

Editorial: Some Personal Business ... See ATV Victory
Northern Takeover National General Enters
Music Scene; Al Kasha VP . . . Labels Commended,

Scored By Deal-
Association...

tax-Volt Confab

Orders Hit \$2 Million ... Tetra's \$250,000 Ad
Program For New Product...Katzel Gen. Mgr.
of Avco Embassy Label...RCA Pubs Sizzle...

May 31, 1969

Cash Box

75¢



AGE OF THE FIFTH DIMENSION


Int'l Section Begins on Pg. 75





Thank you, everybody, for making "Spinning Wheel" and "More and More" into hits.

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Some Personal Business

The music business has had the rare opportunity over the past several weeks to hear the voices of two dedicated men among the ranks of distinguished politicians speak at two industry gatherings. Senator Javits of New York, addressed an RIAA award dinner (of which he was the first recipient) and Julian Bond, who was propelled to national prominence from his base as a representative in the Georgia legislature, spoke to guests at the Stax/Volt sales convention in Memphis. Sen. Javits' address was geared directly for music business consumption, while Rep. Bond spoke to his audience not in their capacity as music men, but as concerned Americans.

Both, however, presented a strong case for greater involvement in the uplifting of the economic standard of those victimized by the repression within ghetto life. Rep. Bond pointed to the fact that the gains the Negro has made in the area of integration into public facilities (e.g. buses, restaurants) has not been matched by all-important progress on the economic level. And he came armed with devastating statistics to support his thesis.

Sen. Javits relied less on the statistical approach, but on the moral question of what role the record industry can play to improve the economic lot of the disadvantaged.

Praising the industry for its part in "erasing the color line" in America's entertainment world, Sen. Javits visualized its participation in recruiting talent from the ghettos and helping form new record companies owned and operated inside the ghettos. This dual purpose, of course, gives youth in the ghettos a chance to achieve economic strength on a creative level and also provides employment in all types of skills required of any business enterprise within the ghetto structure. Putting new economic vigor into the ghetto is one thing, we may add, but it's also important that the music business find employment and opportunity for the disadvantaged outside of the ghetto, too.

What Sen. Javits has proposed in direct relationship to the music business and Rep. Bond in more general terms has not totally been denied to some extent, both through cooperative industry ventures and the actions of individual companies and people. But, "to some extent" is surely not enough in a struggle to improve the lives of millions upon millions. And "to some extent" is not enough for an industry that owes much of its present prosperity (and excitement) to creativity that has its origins in the ghetto.

Yes, the role of the music business in this area is one of personal concern, not to mention a patriotic one.



CashBox TOP 100

May 31, 1977

1	GET BACK	Beatles With Billy Preston-Apple 2490	5/24	1	3
2	LOVE CAN MAKE YOU HAPPY	Mercy-Sundi 6811		2	5
3	OH HAPPY DAY	Edwin Hawkins Singers-Pavilion 20001		6	10
4	THESE EYES	Guess Who-RCA Victor 0102		5	6
5	HAIR	Cowsills-MGM 14026		3	1
6	AQUARIUS/LET THE SUNSHINE IN MEDLEY	5th Dimension-Soul City 772		4	2
7	GITARZAN	Ray Stevens-Monument 1131		8	9
8	GRAZIN' IN THE GRASS	Friends Of Distinction-RCA Victor 0107		11	12
9	ATLANTIS	Donovan-Epic 10434		10	25
10	MORE TODAY THAN YESTERDAY	Spiral Starecase-Columbia 44741		12	13
11	IN THE GHETTO	Elvis Presley-RCA Victor 9741		19	24
12	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye-Tamla 54181		14	17
13	WHERE'S THE PLAYGROUND SUSIE	Glen Campbell-Capitol 2494		13	19
14	HEATHER HONEY	Tommy Roe-ABC 11211		15	18
15	PINBALL WIZARD	The Who-Decca 32465		16	16
16	RIVER IS WIDE	Grassroots-Dunhill 4187		17	20
17	GOODBYE	Mary Hopkin-Apple 1806		18	28
18	BAD MOON RISING	Creedence Clearwater Revival-Fantasy 622		24	46
19	THE BOXER	Simon & Garfunkel-Columbia 44785		7	4
20	ROMEO & JULIET THEME	Henry Mancini-RCA Victor 0131		53	77
21	IT'S YOUR THING	Isley Brothers-T Neck 901		9	7
22	EVERYDAY WITH YOU GIRL	Classics IV-Imperial 66378		26	35
23	MORNING GIRL	Neon Philharmonic-Warner Bros./7 Arts 7261		27	33
24	SEE	The Rascals-Atlantic 2634		43	64
25	I CAN'T SEE MYSELF LEAVING YOU	Aretha Franklin-Atlantic 2619		21	22
26	DAY IS DONE	Peter, Paul & Mary-Warner Bros./7 Arts 7279		30	41
27	TIME IS TIGHT	Booker T & MG's-Stax 28		22	8
28	WINDMILLS OF YOUR MIND	Dusty Springfield-Atlantic 2623		37	47
29	HAPPY HEART	Andy Williams-Columbia 44818		33	38
30	ONE	3 Dog Night-Dunhill 4191		39	52
31	NOTHING BUT A HEARTACHE	Flirtations-Deram 85038		32	36
32	I'VE BEEN HURT	Bill Deal & Rhondels-Heritage 812		35	44
33	ISRAELITES	Desmond Dekker & Aces-Uni 55129		41	61
34	CISSY STRUT	Meters-Josie 1005		38	42
35	IT'S NEVER TOO LATE	Steppenwolf-Dunhill 4192		40	48
36	BLACK PEARL	Checkmates Ltd. with Sonny Charles-A&M 1053		44	54
37	LET ME	Paul Revere & Raiders-Columbia 44854		47	59
38	MEDICINE MAN	Buchanan Brothers-Event 3302		42	51
39	GOOD MORNING STARSHINE	Oliver-Jubilee 5659		55	78
40	I COULD NEVER LIE TO YOU	New Colony Six-Mercury 72920		45	50
41	(I WONNA) TESTIFY	Johnny Taylor-Stax 0033		46	55
42	SEATTLE	Perry Como-RCA 9722		48	49
43	HAWAII FIVE-O	Ventures-Liberty 56068		20	11
44	I'M A DRIFTER	Bobby Goldsboro-United Artists 50525		49	53
45	THE APRIL FOOLS	Dionne Warwick-Scepter 12249		54	69
46	SPECIAL DELIVERY	1910 Fruitgum Co.-Buddah 114		57	67
47	LOVE ME TONIGHT	Tom Jones-Parrot 40038		59	-
48	DON'T LET THE JONESES GET YOU DOWN	Temptations-Gordy 7086		58	68
49	THE CHOKIN' KIND	Joe Simon-Sound Stage 7 2628		28	14
50	PROUD MARY	Solomon Burke-Bell 783		56	60
51	TOMORROW, TOMORROW	Bee Gees-Atco 6682		61	-
52	SWEET CHERRY WINE	Tommy James & Shondells-Roulette 7039		23	15
53	NO MATTER WHAT SIGN YOU ARE	Diana Ross & The Supremes-Motown 1148		66	-
54	GIMME GIMME GOOD LOVIN'	Crazy Elephant-Bell 763		29	26
55	BORN TO BE WILD	Wilson Pickett-Atlantic 2631		50	56
56	WHAT DOES IT TAKE	Jr. Walker & All Stars-Soul 35062		65	74
57	LOVE MAN	Otis Redding-Atco 6677		67	79
58	SORRY, SUZANNE	Hollies-Epic 10454		62	66
59	PRETTY WORLD	Sergio Mendes & Brasil '66-A&M 1049		63	70
60	FRIEND, LOVER, WOMAN, WIFE	O. C. Smith-Columbia 44589		74	82
61	RHYTHM OF THE RAIN	Gary Lewis-Liberty 56093		68	71
62	SAUSALITO	Al Martino-Capitol 2468		64	65
63	WE GOT MORE SOUL	Dyke & Blazers-Original Sound 86		72	85
64	HUSHABYE	Jay & Americans-United Artists 50536		73	-
65	CAN SING A RAINBOW/ LOVE IS BLUE	Dells-Cadet 5641		69	76
66	WELCOME ME LOVE	Brooklyn Bridge-Buddah 95		76	83
67	MINOTAUR	Dick Hyman-Command 938		83	93
68	I THREW IT ALL AWAY	Bob Dylan-Columbia 44826		71	-
69	I TURNED YOU ON	Isley Bros.-T-Neck 902		-	-
70	BABY I LOVE YOU	Andy Kim-Steed 716		79	-
71	WITHOUT HER	Herb Alpert-A&M 1065		81	-
72	TRUCK STOP	Jerry Smith-ABC 11162		75	-
73	COLOR HIM FATHER	Winstons-Metromedia 117		87	-
74	THE POPCORN	James Brown-King 6240		-	-
75	SO I CAN LOVE YOU	Emotions-Volt 4010		-	-
76	WITH PEN IN HAND	Vikki Carr-Liberty 56092		88	-
77	YOU DON'T NEED ME FOR ANYTHING, ANYMORE	Brenda Lee-Decca 32491		82	-
78	IMAGINE THE SWAN	Zombies-Date 1644		77	-
79	MOODY WOMAN	Jerry Butler-Mercury 72929		-	-
80	MY CHERIE AMOUR	Stevie Wonder-Tamla 5418		-	-
81	SOME VELVET MORNING	Vanilla Fudge-Atco 6667		85	-
82	TOO EXPERIENCED	Eddie Lovette-Steady 124		85	-
83	RUNNING BEAR	Sonny James-Capitol 2486		91	-
84	SPINNING WHEEL	Blood, Sweat & Tears-Columbia 44781		-	-
85	GOOD MORNING STARSHINE	Strawberry Alarm Clock-Uni 55125		9	-
86	LISTEN TO THE BAND	Monkees-Colgems 5004		9	-
87	MY PLEDGE OF LOVE	Joe Jeffrey Group-Wand 112		-	-
88	IT'S MY THING PART I	Marva Whitney-King 6229		-	-
89	LET ME LOVE YOU	Ray Charles-ABC 11213		9	-
90	I CAN'T QUIT HER	Arbors-Date 1645		9	-
91	BUT IT'S ALRIGHT	J. J. Jackson-Warner Bros./7 Arts 7276		-	-
92	LET'S DANCE	Ola & Jan Guers-Crescendo 423		-	-
93	BROWN ARMS IN HOUSTON	Orpheus-MGM 14022		9	-
94	IT'S IN YOUR POWER	Joe Odum-1-2&3 1170		-	-
95	YESTERDAY, WHEN I WAS YOUR	Roy Clark-Dot 17246		-	-
96	WHY I SING THE BLUES	B. B. King-Bluesway 61024		-	-
97	WE CAN'T GO ON THIS WAY	Unchained Mynds-Buddah 111		-	-
98	SINCERELY	Paul Anka-RCA 0164		-	-
99	I NEED YOU NOW	Ronnie Dove-Diamond 260		-	-
100	FUNNY FEELING	Delfonics-Philly-Groove 156		-	-

