 111) | - |

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JB5659

Produced and Directed by
Bob Crewe

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Bill Gavin: "Good Morning Starshine" by Oliver (Jubilee #5659) Best version yet."

Ted Randall: "Of the three versions of "Good Morning Starshine" from Hair, I like the Jubilee version by Oliver best. It's a Bob Crewe production."

Southern Music Survey: Pick Of The Week "Good Morning Starshine"—Oliver (Jub) Bright moving tune from "Hair" sounds like a hit to us.

WOR-FM	New York	WNHC	New Haven	WGRD	Grand Rapids
WCFL	Chicago	WSSB	Durham	WLOF	Orlando
KRIZ	Phoenix	WDBQ	Dubuque	WLEE	Richmond
WNEW	New York	WYSL	Buffalo	WMPS	Memphis
WIRL	Peoria	WHYH	Montgomery	WORC	Worcester
WCRO	Johnston	KHJ-FM	Los Angeles	WGBS	Miami
WCOL	Columbus	WPOP	Hartford	WSER	Elkton
WGGG	Gainesville	WPTR	Albany	WEBC	Duluth
WBBO	Augusta	WORD	Spartenberg	WHYN	Springfield
WMC-FM	Memphis	WKWK	Wheeling	WCAO	Baltimore



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ASCAP Will Honor Louisiana Governor At June New Orleans Jazz Fest

NEW YORK — ASCAP will honor Louisiana Governor John J. McKeithen on the final night of New Orleans Jazzfest 1969 for his work in promoting tourism through the medium of jazz.

New Orleans Mayor Victor H. Schiro and Jazzfest General Chairman Durel Black announced the award which will be presented personally by ASCAP President Stanley Adams of New York.

The gold plaque will be presented to McKeithen on the stage of the New Orleans Municipal Auditorium Saturday, June 7 as Jazzfest swings into its twelfth year.

"Governor McKeithen and his administration have made significant contributions to jazz," Adams said in New York. "Jazz has been for many years an elemental part of Louisiana's tourist promotion program."

"By recognizing the worldwide interest in jazz and by employing it so consistently in national and international promotions, Governor McKeithen's administration has contributed heavily to the nurturing of jazz itself," Adams added.

The ASCAP president pointed out four separate major promotions for Louisiana and the South in which jazz

was used as a primary component.

In the Fall of 1967, Louisiana participated with the Southern Travel Directors Council in a three-week promotion swing through Europe. They were led by Harold DeJan's Olympia Brass Band of New Orleans which paraded through the streets of Paris, London, Hamburg, Copenhagen and Rome.

In 1968, the Louisiana Tourist Development Commission and International House sponsored another European swing by Olympia. The same year, Morris Ford, director of LTDC, arranged for Olympia to highlight the annual convention of the National Association of Travel Organizations at Detroit.

Several months ago, Ford and the state tourist commission took the Louis Cottrell band on a tourist-seeking mission to Puerto Rico.

An ASCAP spokesman said Adams is making the personal trip to New Orleans "because we recognize the tremendous importance of Jazzfest and what it is doing for American music."

The New Orleans Jazzfest is the only jazz festival in which an award is made by ASCAP, the world's largest non-profit performing rights society which represents more than 14,000 U.S. publishers and composers, and is affiliated with 34 other societies throughout the world.

Adams, a native New Yorker and a graduate in law from New York University, has served as president of the Society from 1953 to 1956 and from 1959 to the present. He is a member of the Executive Board of the President's Music Committee and the National Cultural Center in Washington, D. C.

Winding At Riverboat

NEW YORK — Kai Winding now heads the new show at the Riverboat as of last Monday (28). With the trombonist, vocalist Karon Christopher is featured. The Emerald Show Band led by saxophonist John Deehan and singer Dick McManus will also be on the bill through the eight-week engagement.

Located at ground level in the Empire State Building, the Riverboat's bill will also include the Otto-McLewer Trio during the Winding stand.

Allison And Byard At Top Of The Gate

NEW YORK — Mose Allison and Jaki Byard are co-starring at Art D'Lugoff's Top of the Gate for three weeks from Tuesday (29). Allison and his trio will play starting 9:30 nightly (except Mondays) with Byard soloing between sets.

Latest recorded product from the artists are: Allison's "I've Been Doin' Some Thinkin'" on Atlantic; and "The Jaki Byard Experience" for Prestige which features Roland Kirk, Allan Dawson and Richie Davis.

Heavy Gate Weekend

At D'Lugoff's other club, the Village Gate, Miles Davis and Eddie Harris added their power to the regular bill: "Jacques Brel is Alive." The pair did three shows on Friday and Saturday (25-26).

FOCUS ON JAZZ

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Many Special Effects

Don has made prudent use of the amplification of horns, his own included, and he has also gotten into the tape playback thing, complete with delay so that he can play over what he had played just seconds before. I know that there are those who would brand this kind of approach as "gimmicky" (I might have myself if I hadn't seen how well Ellis integrates it into the context of what he's doing). The complement of four percussionists develops a powerful rhythmic platform from which much of Ellis' music emerges. Here again, tension and dynamics are very vital factors in the application of all the percussion effects.

I'm really surprised that Ellis hasn't incorporated the use of lights in his presentation. His music is so super-charged with effects that it seems like a natural state to have lights, too. Onstage that Saturday night at Grady Gammage Auditorium on campus at Arizona State University in Tempe was a young lady, Patty Allen, who sings and dances with the same energy and intensity that we find in Don's music. As a matter of fact, Ellis told us that this was Patty's first appearance with the band, something that I found difficult to believe after watching her onstage. As I saw it, she represented the involvement that was the audience's . . . at least that portion of it that was strictly at tentative. It was apparent that Patty was completely turned on by the band and that she had virtually the same effect on Ellis and his men. The thing built and built until it reached an almost frantic pitch, wherein Patty Allen became another instrument, that of singer/dancer, and very much a part of all the sections of the band. After the show backstage, I beheld Miss Allen sitting quietly in the corner with a quilted robe about her, and I hurried over to tell her how much I appreciated her efforts. Quietly, almost demurely, she said, "Thank you." It occurred to me that she was completely opposite off-stage what she was when performing, something that pleased me, somehow. I think it pleased me because it was living proof of what a dramatic effect Don's music can have on a person, even someone who's fairly familiar with it. I commented to Patty, "He's insane, meaning Ellis, to which she responded, "He makes me insane." Her response, I think, was the highest form of praise she could have uttered. Needless to say, my observation about Don was intended to be only complimentary.

Appearance Different Than Recording

I had only the barest opportunity to speak to Ellis after the concert was over because he was literally surrounded by students asking questions. I did have time to notice that his physical being had undergone an almost complete change. Whereas before the concert he had a wonderfully well-rested look about him, now, only a hour later, he looked wan, and completely drained, virtually exhausted or so it appeared to me. And I am able to understand how he might be completely sapped of energy after a session like the one I heard. He puts so much of his being into playing, conducting and living the music that it must be completely enervating. It's this element that will never be able to be captured on a recording, and it's for this very reason that I walked away with a new idea about the music of Don Ellis. It's vital; it's demanding; it's today.

How often have you heard someone say, "I'm not going to pay \$5.00 to see so and so when I can buy the album and enjoy it over and over."? In a manner of speaking, such an attitude has contributed to the decrease in attendance at in-person appearances. But, too often there are instances when the live performance completely eclipses anything that could be captured on record; often, it's like seeing and hearing two completely different performances. This point of view was brought into focus when I had the pleasure of seeing and hearing Don Ellis and his big band. I emphasize the visual aspect of his presentation because it, as much as the music, brings one right in to the core of what he and the band are doing and saying.