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

April Fools, The (Blue Seas/Jac/April, ASCAP)	45	Hair (United Artists, ASCAP)	5	Love Can Make You Happy (Rendezvous/Tobac, BMI)	2	Sincerely (Arc, BMI)	24
Aquarius/Let The Sunshine In Medley (United Artists, ASCAP)	6	Happy Heart (Miller, ASCAP)	29	Love Man (East Memphis/Time/Redwal, BMI)	57	So I Can Love You (Pervis, Staples, BMI)	71
Atlantis (Peer Int'l, BMI)	9	Hawaii Five-O (April, ASCAP)	43	Love Me Tonight (Duchess, BMI)	47	Some Velvet Morning (Hazelwood, ASCAP)	85
Baby I Love You (Trio/Mother Bertha, BMI)	70	Heather Honey (Low-Twi, BMI)	14	Medicine Man (Sandbox, ASCAP)	38	Sorry Suzanne (January, BMI)	79
Bad Moon Rising (Jondora, BMI)	18	Husha Bye (Brittany, BMI)	14	Minotaur (East Lake, ASCAP)	67	Special Delivery (Kaskat/KaHoona, BMI)	79
Black Pearl (Irving, BMI)	36	I Can't Quit Her (Sea Lark, BMI)	64	Moody Woman (Gold, Forever, Parabut, BMI)	79	Spiraling Wheel (Blackwood/Minningsingers, BMI)	84
Born To Be Wild (Duchess, BMI)	55	I Can't See Myself Leaving You (14th Hour, BMI)	90	More Today Than Yesterday (Spiral, BMI)	10	Sweet Cherry Wine (Big Seven, BMI)	9
Boxer, The (Charing Charing Cross, BMI)	19	I Could Never Lie To You (New Colony, BMI)	25	Morning Girl (Acutt-Rose, BMI)	23	These Eyes (Dunbar, BMI)	27
But It's Alright (Pamela-Rosa, BMI)	93	I'm A Drifter (Detail, BMI)	40	My Cherie Amour (Jobete, BMI)	80	Time Is Tight (East/Memphis, BMI)	81
Brown Arms In Houston (Interval, BMI)	93	Imagine The Swan (Mainstay, BMI)	78	My Pledge Of Love (Wednesday Morn, Our Children, BMI)	87	Tomorrow, Tomorrow (Casseroles, BMI)	81
Can Sing A Rainbow/Love Is Blue (Mark VII/Croma, ASCAP)	65	I Need You Now (Miller, ASCAP)	99	No Matter What Sign You Are (Jobette, BMI)	57	Too Busy Thinking About My Baby (Jobete, BMI)	81
Chokin' Kind, The (Wilderness, BMI)	91	In The Ghetto (B-N-B/Glady's, ASCAP)	11	Nothing But A Heartache (Felsted, BMI)	31	Too Experienced (Vee Vee/Jamerica, BMI)	85
Cissy Strut (Marsaint, BMI)	49	Israelites (Kenwood, BMI)	33	Oh Happy Day (Kama Ripa/Hawkins, ASCAP)	3	Truck Stop (Papa Joe's Music House, ASCAP)	85
Color Him Father (Holly Bee, BMI)	73	I Threw It All Away (Big Sky, ASCAP)	68	One (Dunbar, BMI)	30	We Can't Go On This Way (Metric, BMI)	85
Day Is Done (Pepamar, ASCAP)	26	I Turned You On (Triple 3, BMI)	69	Pinball Wizard (Track, BMI)	15	We Got More Soul (Drive In/Westward, BMI)	85
Don't Let The Joneses Get You Down (Jobete, BMI)	7	It's My Thing (Dynatone, BMI)	88	Popcorn (Golo, BMI)	74	Welcome Me Love (Pocket Full Of Tunes, BMI)	85
Everyday With You Girl (Low-Sal, BMI)	22	It's Never Too Late (Trousdale, BMI)	35	Pretty World (Berna, ASCAP)	59	What Does It Take (To Win Your Love) (Jobete, BMI)	85
Friend, Lover, Woman, Wife (BnB, ASCAP)	60	It's In Your Power (Low-Thom, BMI)	94	Proud Mary (Jondora, BMI)	50	Where's The Playground Susie (Ja-Ma-ASCAP)	85
Funny Feeling (Nickel Shoe, BMI)	100	It's Your Thing (Brothers Three, BMI)	21	Rhythm Of The Rain (Tamerlane, BMI)	61	Why I Sing The Blues (Pamco/Sounds of Lucille, BMI)	85
Get Back (MacLen, BMI)	1	I've Been Hurt (Low-Twy, BMI)	32	River Is Wide (Saturday, BMI)	16	Windmills Of Your Mind (United Artists, ASCAP)	85
Gimmie, Gimme Good Lovin' (Peanut Butter, BMI)	54	(I Wanna) Testify (Groovesville, BMI)	41	Romeo & Juliet Theme (Famous, ASCAP)	20	With Pen In Hand (Unart, BMI)	85
Gitarzan (Ahab, BMI)	7	Let Me (Boom, BMI)	37	Running Bear (Big Bopper, BMI)	83	Without Her (Rock, BMI)	81
Goodbye (MacLen, BMI)	17	Let Me Love You (ASA/Racer, ASCAP)	89	Sausalito (Blendingwell, ASCAP)	62	Yesterday, When I Was Young (Tro-Dartmouth, ASCAP)	85
Good Morning Starshine (United Artists, ASCAP)	39	Let's Dance (Tamerlane, Rondell, BMI)	92	Seattle (Colgems, ASCAP)	42	You Don't Need Me For Anything Anymore (Pincus & Sons, ASCAP)	85
Grazin' In The Grass (Chisa, BMI)	8	Listen To The Band (Screen Gems/Columbia, BMI)	86	See (Slacars, ASCAP)	24		



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ara Records To Helm ot, Viva, Steed, Etc.

NEW YORK — Paramount Records will be the new parent company for Paramount Pictures disk division. The Paramount had been formed earlier this year for soundtrack and cast LP product. It's understood, however, that as of Aug. 1, the company will be the umbrella operation for the Dot, Viva and Steed labels. The Stax/Volt unit will continue to function on its own.

Para's 1st Single

Paramount Records, whose single and album product thus far has come from TV and movie soundtracks, will release its first 'original' single this week. Deck unites producer Buddy Killen and producer/artist Bonnie Guitar, in what A&R vice president y Lowy called "an historic coupling."

Under the name Bonnie & Buddy, the duo will release "A Truer Love You'll Ever Find (Than Mine)" b/w "That's When (Our Love Will Be Over)." "Besides his well known ability as a producer," says Lowy, "Buddy possesses fine vocal quality. Together, Bonnie & Buddy offer a rare performance."

FRONT COVER



Since entering the recording scene a little over two years ago, Soul City's Fifth Dimension quickly rose to the top of the charts and has had little trouble staying there. Their first hit, "Go Where You Wanna Go," was quickly followed by the Grammy-winning "Up, Up & Away," with the latter tune establishing both the group and writer Jim Webb in the public eye. After a few more hits with Webb songs, the Fifth Dimension released "Stone Cold Picnic," the song which introduced a vast majority of the public to Laura Nyro.

Another change-of-pace and another landmark for the group came earlier this year when they cut the RIAA-certified million-selling "Aquarius/Let the Sunshine In" medley from "Hair." In addition to picking up their first gold disk, the Fifth Dimension had opened up another important tune source to the industry.

Their latest album, "The Age of Aquarius," a collection of tunes from many sources, is already over the 10,000 copy mark.

Index

Album Reviews.....	58, 60
Basic Album Inventory.....	66
Notes for D.J.'s.....	32
Spin Machine Section.....	81-90
Country Music Section.....	70-74
Focus on Jazz.....	56
Sights & Sounds.....	38
International Section.....	75-80
Looking Ahead (Singles).....	36
New Additions To Radio Playlists.....	62
Producers Profile.....	54
R&B Top 50.....	44
Radio Active.....	12
Radio News Report.....	32
Singles Reviews.....	14, 16, 17
Spot On Stage.....	50
Spot News Report.....	48
Top Hits Of The Year.....	68
Top 100 Albums.....	65
Working In On.....	32
Year-End Statistics.....	29, 30

Another Film Co. Factor: National General Enters Music Scene; Al Kasha VP

National General Corporation has formed a music division and has appointed Al Kasha as vice president of its newly formed subsidiary (National General Music), according to Sal J. Iannucci, Jr., vice president of the parent company.

Iannucci will oversee the new division in addition to his duties with National General's motion picture and television companies.

To accept his new post, Kasha has resigned as head of the West Coast office of CBS' music company and its subsidiaries, April Music, Inc. and Blackwood Music, Inc. where he worked closely with Cinema Center Films, the motion picture division of CBS.

In his position with National General, Kasha will be in charge of recently formed publishing arms, National General Music Publishing Company (ASCAP) and Carthay Music Publishing Company (BMI). He will work closely with National General's motion picture and television producers on all phases of music for the company's product.

Prior to joining CBS, Kasha functioned as an independent record producer and writer and headed his own music publishing company. He has produced records for Andy Williams, Steve Lawrence, Eydie Gorme, Aretha Franklin and the Arbors, and has written for such artists as Elvis Presley, Anthony Newley, Peggy Lee, Jay and the Americans, Trini Lopez,



Kasha & Iannucci

Ronnie Dove, The Lettermen and many others.

Latest move by a film entity into the music arena follows by several attempts NG's unsuccessful bid to gain control of Warner Bros/Seven Arts.

ABKCO Is Business Agent For Beatles; Cite 6 Mos. Income

NEW YORK — ABKCO Industries, Inc. has been appointed by Apple Corps Ltd. as the exclusive business manager on behalf of Apple, the Beatles, and the Beatle group of companies. (Apple Corps Ltd. is the majority partner in Beatles & Co., a partnership consisting of itself and the individual Beatles, John Lennon, Paul McCartney, George Harrison and Ringo Starr. Among the companies is Apple Records, Inc., Apple Music, Inc., Apple Films, Maclen Music Ltd., and the music publishing companies of Ringo Starr and George Harrison.)

The appointment, which is for a period of three years, is cancellable by either party at the end of each year, and, at Apple's option, at any time, should Allen Klein, president of ABKCO, cease his involvement with ABKCO.

Klein emphasized that under its appointment, ABKCO would not share in any way in any Beatle record royalties arising from all existing Beatle recording agreements, except to the extent of increases in Beatle record royalty rates during the currency of the appointment. Klein underscored the fact that there was no assurance that any existing Beatle recording agreements would be renegotiated, or that if renegotiated, ABKCO would realize any material earnings therefrom.

Under the terms of the appointment, ABKCO would receive certain percentages of the income of Apple and the Beatle group of companies from other sources. Klein again emphasized the fact that there was no assurance that ABKCO would derive any material earnings from this arrangement.

More formal agreements are to be prepared in connection with this appointment.

ABKCO Industries, Inc. has reported a net income of \$28,799 for the six months ended March 31, 1969 including extraordinary gain of \$23,910., which amounts represent earnings of 2% per share attributable to extraordinary gain.

Beatles Single Among Apple, Zapple Dates

NEW YORK — The Beatles next release, "The Ballad of John and Yoko," is due this week (30). It features Paul McCartney playing both piano and drums and John on guitar. The B side is called "Old Brown Shoe" written by George Harrison.

Also, John Lennon and his wife Yoko have released their first LP on Zapple Records called "Life With The Lions." George Harrison produced, wrote and did the cover design for his Zapple LP entitled "Electronic Sounds."

Apple artist, Jackie Lomax has also launched his single called "New Day" and the flip side is "Thumbin' A Ride." He will follow this with the June 6 release of his Apple LP, "Is This What You Want," produced by George Harrison.

Jimmy McHugh Dies

HOLLYWOOD — Jimmy McHugh, composer of many standards, died here last Friday (23) of a heart attack at the age of 74. His melodies include "I Can't Give You Anything But Love," "Sunny Side of the Street," "I Feel a Song Comin' On," among many others. McHugh was also credited with helping to launch the career of Duke Ellington. He was an ASCAP member since 1922.

NY-NJ Dealer Association Scores Pricing On Cassettes, Album Jackets

NEW YORK — The Association of Record Dealers of New York and New Jersey, representing 32 outlets, approved a 5-point resolution at its meet here last week (20), including commendations, attacks and advice on label policies.

According to Mickey Gensler, ARD president, the resolution contains the following points: 1. commendation to ABC, Atlantic, Columbia, Decca, Dot, Liberty, Skye, Uni and United Artists

for their support in ARD's advertising program; 2. expression of gratitude to Cash Box magazine for its "good will in their honest reporting" of ARD developments.

A fourth point expresses "deep concern regarding the announcement that Columbia and RCA are going to have a \$1 increase in the list price of (their forthcoming) cassettes..." Gensler, noting that Stax/Volt intends to do the same, said that the membership had

(Con't on Page 50)

See A TV Victory In Northern Bid

NEW YORK — Associated Television has apparently won its bid to gain control of Northern Songs, the company populated by the Lennon-McCartney catalog.

For a while last week it seemed that ATV had failed to achieve victory, since its tender offer to shareholders reached deadline on Friday, May 16, with no appreciable increase in its 36% interest. The Beatles themselves failed to gain more than 3% more of their 30% holdings at their tender offer deadline last Monday (19).

However, ATV has evidently obtained at least a 50% share in the music publisher via Howard & Wyndham theatre chain and a group of institutional investors, according to Lew Grade, ATV head. It's understood that

the Beatles have been offered a seat on the Northern board of directors. The Beatles' Lennon-McCartney have a writers contract with Northern that runs until 1973, with four songs a year expected of the duo.

Drop Cosby From CSC Corp. Name

HOLLYWOOD — Reflecting Bill Cosby's departure from the operation, the Campbell, Silver & Cosby Corp. is now known as the Campbell, Silver Corp. Roy Silver, chairman of the board, noted that Cosby remains a stockholder in the company.

RIAA-NAB Liason Committee Names Disk-Radio Personnel Appointments

NEW YORK — The liaison committee of the Record Industry Association of America (RIAA) and the National Association of Broadcasters (NAB) is officially underway, including committee appointments.

In making the joint announcement, Henry Brief, exec secretary of the RIAA, and Charles Stone, vp of the NAB, said:

"This joint industry committee will concern itself with matters involving either or both industries where one might assist the other. In this manner a line of communication will be established so that each interest knows what the other is thinking and doing, thus enabling a more effective area of mutual planning to meet the challenges of both programming and pro-

duction of recorded music as used in radio."

Brief announced that the following will represent RIAA on the committee: Stan Gortikov, Capitol Records, Jac Holzman, Elektra Records, Hal Neely, Starday-King Records and Jerry Wexler, Atlantic Records.