Ellis Band Different

Until two weeks ago, when I heard Ellis for the first time, I had known his big band music only from the fine albums he's done . . . and from the critical acclaim he enjoyed, particularly from his Monterey appearances. Even on record his music impressed me sufficiently to write about it and to make me feel that he was one of the few who were really into something new, something special. It's a drag to have to admit it, but almost all of what has been produced for too long a time has had the stamp of "I've heard it before," about it! This was not true of Don Ellis' fresh, new conception . . . and it came across just that way on record. Still, by comparison to the live performance, his recordings might have been done by a different man, a different band. Nowhere in the vinyl grooves is there even a trace of the tremendous excitement that's generated when you see Don and his members do their thing in person.

Tension and intensity are the two most significant ingredients that absorb the listener when he sees the band as a total unit, under the active, and I do mean active, direction of Ellis. The total involvement of leader and player has an almost spellbinding effect on the listener . . . at least, that's how it affected me, and at this stage of my listening career it becomes increasingly difficult to evoke that kind of response from me. That's mainly why I asked myself, when I left the auditorium, what there was about the performance that made such a tremendous impression on me. I discovered, after much reflection that the overwhelming spirit and involvement of Ellis and his players was what brought me in and made me feel almost like another member of the band. I was completely absorbed with what was going on onstage, not only from an audible point of reference but, and again I wish to emphasize this point, from the visual point, too. True, Ellis is making investigations into the world of unusual time signatures, and he's making them work, too. It's especially commendable that he's able to generate the kind of enthusiasm among his players that will permit the kind of long, meticulous rehearsals that such involved music demands. Musicians, jazzmen particularly, have to feel like one with the music to have such a high tolerance rate at rehearsal sessions. The challenge must be there and the make-up of the band has to be such that everyone welcomes a musical challenge, even invites it. So it must be with the Don Ellis band, otherwise they wouldn't be able to make their thing come off as well as it does.

Julius Katchen Dies; Pioneered Piano LP's

NEW YORK — Julius Katchen, the concert pianist who pioneered some firsts during the early days of the LP, died of cancer at his home in Paris last week (29) at the age of 42. Kat-

chen, a child prodigy who began his career at the age of 10, recorded for the London label. A specialist in Brahms, Katchen's first recording was the composer's F minor Sonata, the first British piano LP and his recording of the Rachmaninoff Second Concerto was the first LP piano concerto. His wife, parents and a sister are survivors.



Pinkus Party

Count Basie, renowned jazz pianist/bandleader and Reprise recording artist, collaborates in the cake-cutting at the Steak Pit on Route 4 in Paramus, New Jersey, where Mr. and Mrs. Leo Pinkus celebrated the 15th anniversary of their successful nitery. Basie and his band perform frequently at the Steak Pit, along with other top dance bands.

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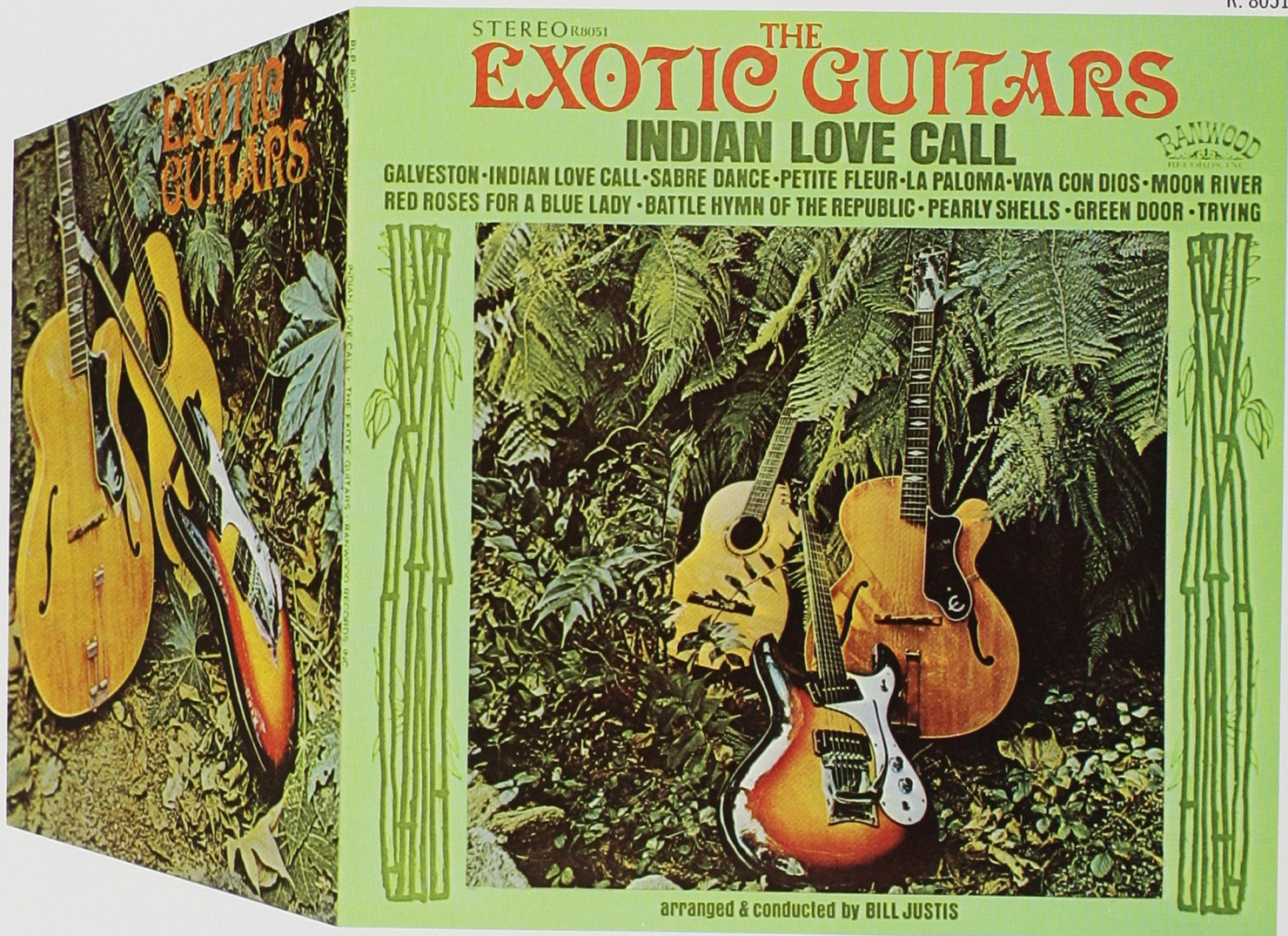


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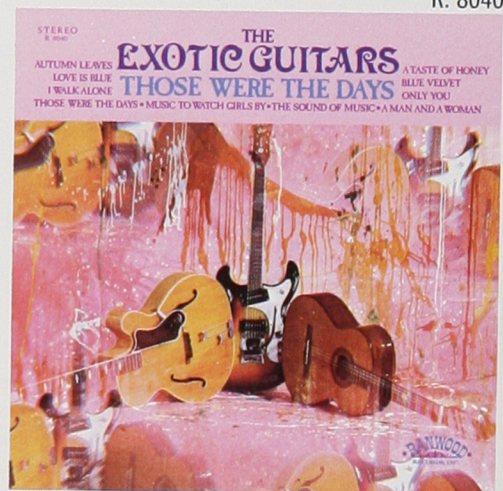
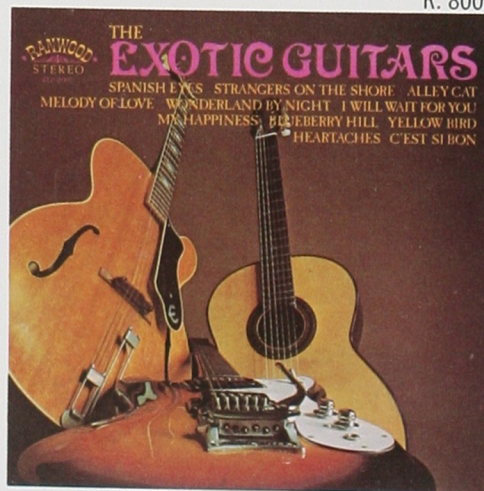
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