Stone said the following broadcasters will represent NAB: Robert L. Pratt, KGGF, Coffeerville, Kansas; Dan Hayslett, KIXL, Dallas, Texas; Lester M. Smith, KJR, Seattle, Washington and Erny Tannen, MEDIAmerica stations, Silver Spring, Maryland.

A meeting will be scheduled shortly.

8th Rascals Goldie

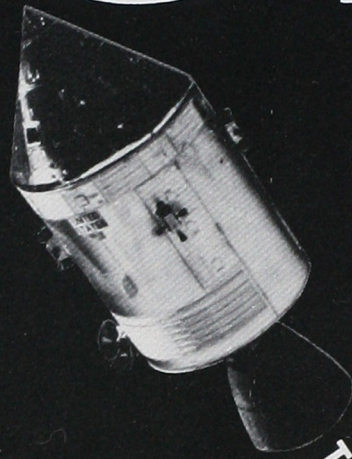
NEW YORK — The Rascals continue their gold-selling pace—eight RIAA awards for singles and LP's—with their fifth gold LP, "Freedom Suite." Three of their singles releases have also earned RIAA certification. Gold LP's are for \$1 million in sales, while the singles awards represents sales of 1 million copies.

Cato Exits McCall's

NEW YORK — Bob Cato has resigned his position as art director of McCall's Magazine. He left his post as vp of creative services at CBS Records to join McCall's.

MOON FLIGHT

BDA 118



BY VIK VENUS... STARRING
THE 1910 FRUITGUM CO.
THE OHIO EXPRESS □ BROOKLYN BRIDGE
THE IMPRESSIONS □ KASENETZ-KATZ SUPER CIRKUS
FIVE STAIRSTEPS & CUBIE □ THE LEMON PIPERS
PRODUCED BY LEWIS MERENSTEIN
FOR INHERIT PRODUCTIONS



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Tetra's New LP's (14) Backed By \$250,000 Ad Program, Artist Tours

HOLLYWOOD — Tetragrammaton Records first general album release, introduced at four regional meets, has registered initial orders of \$1.5 million with \$100,000 in reorders a week following the meets, according to Artie Mogull, president.

The 14-album release will be backed by a \$250,000 advertising campaign, Mogull said. In addition, the company has blueprinted special programs for artists in the release. They include a "The Ten Days of Biff Rose" (June 10-10), with Tetra's 11-man promo staff on the road to promote the artist plus ads in TV Guide, Gourmet Magazine, underground press, radio and TV ads; this will be repeated for "The 10 Days of Elyse" (June 11-21), "The 10 Days of the Deep Purple" (June 22-July 2). Making individual promo trips for their new sets are Pat Boone (starting May 29), Mark Slade (two months air and rodeo tour starting the first week in June). Also, Tetra's cast LP

of "The Great White Hope" is being featured in over 50 New York City store windows.

Among the new releases are Bill (Con't on Page 54)

Tetra Names Execs In Barsky's Absence

HOLLYWOOD — During the absence of Ed Barsky, Tetragrammaton Executive vice president and sales manager, Artie Mogull, Tetra president, has appointed Marvin Deane national sales manager, and has elevated Ron Krietzman to the post of national promotion manager.

Deane will be assisted by Irv Trencher, eastern sales manager and Harold Sulman, western sales manager.

Krietzman will be assisted by Bill Henderson, Allan McDougall, brought over from Tetra's London office, Jeff Cheen, Jon Gordon and Carl Deane, Candy Leigh and Bunny Brown.

Barsky, convalescing from his recent heart attack, is expected to be back in about ten weeks.

Schwaid-Merenstein To Represent Peter Walsh's Starlite Artistes In US

NEW YORK — The Schwaid-Merenstein production-management company has reached an agreement with Starlite Artistes Ltd., the large London management-booking operations whereby S-M will represent SAL in the U.S.

Under the deal, S-M will handle all of AL's acts in the U.S., including the remeloes, Move, Marmalade and Spencer Davis. Latter act will be produced here by S-M for release on Columbia Records.

In addition to management representation, S-M will be talent searchers for Peter Walsh, owner of SAL, and, at Walsh's request, make booking deals for Walsh.

The Bob Schwaid-Lou Merenstein operation is presently the management and production outlet for such acts as Miriam Makeba, the Tymes, an Morrison and Charlie Musselwhite.



Schwaid, Merenstein & Walsh



NEW YORK — A deal termed of "considerable magnitude" has brought a new rock group, the Flock, to the Columbia Records artist roster, according to Clive Davis, president of the label.

The seven man group, considered advanced in their arrangements and innovative in musical concepts, is managed by rock entrepreneur Aaron Russo, owner of one of the nation's

leading rock clubs, the Kinetic Playground, in Chicago. After seeing them perform, he reached an agreement to manage the team.

An interesting aspect of the Flock's upcoming disk dates is that John McClure, Columbia's youth-oriented director of Masterworks — he produces Leonard Bernstein and Igor Stravinsky — will be their producer.

Stax/Volt Meet Registers \$2 Mil On LP's; Cite Boom Development

MEMPHIS — Stax/Volt Records conducted a high-powered 1st national sales confab here over the weekend of May 16. A roundup of 27 albums, the largest single LP offering by the label, generated distrib interest to the tune of \$2 million in orders, according to Ewell Roussell, national sales manager.

The general tone of the distrib phase of the meeting (followed by last weekend's Mini meet for the consumer press) was that the Stax/Volt operation under Jim Stewart was emerging as one of the industry's giants. Full financial support to achieve this prospect will be offered by the music division of Paramount Pictures, whose parent company, Gulf & Western, purchased the disk and music operation last year. Among the several hundred in attendance at the first weekend were Arnold Burk, head of Paramount's music interests, and Norm Weiser, the division's London-based chief.

The new product, featuring Stax/Volt's key artists, was presented through an elaborate and effective

audio-visual presentation prepared by Jack Levy, Para music's ad-merchandising vp with assistance from Chris Whorf, director of graphics, Stu Langer, director of ad-merchandising programs and Stax/Volt ad manager Doug MacGibbon. In addition, a 16-page consumer supplement, Soul Explosion, has been prepared, with distribution estimated at 100,000. Theme of the confab, conducted at the Rivermont Hotel, was "Getting It All Together—the Memphis Sound."

Al Bell, executive vp of the company, termed the billing "... way in excess

(Con't on Page 54)

Stax To Distribute New Fountain Label

MEMPHIS, TENN. — Stax Records will distribute Fountain Records, the new label headed by veteran A&R man Cal Carter, president; vocalist Jerry Butler, exec. vp; and Bill Matheson, secretary and general counsel. The company will operate out of Chicago and hopes to develop a "Chicago Sound" and musical style in the same manner that Stax and Volt brought the Memphis talent to the fore.

The company has also formed a publishing affiliate called Parabut Music that will become involved in radio and tv commercial production. Fountain's offices will be located in 1321 S. Michigan Ave., the old ABC offices in Chicago.

The company's first release, scheduled for debut shortly, will feature Jackie Ross with her coupling "Don't Change Your Mind" and "Where Can You Be."

In the new set-up, Bill Matheson will handle all business details. Cal Carter and Billy Butler, Jerry's brother, will handle talent and producers (Billy will also be negotiating for new acts) and Jerry will handle public relations.

Cal is a veteran of the record business, having been affiliated with Vee Jay Records from 1953 thru 1966 where he cut such people as Butler, Dee Clark, Betty Everett, Jimmy Teed, John Lee Hooker, the Staples Singers and a host of others. In 1966 he went to Liberty as an A&R director and cut Jackie DeShannon, Julie London and P.J. Proby, among others. He left Liberty in 1968 and had been doing independent production.

Katzel Avco Embassy GM

NEW YORK — Avco Embassy Records, the new disk & music unit of Avco Embassy Records, has made its first major exec appointment with Bud Katzel joining the operation as general manager. Hugo Peretti and Luigi Creatore, heads of the operation, said that Katzel would be involved in the administration of the company as well as function as the head of all the label's marketing activities, including sales, promo, merchandising and advertising.

Katzel leaves his position as vp and general manager of ABC Records to accept the association with Avco Embassy Records.

An 18-year industry vet, Katzel is teamed again with Hugo & Luigi, with whom he was associated during his tenure at Roulette Records from 1957 to 1964.



Katzel Flanked by Hugo and Luigi

Top 10, Building Catalog Termed Keys To Sunbury, Dunbar Run Of Successes

NEW YORK — "Viewing the world from the top 10 ... as well as building a self-supporting catalog of standard copyrights" is the road to success for RCA's music publishing affiliates, Sunbury Music (ASCAP) and Dunbar Music (BMI).

This is the assessment of Jerry Teifer, president of the division, which is presently enjoying such chart stands as "These Eyes" by the Guess Who (RCA), "One" by Three Dog Night (Dunhill), "The Big Man" by De Mullins (Plantation) and "Son of a Travelin' Man" by Ed Ames (RCA).

Norman Racusin, chairman of the board of Sunbury/Dunbar, said, "We are tremendously pleased with the early successes of our newly formed music publishing subsidiaries and with the fact that the companies are enjoying success on so many labels."

"These Eyes" was written by Randy Bachman and Burton Cummings, was produced by Jack Richardson and arranged by Ben McPeck for Nimbus 9 Productions. "Our affiliation with the talented Jack Richardson and Al MacMillan of Nimbus 9 Productions is especially gratifying since this Canadian operation has given us to date such great writing talents as Bonnie Dobson, who wrote "Mourning Dew" for Lulu, and Bachman-Cummings who wrote "These Eyes" as well as most of the songs in the Wheatfield Soul album which is soaring up the LP charts," Teifer continued.

The Nilsson Boom

In detailing some of the achievements of the firms, Teifer said that Harry Nilsson, first staff writer signed, continues his run of success. Nilsson's credits in the last 18 months were termed 'unbelievable' by Teifer. They include "Ten Little Indians," recorded by the Yardbirds for Epic, "Battle Of The Bands," recorded by the Turtles for White Whale, "Daddy's Song," by the Monkees on Colgems, "Don't Leave Me," by Vikki Carr on Liberty and Robert John on Columbia, "The Puppy Song," by Mary Hopkin on Apple,

(Con't on Page 54)



Racusin & Teifer

TDC Name Changes

BLOOMFIELD, CONN. — In order more closely to identify and develop corporate identification through its distribution centers, Transcontinental Distributing Corporation has announced the following corporate name changes:

Hart & Privilege Distributors to TDC Los Angeles, managed by Ross Burdick; C. C. Stone to TDC San Francisco, managed by Bob Ellis; Mohawk Distributors to TDC Albany, managed by Roland Roy; Eastern-Allied-Associated to TDC Hartford, managed by Frank Sutter; Action Distributors to TDC Denver, managed by Earl Woolf; Baystate-Dumont-Mutual to TDC Woburn managed by Howie Ring and Frank Holland; and newly opened TDC Seattle.

Seattle Manager

Richard Godlewski, executive vice-president of Transcontinental Distributing Corporation has named Jerry Denom manager of the new TDC Seattle distribution center. His new duties will include direct liaison with TMC, rack job division of Transcontinental in production, merchandising and sales.

Denom was recently associated with DJ distributors and is still head of Jerden Music Inc. record manufacturers, publishers and producers. He began his career in the record business with B & G Distributors, Portland Oregon. Following a stint as promotion man for C & C Distributors, Seattle, he was associated with Dalton Records and was national sales manager for ERA Records and handled all independent record labels for Independent Record Sales division of The Craig Corporation.

TDC is a subsidiary of Transcontinental Investment Corp.

Guber & Gross Go Rock, Folk At NY Singer Bowl, Pavilion Fests

NEW YORK — Lee Guber and Shelly Gross of Music Fair Enterprises, Inc. will present a music festival this summer at the Singer Bowl in New York on the site of The New York World's Fair. The company, the nation's largest producer of theatrical and concert attractions, will also operate the former New York State Pavilion as "a rock ballroom". Producing both events will be Howard Stein who currently stages the one night events for Music Fair Enterprises, including their highly successful Westbury Music Fair.

The Singer Bowl Music Festival will open Saturday, July 12th, with what Stein promises to be the biggest single Folk concert ever held in New York City. (The Singer Bowl can hold 17,500

people). Among the headliners of the Folk Festival will be four stars, each of whom has headlined their own sell-out concerts at Carnegie Hall or Philharmonic Hall.

"Even more important than the size of the show", explains Stein, "is the fact that our top ticket price for this show will be three dollars." Stein says that "The shows will not be held in the round like the previous concerts held at this arena. We are cutting off one end and setting the stage to face the opposite side. We feel that this is fairer to both the performer and to the audience."

Subsequent shows in The Singer Bowl series include a special Joan Baez concert with a reserved ticket price of two dollars. The Chambers Brothers, Steppenwolf, and a special electric guitar virtuoso show featuring Jimmy Paige and Led Zeppelin, Larry Coryell and other top electric guitarists. There will be a 1950's Rock Show featuring the biggest names of that era; a series of ethnic music shows including an Israeli Nite featuring Shoshani Domari; a Festa Italiana and a West Indies Nite featuring The Mighty Sparrow. There will also be a number of pop shows including The James Brown Revue and other major acts still to be announced.

Ticket prices for the shows will vary, but Stein expects to keep many of them as low as the Folk Show. "Ticket prices, reflective of talent and hall costs, have gotten ridiculous. We think we can bring in most of these shows at half the usual ticket prices."

Pavilion Dates

The Pavilion, as the New York State Pavilion has been renamed, opens on Friday, July 11th with The Grateful Dead and two other bands. "As attractive as our concert series will be, the excitement of the entire season will be even greater because of The Pavilion", Stein adds. The Pavilion will operate every Friday and Saturday night with three major acts each night, including opening night with The Grateful Dead. Here also, the price has been held down, with general admission set at three dollars for the entire evening.

The Pavilion will feature no hard liquor, but food and soft drinks will be provided by Restaurant Associates, Inc. Sound for both The Singer Bowl and The Pavilion will be handled by Bill Hanley, who does sound chores for The Fillmore East, The Newport Festival and many other top entertainment events.

General Manager for both events will be Fred Vogel, formerly with the Joffrey Ballet, and previously Managing Director of The New York State Pavilion at The World's Fair.

The New York State Pavilion was designed by Philip Johnson. The space is covered by the largest suspension roof of its kind and a plexiglass dome. It is completely open on the sides and Stein explains that "... though we can operate in the rain, the ballroom will always be open, with a very free and easy feeling. In the summertime, this

(Con't on Page 50)

Fillmore Goes Non-Stop

NEW YORK — Bill Graham's Fillmore East, which has adopted a 'wait and see' policy for the summer because of the great concert activity planned by various promoters, has apparently seen enough. The East Village showplace, which stayed dark much of last summer, will run a full slate of summer concerts.

Lineup for the next three months is: the Who, Chuck Berry, Albert King (June 5, 6); Booker T. and the MGs, Chicago (Transit Authority), Youngbloods (13, 14); Grateful Dead, Buddy Miles Express (20, 21); Procul Harum, Al Kooper, Raven (27, 28); Jeff Beck Group, Jethro Tull, Soft White Underbelly (July 3); Iron Butterfly, Man (4, 5); John Mayall, Preservation Hall Jazz Band, Spooky Tooth (11, 12); Creedence Clearwater, Terry Reid, Aug (18, 19); Cosby-Stills-Nash (25, 26); Canned Heat, Three Dog Night, Santana (Aug. 1, 2); and Jefferson Airplane, Sons of Champlin (8, 9).



Stein, Gross & Guber

Farrell & Bernstein Make Publishing Deal

NEW YORK — A partnership agreement has been negotiated between Wes Farrell, president of the Wes Farrell Organization, and Herb Bernstein, head of Jillbern Music, that places Jillbern Music (BMI) and Ellbern Music (ASCAP) under the aegis of the Farrell Organization.

As a division of the Farrell Organization, Jillbern brings to the umbrella firm such writers as Toni Wine and Irwin Levine, currently on the charts with the hit "Black Pearl" by the Checkmates Ltd. with Sonny Charles, and the recent Ronette's charter, "You Came, You Saw, You Conquered" both of which were co-authored and produced by Phil Spector. Toni Wine was responsible for "Groovy Kind of Love," Irwin Levine authored "This Diamond Ring," and Herb Bernstein composed the Mitch Ryder's "Break-out." Also under contract is the young composer Miles Chase.

As producer and arranger, Bernstein has worked with such artists as Dusty Springfield, the Four Seasons, the Happenings, Lanie Kazan, Connie Francis and Julie Budd. Most recently he produced and arranged the "Don Kirshner Cuts 'Hair'" LP for RCA Victor.

The arrangements with Jillbern/Ellbern add some 250 song titles to the publishing division of the Wes Farrell Organization. Exclusive writers under contract to Farrell's Pocket Full of Tunes include: Tony Romeo, composer of the Cowsills' "Indian Lake" and currently represented on the charts with "Welcome Me Love" by the Brooklyn Bridge; Paul Tartachny, John Wright and Wayne Ulaky of the Beacon Street Union; Larry and Denny Larden; members of the Elephant's Memory, Michael Shapiro, Stan Bronstein, Richard Sussman and Richard Frank; and Michael Appel, recently signed to the firm.

Pocket Full of Tunes also lists some 250 titles in its catalog.



Bernstein & Farrell



MC5 ROCKS ON ATLANTIC: MC5, the hot Detroit-based rock group, has been signed to an exclusive recording contract with Atlantic Records, as announced by Jerry Wexler, executive vice president of the label. At the inking are Nesu Ertegun (seated center), Atlantic executive vp; John Sinclair (standing, 2, from right), head of Trans-Love Productions, the group's management firm. Group members are (standing, 1. to r.) Michael Davis, Dennis Thompson, Wayne Kramer and (seated, 1. to r.) Fred Smith and Robin Tyner. MC5's first album hit the charts, becoming a best-seller within a few weeks of release. The group begins work on their debut Atlantic LP in June, and it will be issued sometime this summer. Atlantic's contract with MC5 was negotiated by Jerry Wexler with John Sinclair, and Danny Fields, acting on behalf of the group.

Optronics Library Negotiations For Audio-Visual Product Rights

NEW YORK — A new company with special emphasis on the upcoming EVR audio-visual innovation has been formed by Irv Stimler.

Stimler, leaving the MGM disk division after eight years, most recently as tape director, has formed Optronics Libraries, Inc., which Stimler describes as a "multi-media complex."

Stimler said that one of the key aspects of the operation will be to negotiate rights to artists and product for use in the EVR system. EVR is the Columbia Broadcasting System's audio-visual cartridge device that can play through ordinary TV sets. While it's the best-known designation for the invention, Stimler will do business

with all types of audio-visual cartridge companies on the horizon.

2 More Units

Two other divisions are part of the new Stimler operation. V.T.C. Co. will produce a line of "concept" tape cartridges. Stimler said he is negotiating with three cartridge companies interested in distributing the series. Another company, Water Bear Films, Inc., is a production company that will produce short feature theatres and TV. Using top disk as Stimler said, the company is starting off with the Edwin Hawkins Sing of "Oh Happy Day" fame. He's already made a deal with Walter-Re Sterling for distribution.

Falling back on his experience in the tape field, Stimler also intends to represent record companies and duplicators as a consultant in the negotiation of deals in this area.

Stimler said that a prospect for the future of Optronics Libraries is a public stock offering. The company set up temporary offices at attorney Paul Marshall at 130 West 57th St.

Stimler is a 20-year music industry vet. His other duties at MGM include the creation of the label's budget line as a stint as director of merchandising and the opening of three company-owned branches. He has also been associated with Steve Allen and Thiele in his own label, the 20th Century Fox label and a distributor on the west coast.

Bossin, Carrico & Fields To Bell Executive Posts

NEW YORK — Larry Uttal, president of Bell Records and the Columbia Pictures Industries record division, last week announced executive appointments for Gordon Bossin, Dave Carrico and Oscar Fields. Effective immediately, Bossin will become national director of album sales; Carrico is national director of singles sales and A&R and producer relations; and Fields becomes director of national promotion. All three will report directly to Irv Biegel, vice president and general manager of the label.

Describing individual duties, Biegel stated that Bossin will direct and supervise all LP product from inception to sales, including trade and consumer advertising, quality control, consultation with producers, release schedules and merchandising. His functions will also call for frequent visits to distributors and retail outlets to maintain and enhance the relationship between Bell and its sales outlets.

Fields will head national promotion on all single and album product supervising activities of regional and local promo representatives. Ultimately, Fields is to have a staff of at least four assistants under his direction in coordinating the firm's promotional efforts.

Carrico, in addition to his duties as national director of single sales, will be in charge of screening submitted masters and auditioning new artists. He will also work closely with Bell's independent producer "chain," acting as their label liaison, helping to find new material and providing consultation for producers and artists through frequent in person visits around the country. He will also coordinate with Fields and Bossin.



Irv Stimler

Atlantic Records Welcomes MC5



Newsweek

May 19, 1969

MUSIC

Kicking Out the Jams

It's mind-blowing, earsplitting, stomach-churning. The souped-up music of the MC5 (MC for Motor City) starts off in high and never throttles down. Until recently, pop music from Detroit was all Motown, the slick manufactured charm symbolized by the Supremes. But up from the underground has come a real Detroit sound, pulsating with the belch of its smokestacks and the beat of its machinery. Some of the new groups are the Amboy Dukes, the Psychedelic Stooges, SRC and UP. Last week, the leader of the pack, the MC5, was playing an infrequent out-of-town date, at New York's Ungano's.

It's a driving music that has in it the dirt and factory pulse and scream of rubber turning corners at full speed. The unmuffled engines of the MC5 spare neither audience nor musicians, who exercise an uncanny control over their electrifying, abandoned ferocity. They steam with sweat, they leap and stretch and spin as they play and sing. They even carry along a sort of flight engineer who adjusts their electronic amplifiers, hands out towels, passes around a water

bucket and replaces frenetic drummer Dennis Thompson's sticks as he breaks them—ten, fifteen, twenty a set.

The battering ram of a revolution is how the MC5 think of themselves. "Call Me Animal," chants lead singer Rob Tyner, a plumpish blob of wild-haired libido. And the band makes happy pig noises as Tyner throws a handy "groupie" to the floor and exuberantly pretends to rape her. They play and chant with relish "Motor City Is Burning" and regard society as "The Human Being Lawnmower (Chop-chop-chop-chop-chop)" as they chant the litany or point the necks of their guitars at the audience like bayonets or machine guns.

Profane: To these kids—25-year-old bass guitarist Michael Davis is the oldest—the Revolution is happening. "There's two cultures today," says lead guitarist Wayne Kramer, who wears a Continental Army uniform and paints his guitar with stars and stripes. "There's the adult honky culture—Frank Sinatra, Democrats and Republicans. And there's the Alternative Culture—the Cream, Jimi Hendrix, the underground." "It's a revolution against cultural repression," adds guitarist Fred Smith. "What's obscenity?" asks Davis. "Four-letter words? Making love? What's obscene are city streets, dead fish, pollution of air and water. And war. Honky culture is death culture." The groups' use of profane language on one version of their Elektra LP, "Kick Out the Jams," which has sold more than 100,000 copies, and in an advertisement in an Ann Arbor, Mich., newspaper were

apparently the reasons why Elektra recently fired them, citing "unprofessional conduct." However, it looks as if they will soon sign with Atlantic Records.

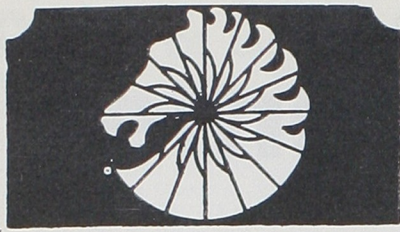
All except Davis come from Lincoln Park, "the other side of the tracks" from rich Grosse Pointe. That's where they met, schooled together, learned to make music together. "After high school, in Lincoln Park," says Smith, "you can go to college, which you can't afford, or the Army or the factory. You end up working all year in a loveless job to have two weeks' vacation a year." Smith's father works in a factory; Kramer's is a truck-driver; Davis's has worked for Ford for 30 years. He himself once worked in a steel mill, and Dennis Thompson used to work in a tool-and-die shop.

Impulses: Despite the show of violence, the MC5 is a likable group, not only talented and personable, but concerned and peace-loving, driven genuinely by inchoate but profoundly felt impulses. "We want the rebirth of the natural, righteous self," says Thompson. "It's a young planet," says Tyner. "We're just getting out of the caves. What we try to say in our music is: Come out, have the whole planet, not just the room with the TV set." To the MC5, their music "tries to create an atmosphere for change." "We found out that when you played super-loud and super-fast, it made you feel pure and happy," says Tyner. "It makes you feel better today," says Davis. "It makes you feel even better tomorrow," says Smith.

—HUBERT SAAL



Guidance: John Sinclair/Trans-Love Productions, 1510 Hill, Ann Arbor, Michigan



THE DELLS

LOVE IS BLUE

CADET 5641

LITTLE MILTON

JUST A LITTLE BIT

CHECKER 1217

MAURICE & MAC

LAY IT ON ME

CHECKER 1218

TENSION STEPHENS

CAN'T TAKE MY EYES OFF YOU

CHESS 2073

CHESS
RECORDS



CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks.

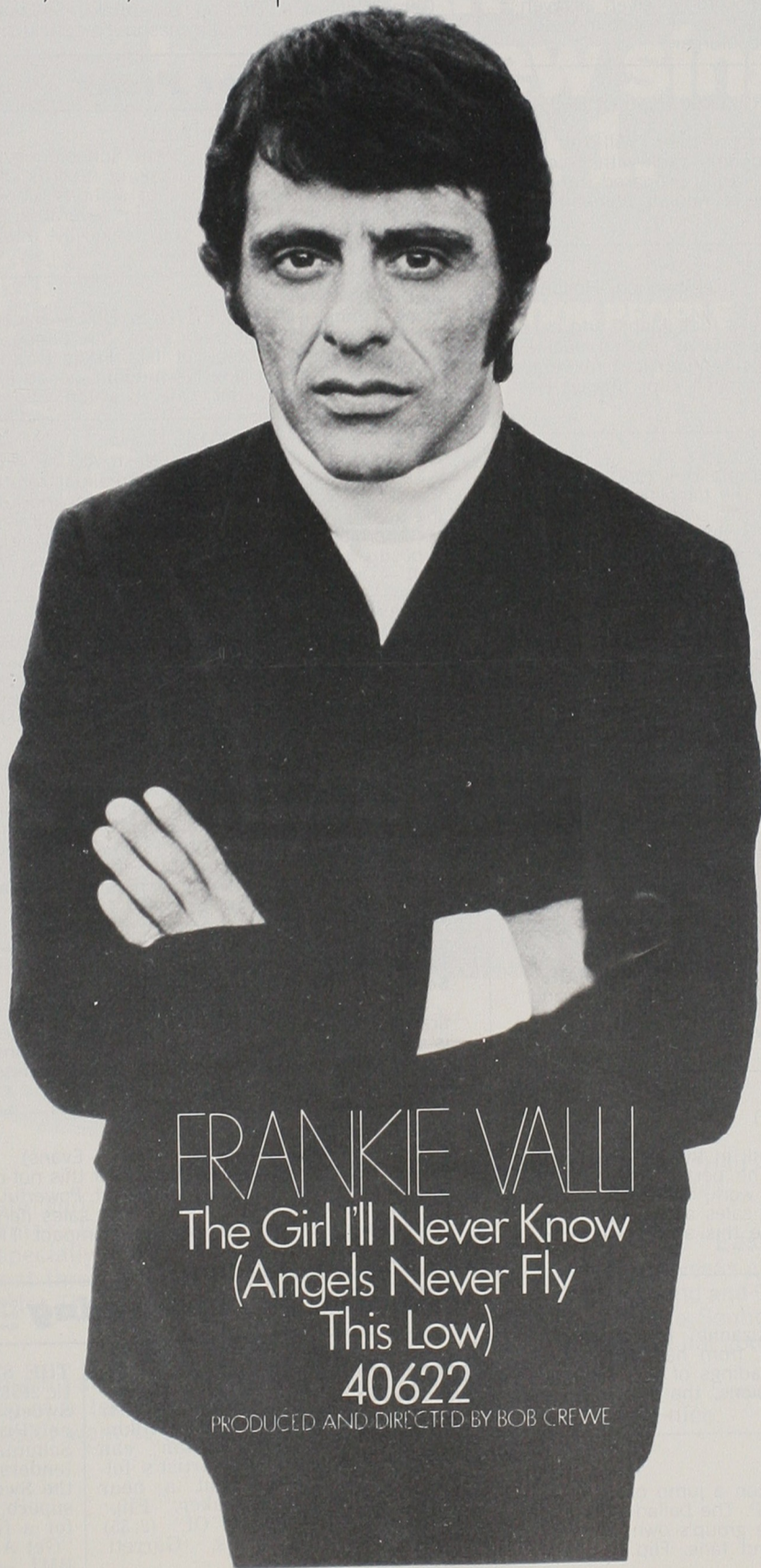
% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
48%	Moody Woman	Jerry Butler	Mercury	82%
46%	Baby I Love You	Andy Kim	Steed	70%
44%	The Girl I'll Never Know	Frankie Valli	Philips	44%
42%	Spinning Wheel	Blood, Sweat & Tears	Columbia	75%
39%	No Matter What Sign You Are	Diana Ross & Supremes	Motown	87%
37%	I Turned You On	Isley Bros.	T-Neck	79%
35%	My Pledge Of Love	Joe Jeffrey Group	Wand	73%
34%	Crystal Blue Persuasion	Tommy James & Shondels	Roulette	34%
33%	Days Of Sand And Shovels	Bobby Vinton	Epic	33%
30%	Yesterday, When I Was Young	Roy Clark	Dot	39%
29%	Minotaur	Dick Hyman	Command	73%
27%	It's Getting Better	Mama Cass	Dunhill	59%
25%	Hushabye	Jay & Americans	U.A.	66%
23%	Don't Let The Joneses Get You Down	Temptations	Gordy	93%
22%	So I Can Love You	Emotions	Volt	22%
21%	Color Him Father	Winstons	Metromedia	64%
20%	And She's Mine	Spanky & Our Gang	Mercury	20%
19%	Love Me Tonight	Ton Jones	Parrot	89%
18%	Didn't We	Richard Harris	Dunhill	58%
18%	But It's Alright	J. J. Jackson	W. B. — 7 Arts	38%
16%	I Can't Quit Her	Arbors	Date	54%
13%	The PopCorn	James Brown	King	13%
12%	What Does It Take	Jr. Walker & All Stars	Soul	55%
11%	Quentins Theme	Charlie Cream	Ranwood	11%
10%	I Want To Take You Higher	Sly & Family	Epic	19%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Tears On My Pillow — Johnny Tillotson — Amos	9%	Sincerely — Paul Anka — RCA	49%	We Got More Soul — Dyke & Blazers — Original Sound
Welcome Me Love — Brooklyn Bridge — Buddah	8%	Listen To The Band — Monkees — Colgems	8%	Don't Wake Me Up In The Morning Michael — The Peppermint Rainbow — Decca
		Galveston — Roger Williams — Kapp	15%	

Maybe once a year,
one single comes along
where everything is right.
The song is right.
The artist is right.
The arrangement is right.
The recording is right.
1969 has just filled its quota.



FRANKIE VALLI
The Girl I'll Never Know
(Angels Never Fly
This Low)
40622

PRODUCED AND DIRECTED BY BOB CREWE



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35 E. Wacker Drive, Chicago, Illinois 60601.



Picks of the Week

TOMMY JAMES & THE SHONDELLS (Roulette 7050)
Crystal Blue Persuasion (3:45) (Big Seven, BMI — James, Vale)
I'm Alive (3:12) (Big Seven, BMI — James, Lucia)

Having broken away from the same-sound category several sides ago, Tommy James and the Shondells continue their changing of sounds and styles with the new "Crystal Blue Persuasion." Soft, Rascally ballad with a fine summer brilliance. Flip, "I'm Alive," is a booming James composition that stirred excitement for Johnny Thunder and could breakaway as a top forty winner along with the top-lid.

OHIO EXPRESS (Buddah 117)
Pinch Me (Baby Convince Me) (2:35 + :15 intro) (Kaskat, BMI — Katz, Kase-netz, Woods)

Like adolescents whose voices have changed, the Ohio Express continues to lower the key of their bubble-gum style in this new teen tempter. Once more the crew has a bright beat outing to maintain its hold on the best seller lists. Flip: "Peanuts" (2:08) (Kaleidoscope, ASCAP — Bengert)

FRANKIE LAINE (ABC 11224)
Dammit Isn't God's Last Name (2:59) (4 Star, BMI — Monda)
Slow building message of faith on Frankie Laine's newest gains impetus and volume from a flashing near-Gospel backdrop. The artist's performance of material akin to his top 20 "You Gave Me a Mountain Lord" is given an even more immediate commercial appeal here earmarking it as a sales monster. Flip: "Fresh Out of Tears" (2:15) (Kares, ASCAP — Laine, Morgan)

THE PEPPERMINT RAINBOW (Decca 732498)
Don't Wake Me up in the Morning, Michael (2:45) (MRC/Little Heather, BMI — Kasha)

Working with a sound in the purity-and-vigor manner of their "Will You Be Staying After Sunday" hit, the Peppermint Rainbow booms back with a solid side that will require a good deal less work to break. Having prepared the public for their listen-twice impact the quintet should see immediate blockbuster receptions. Flip: "Rosemary" (No credits)

JACKIE DESHANNON (Imperial 66385)
Put a Little Love in Your Heart (2:40) (Unart, BMI — DeShannon, Holiday, Myers)

Rumbling in with a melodic take-off on "Baby You're a Rich Man," and carrying the message of her "What the World Needs Now is Love" smash, Jackie DeShannon makes a powerful point on this dynamite side. Excellent material for teen and MOR programming and a heavy sales prospect. Flip: "Always Be Together" (Metric, BMI — DeShannon, Holiday)

ARCHIE BELL & THE DRELLS (Atlantic 2644)
Girl You're Too Young (2:22) (World War III, BMI — Gamble, Bell, Bell)
Sparkling Gamble/Huff sound turns a new light on the flashing Archie Bell style, giving the artist a splendid new offering for his r&b and pop fans. New side is a smooth, softly jazz-rock backed ballad that is headed for breakouts across the teen boards. Flip: "Do the Hand Jive" (2:24) (World War Three, BMI — Gamble, Huff)

THE DYNAMICS (Cotillion 44038)
Ain't No Love At All (2:50) (Cotillion/Dlief, BMI — Baker, Hicks, Robinson)
Back from a name-making appearance on the top 100 with "Ice Cream Song," the Dynamics stir up a soft glow on this stunning ballad side. The team's bright sound and a highly attractive song add up to solid follow-up reactions on this effort. Flip: "What Would I Do" (3:06) (Cotillion/Dlief, BMI — Shannon)

MONGO SANTAMARIA (Columbia 44886)
Twenty-Five Miles (Jobete, BMI — Bristol, Fuqua, Starr)
Somewhat sensational instrumental follow-up to the Edwin Starr top ten showing brings Mongo Santamaria on strong with an exceptional outing. The drummer and his group tear loose with a session that should grab immediate action with teen and blues outlets. Flip: "El Tres" (3:58) (Mongo, BMI — Sheller)

MARK LINDSAY (Columbia 44875)
First Hymn from Grand Terrace (2:32) (Ja-Ma, ASCAP — Webb)
From his featured status with Paul Revere & the Raiders, Mark Lindsay solos on a tender rendering of a fine Jim Webb song. The brilliant lyric and Lindsay's excellent performance gives the side a solid appeal for across-the-board pop, rock and MOR attention to break it saleswise. Flip: "The Old Man at the Fair" (3:23) (Johnny Rivers, BMI — Webb)

BETTYE SWANN (Capitol 4731)
Angel of the Morning (2:42) (Blackwood, BMI — Taylor)
No Faith No Love (3:20) (Beechwood, BMI — Swann)
The year-old Merilee Rush hit turns into another link in the growing chain of pop songs to be reworked for r&b exploitation. The performance makes this adaptation a powerful one which, with a bit of work, will probably rebound back onto the top forty playlists with powerful sales action. "No Faith No Love" is another solid side with the glow to make this a two-sided contender.

NINA SIMONE (RCA 9749)
Suzanne (Project Seven/Stranger, BMI — Cohen)
A rash of recordings vied for hit status when "Suzanne" first appeared, turning the song into a very well-known un-hit. Now, from her forthcoming LP, Nina Simone presents one of the exceptional readings of this material. Available in deejay copies with 4:16 and 2:45 versions, the effort should prove a sales heavy.

SPANKY & OUR GANG (Mercury 72926)
And She's Mine (2:34) (Spanky & O.G., BMI — Hodges)
Stunning new side by Spanky & Our Gang has gotten a jump on itself via strong play from the team's "Anything You Choose" LP. The ballad is a slow-going, but power-packed bit of material served in the group's own particular style to delight top forty and MOR programmers and fans. Flip: "Leopard Skin Phones" (2:55) (Harkness, BMI — Baker, Hodges)

Picks of the Week

LOVE AFFAIR (Date 1646)
One Road (2:58) (Dick James, BMI — Goodhand, Tait)
Attractive twelve-string guitar and string intro is just the start of an outstanding ballad side which could become the biggest Love Affair record yet on this side of the Atlantic. Earlier releases, steeped in English stylings, were nicely received in FM circles, but this should go top forty. Flip: "Let Me Know" (2:38) (Dick James, BMI — Love Affair)

CLARENCE REID (Alston 4574)
Nobody But You Babe (2:46) (Sherlyn, BMI — Reid, Clarke)
Bristling medium speed side with a vocal electricity to put the side over. A bit of funk, a little of the "It's Your Thing" enticement and just a trace of indefinable extra that presages hit response make this a solid side for r&b and pop expectations. Flip: "Send Me Back My Money" (2:19) (Sherlyn, BMI — Williams, Jr.)

LESLEY GORE (Mercury 72931)
98.6/Lazy Day (2:30) (Screen Gems/Columbia, BMI — Fischhoff, Powers)
Very well woven medley of these two summer hits provides enough extra power for the side to bring Lesley Gore back onto the breakout track again. Extremely fine offering which should receive considerable programmer action to spark a sales surge. Flip: "Summer Symphony" (2:45) (Screen Gems/Columbia, BMI — Greenfield, Sedaka) Similarly enticing side, a bit softer and also featuring a seasonal magnetism.

Newcomer Picks

EDDIE HOLMAN (ABC 11149)
I Love You (3:05) (Damian/Virtu/Schooiebug, ASCAP — Marks, Holman)
Latest of the long-time-breaking records, this muscular ballad has begun to be reconsidered at a lot of stations who passed it by when it debuted several months ago. Building in several areas, and cropping up with r&b and pop stations, "I Love You" looks like a winner. Flip: "I Surrender" (2:25) (Same pubs, ASCAP — Marks)

EDDIE BO (Scram 117)
Hook & Sling — Pt. 1 (2:30) (Uzza, BMI — Bocage, Scramuzza)
Bright instrumental track gives this dance side a power strong enough to boom into the r&b breakout lists. Eddie Bo's commentary adds just the right listener appeal to make this medium-paced funk outing a runaway blues and probable pop contender. One to watch. Flip: "Part 2" (2:19) (Same credits)

BAKE TURNER (Kapp 2015)
Hold Me Tight (2:10) (Johnny Nash, ASCAP — Nash)
Last year's big Johnny Nash breakout returns to the spotlight in a recording debut by football star Bake Turner, who turns in a performance of surprising quality. Slated for a series of tv appearances this week (as well as Score commercials currently adapted from this song), Turner has a head start on the exposure route. Flip: "Who Put The Leaving In Your Eyes" (2:05) (Sawgrass, BMI — Owen)

BOBBY SHERMAN (Metromedia 121)
Little Woman (2:22) (Green Apple, BMI — Janssen)
Fine medium-slow rock dance side introduces Bobby Sherman with a roar that should make itself heard throughout the pop circuit. Basically a top forty sound, the side is smooth and attractive enough to gain the extra sales power of MOR exposure. Likely to happen. Flip: "One Too Many Mornings" (2:46) (M. Witmark, ASCAP — Dylan)

S.C.I. YOUTH CHOIR (Buluu 73002)
Do Lord (3:18) (Flip side, BMI — Arr/Adpt: Carmichael, Wright)
Since "Oh Happy Day" everybody has been either covering or canvassing in the Gospel area. Now, the S.C.I. Youth Choir sounds like it has the new spiritual pop breaker in this effort. "Do Lord" has the simplicity and magnetism without the imitation taint to break the sales barrier. Flip: "I'm Ready To Serve the Lord" (3:40) (Trousdale, BMI — Arr/Adpt: Carmichael, Wright)

SUMMERHILL (Tetragrammaton 1528)
Soft Voice (3:29) (Peyotl, BMI — Hickman)
Softish ballad with a flow in the manner of the Buffalo Springfield on the first single from Summerhill. Brilliantly arranged and performed, "Soft Voice" is an especially effective side for FM programmers both in terms of artist impact and the superb stereo-finish. Should blossom. Flip: "The Last Day" (3:20) (Peyotl, BMI — Parker)

ZAGER & EVANS (RCA 0174)
In the Year 2525 (3:15) (Zelad, BMI — Evans)
Material strength carries the day for this not-quite-polished offering which is an effective science-fantasy statement. Powerful prediction that should explode through student interest into a heavy sales item. The lyric is supported by throbbing rock track for extra teen impact. Flip: "Little Kids" (2:50) (Same credits)

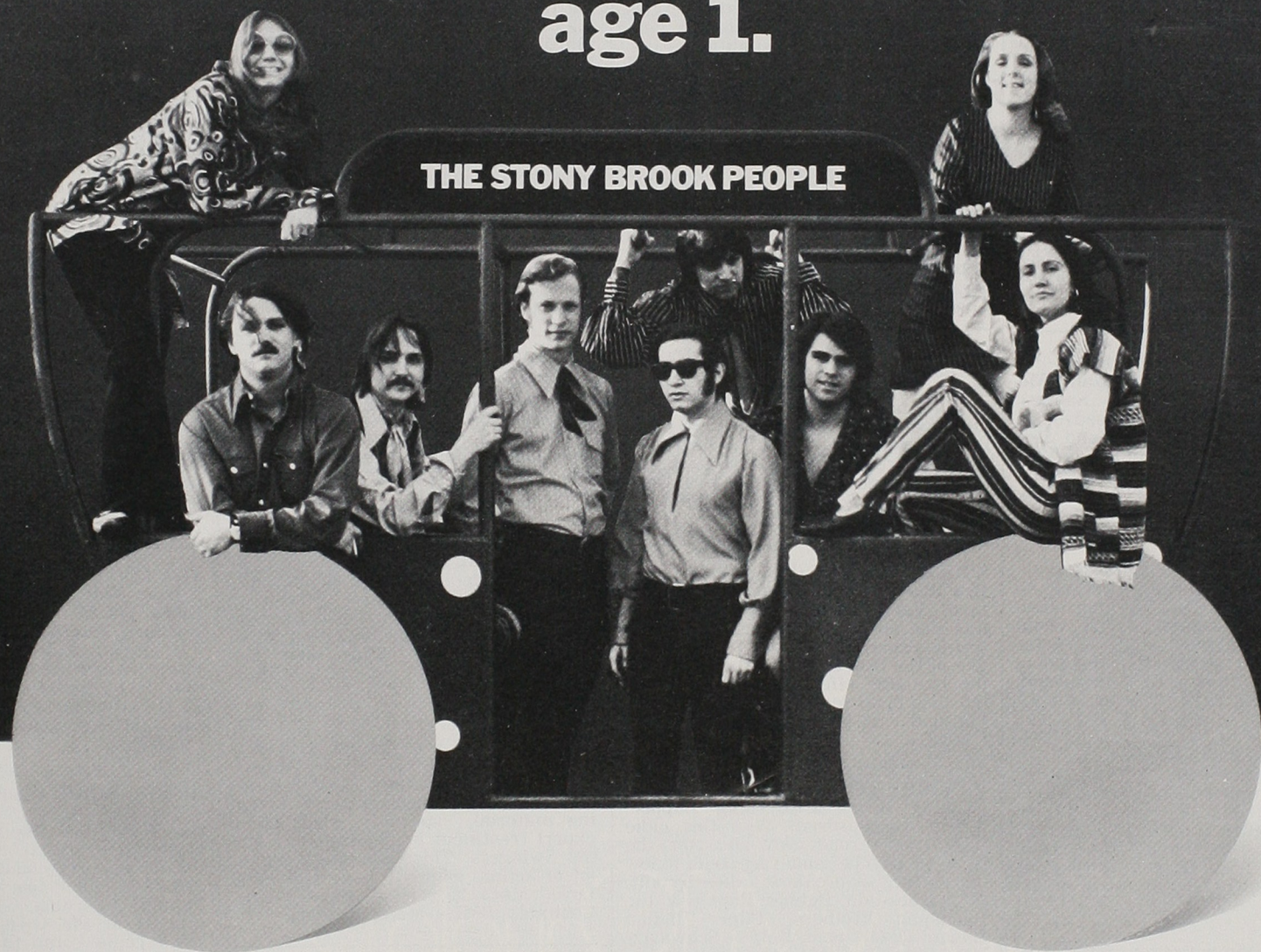
Choice Programming

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JOHN WILKINSON (RCA 9744)
Make It Rain (3:10) (Metric, BMI — Mize)
Listeners who have had their appetites whetted by John Wilkinson's "July, You're A Woman" can be expected to enjoy the artist's followup. A bit harder, but a near carbon of the noise-maker. Flip: "Nothin' To Be Ashamed Of" (2:35) (Viva, BMI — Curtis, Garrett, Allison)

THE SWEET INSPIRATIONS (Atlantic 2638)
Sweets For My Sweet (2:39) (Berner/Progressive/Trio, BMI — Porter/Schuman)
Always powerful tenders for solid blues and rock. The Sweet Inspirations are once again superb, this time picking up the tempo for a fine revival of this oldie. Flip: "Get A Little Older" (2:05) (Cotillion, BMI — Houston, Shemwell) Also good track.

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brand-new single,
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"Easy To Be Hard" (4-44866). Another hit single from the show which to the dismay of a lot of conventional Broadway types doesn't want to go away. But just gets bigger

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ON COLUMBIA RECORDS



Choice Programming

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THE GOLDEN EARRINGS (Polydor 14001)
It's Alright, But I Admit It Could Be Better (3:41) (Fat Zach, BMI — Kooymans) Fine Dutch group (who have been building an American following with earlier LP's and a current tour) make a very strong impression with this Polydor debut. Flip: "Song Of A Devil's Servant" (4:02) (Same credits)

LEVIATHAN (Elektra 45655)
Remember The Times (2:45) (Paradox, BMI — Hobday) Frequent sparks of vitality and artistry give this side a solid appeal which could prove the difference in moving it into top forty ranks. Side is a bright rock outing that could come through. Flip: "Second Production" (4:05) (Paradox, BMI — Hobday, Murphy, McCabe, Bennett)

JO ANN GARRETT (Duo 7454)
I've Gotta Be Loved (2:53) (June Sixteen) Parabut, BMI — Butler) Soft blues side with a powerful vocal job that might turn the trick in bringing this side up for extra interest. Could become a bright discovery. Flip: "That Little Brown Letter" (2:30) (Sea-Jack/June Sixteen, BMI — Williams)

THE DALYS (Fontana 1647)
Early Mornin' Rain (3:04) (Warner-7 Arts/Witmark, ASCAP — Lightfoot) Folk standard of recent vintage is softened and polished for an MOR and possible top forty reception. Flip: "Chanson D'Amour" (2:25) (Bibo, ASCAP — Shanklin)

LARRY SANTOS (Evolution 1007)
You Got Me Where You Want Me (2:52) (Michlar, BMI — Santos) Bright new artist is showcased on a booming melange of British and Motown sounds that unite into a powerful rock outing. Could score. Flip: "Tomorrow Without Love" (2:46) (Al Gallico, BMI — Santos Catana)

THE RAVIN' IMAGE (Capitol 2463)
Echoes (2:34) (Chappell, ASCAP — Esposito, Tourso) Very inviting openers on this soft-summery side could provide the lever that initiates action for a very fine easy-going side. Delightful teen fare. Flip: "Lady Of Misfortune" (2:28) (Same credits)

FLAVOR (Columbia 44881)
Dancing In The Street (2:45) (Jobete, BMI — Stevenson, Gaye) Perennial dance side from the Martha Reeves & the Vandellas songbook brings the Flavor back with another strong shot at breaking into the top sales lists. Flip: "Comin' On Home" (4:05) (125th St., ASCAP — St. Clair, O'Brien)

SUNNY MONDAY (Decca 32503)
Show Me How To Love (2:24) (Three Bridges, ASCAP — Bernstein, Millrose) Sprightly ballad with a bright rhythm line and some fine material to carry the side onto playlists. Especially fine for spring/summer light programming on teen and MOR channels. Flip: "Wish You Were With Me" (2:28) (Tattersall, BMI — Gross, Allane)

DERRY O'LEARY (Uni 55121)
How Can I Be Sure (2:26) (Slacсар, ASCAP — Cavaliere, Brigati)
Rascals hit is turned instrumentally into a pleasant piano showcase with attractive string arrangements for MOR easy listening palates. Flip: "Name Of The Game" (2:17) (Shamley, ASCAP — Grusin)

ELI RADISH (Capitol 2504)
I Didn't Raise My Boy To Be A Soldier (3:30) (Fiest, ASCAP — Bryan, Piantodosi) Contemporary application of the World War I 'protest' lyric gives Eli Radish (group not solo) a dynamite FM track. Ditto for the flip "When Johnny Comes Marching Home" (3:20) (Beechwood, BMI — Lambers). Overall impact should move LP's.

RANDY LEE (Diamond 261)
Black Hands, White Cotton (2:49) (Wren/Chattanooga, BMI — Bell, Reeves, Bell) Randy Lee may not quite outdo Neil Diamond, but his powerful side here could capture the same kind of attention "Brother Love" did recently. Flip: "Take A Little Time" (2:30) (Wren/Chattanooga, BMI — D & K Bell)

THE FLYING BURRITO BROS. (A&M 1067)
Hot Burrito #1 (3:37) (Irving, BMI — Ethridge, Parsons) From the Burrito LP, this softly served progressive ballad brings the team into the singles light with a terrific selection for general AM/FM teen possibilities. Flip: "The Train Song" (3:03) (Irving, BMI — Hillamn, Parsons)

BILLY BUDD (Page One 21025)
Alice Long (You're Still My Favorite Girlfriend) (3:20) (Screen Gems/Columbia, BMI — Boyce, Hart) Recapping the summertime smash of Tommy Boyce and Bobby Hart, this new version of "Alice Long" has the vitality to happen all over again. Flip: "The Straight Life" (2:55) (Viva, BMI — Curtis)

CHUCK CARTER (Bedford 1001)
A Teardrop Fell (2:44) (Clay, BMI — Mudd, Anderson) Fine old-fashioned blues lament with some potent vocal effectiveness to spark heavy r&b action. The Chuck Carter performance could prove strong enough to break this side wide open. Flip: "I've Done You Wrong" (2:21) (Tomarcia/Winah, BMI — Anderson, Miller)

SOUL PARTNERS (Bell 792)
Boo Boo (2:37) (Holiday, BMI — Almon) Very unusual voice-work gives this side an extra edge in gaining listening attention and calls for extra notice of the instrumental track which is the mainline offering. Could pick up left-field blues market breakouts. Flip: "Spread" (2:17) (Holiday, BMI — Carey)

APACHEE (XR-3 707)
Running Bear (3:05) (Big Bopper, BMI — Richardson) With this oldie coming on strong c&w and pop, the Apachee psyche-rendering could follow the pattern of breakout taken by left-field sides ala Bubble Puppy & the Buchanan Brothers. Flip: "Indian Dawn" (3:42) (Seal, BMI — Schwartz) XR-3 Records, 520 5th Ave., NYC.

CROW (Amaret 106)
Time To Make A Turn (2:45) (Yugoth, BMI — Weigand) Bold, booming rock venture that could prove a winner with enough teen stations to gain the nitbound momentum. Flip: "Busy Day" (2:30) (Same credits)

NEW YORK ROCK & ROLL ENSEMBLE (Atco 6671)
The Bradenburg (5:27) (Cotillion, BMI — Bach, Kamon, Corrigan, Fulterman)
Instrumental rather than Moog popularization of a Bach theme. Sparkling performance that turns vocal midway, and the change-of-pace shock of this side could prompt attention. Flip info not included.

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LALO SCHIFRIN (Paramount 0002)
Mannix (2:26) (Ensign, BMI — Schifrin) Theme from the TV show packs a ruffling power which could put Lalo Schifrin solidly into the MOR programming spotlight. Might gain some of L.S.' "Mission: Impossible" sales momentum. Flip: "End Game" (2:26) (Same credits)

LANA CANTRELL (RCA 0173)
If I Say No (3:00) (Geo. Pincus & Sons, ASCAP — Ahlert, Carr) At last working with a single reflecting Lana Cantrell's strong point, the artist should attract the kind of MOR attention she deserves. Very fine effort. Flip: "All The Things You Are" (2:25) (T. B. Harms, ASCAP — Kern, Hammerstein)

SUSANNA SMITH (Bang 569)
Sarah Jane (2:30) (Pamco, BMI — Cymbal) Vocals with the smoky impact of Merilee Rush, and a bright contemporary-melancholic ballad could bring Susanna Smith solidly to the fore in pop/MOR circles. Intriguing outing. Flip: "St. Marks & Third" (2:43) (Roosevelt, BMI — Ramal, Goodman)

SKITCH HENDERSON (Columbia 44869)
Honey Pie (2:13) (Maclen, BMI — Lennon, McCartney) Sparkling song from the Beatles' latest LP provides Skitch Henderson with a chuckling bit of material. The pretty rendering here is perfect spotlight stuff for MOR/easy listening and possible long-shot teen play. Flip: "Sister George" (2:25) (Ampco, ASCAP — Fried)

THE AQUARIANS (Uni 55124)
Jungle Grass (2:30) (Crecon, BMI — Vassilief) Offbeat jazz side with a taste of "Oh Happy Day" and the fervid Latin backing to carry off a coup in teen and adult formats. Could come into its own. Flip: "Adela" (2:50) (Same credits)

TONY MOTTOLA (Project 3 1355)
I'll Never Fall In Love Again (2:19) (Blue Seas/Jac, ASCAP — Bacharach, David) Sparkler from "Promises, Promises" is stunning in instrumental array which packs an adult and MOR format impact. Flip: "Those Were The Days" (3:07) (Essex, ASCAP — Raskin)

RAY CONNIFF (Columbia 44872)
Hold Me Tight (1:59) (Nash, ASCAP — Nash) The Johnny Nash smash of last year is perfect easy listening material, especially when given expert treatment by Ray Conniff and the Swingers. This one should see a lot of action. Flip: "I Love How You Love Me" (2:05) (Screen Gems-Columbia, BMI — Mann, Kolber)

PERCY FAITH (Columbia 44876)
Windmills Of Your Mind (2:28) (United Artists, ASCAP — M. & A. Bergman, M. LeGrand) The Academy Award winner gets the lush orchestral treatment from Percy Faith and the Orchestra, and should be in for even more airplay. Flip: "Theme From 'The Fox'" (2:41) (Warner-Sevarts, BMI — Schifrin)

DEANE HAWLEY (Sundown III)
Love Of The Common People (2:50) (Tree, BMI — Hurley, Wilkins)
Cover competition slowed the original impact of this delightful ballad almost a year ago. Now, the song returns in a fine pop teen form which could come from left field. Flip: "I Hate To See Me Go" (2:00) (Viva, BMI — Curtis)

SONNY & CHER (Atco 6683)
You're a Friend of Mine (3:24) (Cher, BMI — Marc/Cotillion, BMI — Bono) Exciting new return from Sonny & Cher has the twosome adding a bit of soul fire to the sound long associated with them. Fine side with teen & MOR prospects. Flip: "I Would Marry You Today" (2:57) (Same credits) Deserves a close listen as well.

JOHN FRED & HIS PLAYBOY BAND (Uni 55135)
Silly Sarah Carter (Eating On The Moonpie) (2:10) (Bengal Tunes, BMI — Fred, Ourso) A bit of makeup light disguises "Judy in Disguise" as John Fred makes his Uni debut with a track that could match his big name-maker. Flip: "Back In The U.S.S.R." (4:20) (Maclen, BMI — Lennon, McCartney)

JACKIE LOMAX (Apple 1807)
New Day (2:50) (Apple, ASCAP — Lomax) The intriguing performance power that gained two-sided action for Jackie Lomax' first single makes itself felt once more on a track that is bound to explode in FM circles. Could break pop as well. Flip: "Thumbin' Ride" (3:58) (Progressive, BMI — Lober, Stoller)

DICK & DEE DEE (Dot 17261)
In the Season of Our Love (2:43) (Westwood, ASCAP — Rachel) Harrowing love ballad with a contemporary flavor that could project a new impetus into the top forty showings of Dick & Dee Dee. New bag for the duo. Flip: "We'll Sing in the Sunshine" (2:11) (Lupercalia, ASCAP — Garnett)

JOE DOLAN (Decca 32504)
Make Me An Island (2:55) (Leeds, ASCAP — Hammond, Hazelwood) Very strong ballad from the British best seller lists. This original has blazing power that could stir up the attention to break it into the charts. Flip: "If You Care A Little Bit About Me" (2:15) (Leeds, ASCAP — Dunlop)

THE LIVIN' ENDS (Atlantic 2622)
I Love You More Than You'll Ever Know (3:46) (Sea-Lark, BMI — Kooper) Murky love ballad for the FM crowd and carrying the extra power which could move it into top forty pattern. Flip: "Joslynn" (2:21) (Dundee, BMI — Miller, Sommer, Therp, Andrews, Bolimer, Collyer)

BOBBY BOND (Warner Bros.-7 Art 7292)
One More Mile, One More Town (One More Time) (2:52) (Acuff-Rose, BMI — Bond) Pop-country ballad with some excellent touches by producer Tupper "Morning Girl" Saussy. Operating in the Glen Campbell vein. Bond could come through. Flip: "You're Leavin' Me" (2:25) (Same credits)

EVERGREEN BLUES (ABC 11216)
The Moon Is High (3:25) (Little Fugitive, BMI — Lawrence, Walther) Strong rock effort with a standard vocal to touch off teen and possible r&b action. A bit of exposure could break this side big. Flip: "The Girl I Got Wise" (3:08) (Same credits)

JACKIE EDWARDS & SOULMAKER (Daran 0109)
Evie (2:20) (Shelview, BMI — Venables) Soft jazz-blues side with a pretty guitar workout that is likely to entice a second listen and more from programmers in the easy listening and MOR area. Flip: "Traveling Slow" (2:30) (Same credits) Daran Records, 4148 So. King Drive, Chicago 60653.

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Record Reviews

Choice Programming

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PAWNEE DRIVE (Forward 103)
Break My Mind (3:15) (Windward Side, BMI — Loudermilk) Originally a c&w song, "Break My Mind" reached pop action for Bobby Wood, had a series of LP versions and now comes on with added strength in this revival. Stands a solid shot of coming into the spotlight. Flip: "Ride" (2:31) (CYMTO, BMI — Roberts)

VIC DANA (Liberty 56109)
Look of Leavin' (3:07) (Passkey, BMI — Chesnut, Sinks) Soft pop-jazz ballad in waltz-tempo brings Vic Dana back from his last noisemaker with a pretty package to gain gentle-play attention. Could spread from an MOR start. Flip: "Loneliness (Is Messin' up My Mind)" (2:45) (Guardian, BMI — Dana)

BOHANNA (Scepter 12252)
Jamaica (2:05) (Peanut Butter, BMI — Levine, Bloom) Straight-ahead summer bubble gum outing with all the joy and double-entendre to delight teen listeners. Anticipate hearty top forty receptions and a possible heavy breakout. Flip: "Nighttime Lady" (2:04) (Peanut Butter, BMI — Levine, Resnick, Burkman)

MELANIE (Buddah 113)
Bobo's Party (3:58) (Kama Ripppa/Amelanie, ASCAP — Safka) Considerably changed since her last singles outing, Melanie has turned into a Buffy Sainte-Marie figure with heavy pop style. Could crop up on FM playlists and spread. Flip: "I'm Back In Town" (2:17) (Same credits)

STRANGEBREW (ABC 11217)
Union Man (2:36) (Little Fugitive, BMI — Mekeian, Lozano) Appropriately titled, or at least descriptively named, the Strange Brew offer an unusual concoction of rock sound that could blossom as a left-field breakout. Flip: "I Can Hardly Wait To Live" (3:24) (Little Fugitive, BMI — Lozano, Sanchez, Reyes)

BILLY FELLOWS (MGM 14048)
Early In The Morning (2:15) (Moonbeam, ASCAP — Vance, Carr) Eerie ballad which features a haunting melody line and some very attractive vocals from a male-female duo. Enticement of MOR play could spark an overall teen breakout. Flip: "Stained Glass Windows" (Moonbeam, ASCAP — Vance, Carr, Levitt)

EDDIE & ERNIE (Revue 11049)
Woman, What Do You Be Doing (2:30) (Music Pool/Murrell, BMI — Murrell, Johnson) Fine vocal team works up a sweat on material mirroring the "Who's Makin' Love" magic sound. Side could carry heavy enough blues market impact to break wide open. Flip: "Thanks For Yesterday" (3:10) (Music Pool/Soulset/Murrell, BMI — James, Johnson)

JO ARMSTEAD (Giant 709)
There's Not to Many More (Left Like Him) (2:35) (Collfam, BMI — Armstead) Gaining recognition as a writer, Jo Armstead serves up a tasty side to establish further evidence of her artist potential. Booming performance with impact. Flip: "Another Reason Why I Love You" (2:30) (Same credits)

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SHANGO (GNP Crescendo 407)
The Hi-Way Song (2:32) (Neil/Goom-bay, BMI — Hernandez) More pop than the calypso-rock effort which established Shango, this folk-flavored pre-A&M track could pick up action through programmers into the steel-band-combo's groove. Flip: "Goom-bay" (2:30) (Same pubs, BMI — Hernandez, Barile, Evans, Reynolds)

HANK SCHIFTER (Soul City 774)
Long John (3:25) (Work, ASCAP — Schifter) Traditional blues song is powered by some contemporary arrangements that could open doors at many FM stations. Side is heavy enough to attract notice for this rising artist. Flip: "How or When" (3:45) (Same credits)

RUMBLES LTD. (Sire 4110)
Push Push (2:35) (Bleu Disque, ASCAP — Sandler, Steinberg) Bright bit of rock that combines the impact of '50's rock and a trace of bubble gum to delight appetites of early and late teens. Could happen. Flip: "First to Know" (1:48) (Bleu Disque, ASCAP — Ford)

THUMPER (A&M 1045)
Bogota (2:36) (Almo/Joint Effort, ASCAP — Hall, Wyper) Steadily improving, Thumper could have the breakout side that has thus far eluded the act. Medium to moving teen side with enough impact to open up action. Flip: "Chu Chu La" (2:38) (Irving, BMI — Margolin, Riopelle)

VIK VENUS (Buddah 118)
Moonlight (2:30) (Kaskat/Kahoona/Camad/T. M./Pocket Full of Tunes/Johnny Rivers/Peanut Butter/Kama Sutra, BMI — Script: Siegal) Timely novelty in what used to be called the Buchanan & Goodman vein. A bit contrived, but cute and well carried off with bubble gum appeal. Flip: "Everybody's on Strike" (2:38) (Inherit/Quantes, BMI — Herd)

BOB & EARL (White Whale 310)
Harlem Shuffle (2:48) (Marc-Jean/Keyman, BMI — Relf, Nelson) Introduction of a new dance with this side could amount to a winner for Bob & Earl. The team's vocal is amply backed by some fine instrumentals and arrangements to give the side teen and blues power. Flip: No info supplied.

TR-5 (ABC 11196)
What Goes Up (Must Come Down) (2:30) (Blackwood, BMI — Hill, Sandler) Steady romp with a medium pace and enough delivery impact to make it feel harder than it sounds. Attractive lid with teen potential. Flip: "Over & Over" (3:08) (Mixed Notes, BMI — White, Hamilton)

VIRGIL GRIFFIN (Shout 241)
La Da Da Da Da (2:10) (Malaco, BMI — Soule) Operating with a hard variation on the Sly & the Family Stone style, Virgil Griffin comes up with a solid soul side that could stir up a bright bit of radio and sales action. Flip: "Climbing" (2:03) (Malaco Whitsett Bros., BMI — Tate)

RIVER DEEP (Bell 791)
Shelly Tell Me Why (2:15) (Gee Tobin, ASCAP — Roberts) A bit of the Zombies and a little harder styling give this teen love-lament appeal which could charm warm receptions on the top forty circuit. Flip: "Take A Ride" (2:15) (Same credits)

THE MAIN INGREDIENT (RCA 97)
I Was Born To Lose You (2:12) (D-bar, BMI — Sylvester, Simmons, Pherson) Combination of rock & blues in a Motown manner makes this a stronger than average side across the teen board programmed by Marvin Gaye ala New York. Flip: "Psychedelic Ride" (3:18) (Same credits)

JUNIOR MARKHAM & TULSA VIEW (Uptown 762)
Black Cherry (2:45) (Abernathy/Ex-BMI — Dempsey, Markham, Boatman) Psychedelic/blues side along the same lines as the fast-moving "Black Pearl" could get a similar reaction for Junior Markham & Tulsa Review. Lyrics should be screened. Flip: "Gonna Send You Back To Georgia" (2:35) (Zann, BMI — Mathews, Hammonds)

NORRIS WILSON (MGM 14038)
Chantilly Lace (2:21) (Glad, BMI — Richardson) Big Bopper oldie is revived with a bit of the original feel, some new touches to turn up a novel rock track with the potential to excite sales activity. Flip: "Love Hurts" (2:22) (Acuff-Rose, BMI — Bryant)

RONNIE WALKER (ABC 11215)
Precious (3:12) (Kas-Mo/Rottie, BMI — Walker) Loaded with the chance to boom into r&b spotlights and gain rapid recognition among teen programmers, the new Ronnie Walker ballad is a stunning venture. Could flash into the running. Flip: "It's Good Feelin'" (3:39) (Jobete, BMI — Holland, Dozier, Holland)

NOEL ODOM & THE GROUP (Uptown 763)
I Can't See Nobody (3:07) (Nempea, BMI — B & R Gibb) The delicacy & subtle BeeGees treatment is replaced on this rendition of the team's material by a sheer power which could spark plenty of top forty attention. Flip: "Pardon My Complete Oblivion" (3:10) (Gold Dust, BMI — Odom, Fell)

THE ELEPHANT'S MEMORY (Bell 98)
Crossroads of the Stepping Stone (2:54) (Pocket Full of Tunes/EMI, BMI — Shapiro, Bronstein) Sonorous collage of brass, heavy combo & rinky-tink woodblock tapping provide a splendid backup to a fine teen vocal outing. Side could crop up a winner. Flip: "Jungle Gym at the Zoo" (2:20) (Same pubs, BMI — Sussman, Frank, Bronstein)

WHITE LIGHTNING (Atco 6660)
Of Paupers & Poets (2:30) (Cottilla, BMI — Kendrick) Heavy rock sounds could make this team's heavy group with teen listeners. This is a Cream-like outing with thunderous background and a fine cornucopia showing. Flip: "William" (2:03) (Cottilla/Scottside, BMI — Caplan, White, rich, Struthers)

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**"THESE
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RCA 74-0102

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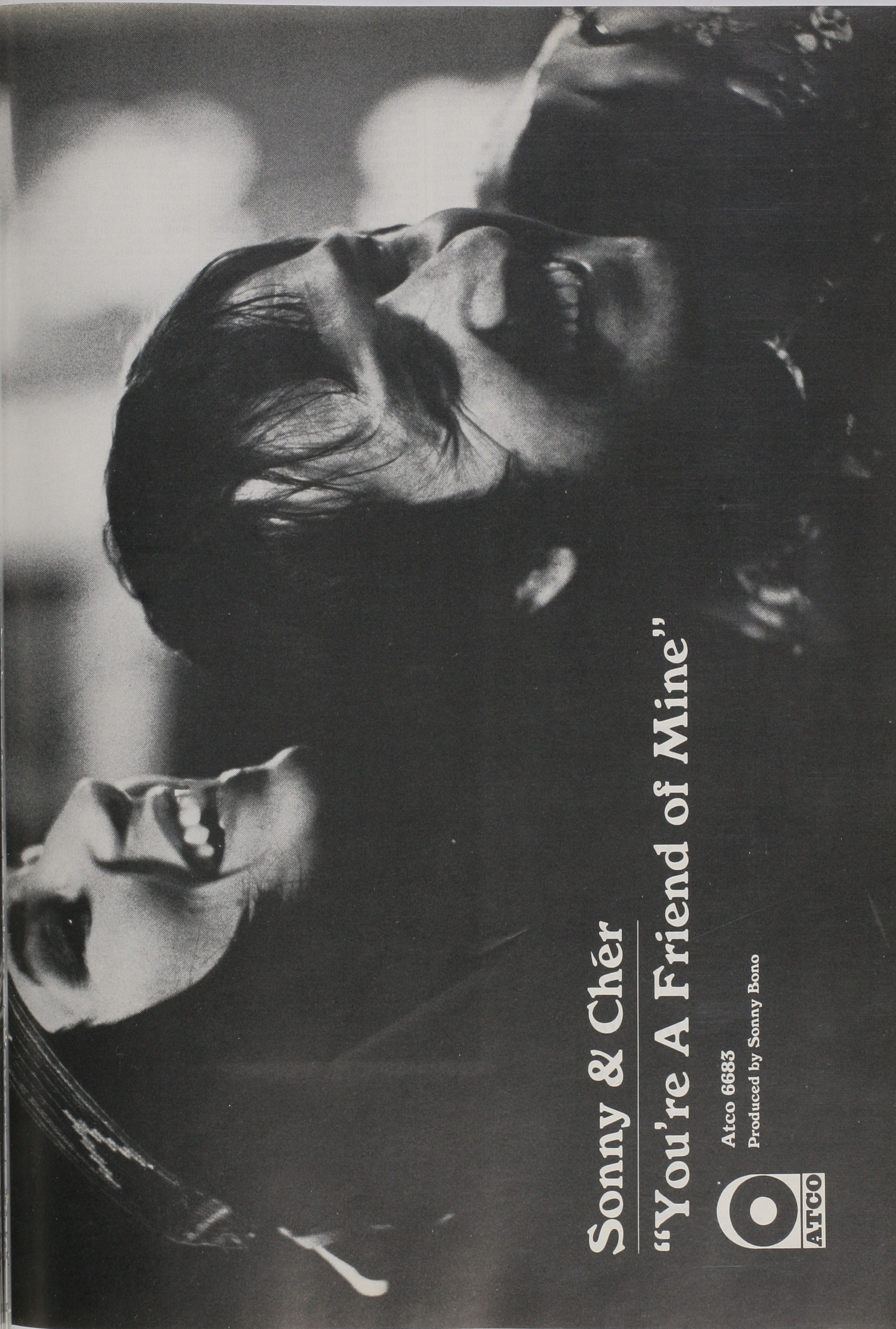
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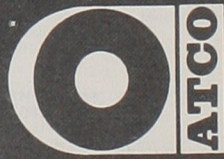
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Sonny & Chér

"You're A Friend of Mine"

Atco 6685
Produced by Sonny Bono



RCA Sets 20 Pop, 9 Red Seal LP's

NEW YORK — The long-awaited "Elvis In Memphis" set and "The Monkees Greatest Hits" lead off the June LP release from RCA and its distributed labels.

In addition to the Presley set, the label is releasing 16 LP's under the RCA logo, including: "Marry Me! Marry Me!" the original soundtrack; "To Love Somebody," Nina Simone; "The Windmills Of Your Mind," Ed Ames; "Seattle," Perry Como; "I've Gotta Be Me," Steve Lawrence; "Moog Power," Hugo Montenegro; "Up With People," Jake Hess; "Doin' His Thing," Wild Bill Davis; "Leo Reisman, Vol 1"; and "Barney Bigard — Albert Nicholas."

Share Dist. By SSS

NASHVILLE — The Shelby Singleton Corp. has acquired distribution rights to Share Records, the Englewood, N.J. based label owned by Van McCoy and Joe Cobb. Product will continue to be produced in New York, although some future production is slated for Singleton's studios, now under construction in Nashville.

McCoy and Cobb founded the label last Fall, and plans call for the opening of a New York office in the very near future. They are in the process of signing new acts and will be open to all sources in pursuit of finding the 'right song for the right artist.'

McCoy's long string of writing credits include "Baby, I'm Yours," by Barbara Lewis on Atlantic; "When You're Young And In Love," which hit by Ruby and the Romantics on Kapp and later by the Marvelettes on Tamla; "Before And After" by Chad & Jeremy on Columbia; and "Let's Kiss And Make Up" by Bobby Vinton on Epic.

McCoy's production credits include the discovery and initial production of Peaches & Herb on "Let's Fall In Love" and production of Chris Bartley's "The Sweetest Thing This Side Of Heaven" on Vando.

Country product in the RCA release includes "The Glory Of Love," Eddy Arnold; "Canadian Pacific," George Hamilton IV; "The Sensational Charley Pride"; "Dottie Sings Eddy, Dottie West; "(Margie's At) The Lincoln Park Inn" and other Controversial Country Songs," Bobby Bare; and "The Nashville Brass Featuring Danny Davis Play More Nashville Sounds."

The RCA-distributed Calendar label is represented with "Everything's Archie," featuring the cartoon group of the same name. In addition to the Monkees hit set, the RCA-distributed Colgems label bows the original soundtrack to "The Southern Star."

Classical Sets

The Red Seal release is comprised of 9 LP's, including three Mario Lanza sets, "In Opera," "Memories," and "Speak To Me Of Love." Other albums include three sets from the Chamber Symphony of Philadelphia, an LP from Erich Leinsdorf and the Boston Symphony, one from the Royal Philharmonic and "Weissenberg Plays Debussy."

The Victrola logo will feature six new albums, including "Caruso, Immortal Performances, 1904-1906" and Alexander Kipnis' "Russian Arias And Songs."

Elektra To Distrib Eng. Dandelion Label

NASHVILLE — Elektra Records will distribute Dandelion Records, a new British label, here in the U.S. Elektra president Jac Holzman announced last week that Elektra has signed a contract with John Peel, a top British deejay and head of Dandelion. Peel hosts two BBC shows, Top Gear and Night Ride.

One of Dandelion's first acts will be a large group called Principal Edwards Magic Theatre.

Dandelion will be a co-operative venture in that incomes will be divided equally between the company and the artists.

Weiss Exits Crewe To Open Own Setup

NEW YORK — In order to open his own operation, which will involve publishing, production, commercials and personal artistry, Larry Weiss has ended his two-and-a-half year affiliation with Bob Crewe as general manager of Crewe's publishing complex.

At Crewe, under Weiss' direction, the writing team of Brown & Bloodworth delivered such songs as "Watch the Flowers Grow" and "C'mon Marianne" by the 4 Seasons; "Singles Game", Jay and the Techniques; "Eenie Meenie", Show Stoppers; as well as current releases by Gene Bua ("Goodbye My Old Gal") and Jay and the Techniques ("Change Your Mind"). Also included is Frankie Valli's new single, "The Girl I'll Never Know" and an upcoming release by Bill Deal and the Rhondells, "Nothing Succeeds Like Success."

Other songs during Weiss' tenure include "Silence Is Golden", "River Is Wide," "California Nights", "To Give", "Can't Take My Eyes Off You" and "I Make A Fool Of Myself," "Bend Me, Shape Me" by the American Breed "More Than The Eye Can See".

Weiss is currently negotiating for foreign catalogue representation, setting up production deals and signing new acts. He is presently operating from his home at 104-20 Queens Boulevard, Forest Hills, Queens, New York 11375. There will be another announcement made in the near future giving further details of his operational setup.

Indie Music Complex Formed By Tony Moon

NASHVILLE — An independent production-publishing-management complex has been formed in Nashville by Tony Moon. The announcement follows his resignation as general manager of the publishing division of Pickwick International, Inc.

Moon's production firm is now actively seeking talent and has already signed the Merging Traffic, whose Decca record "Bit By Bit" was released last week, and a Nashville rock group, the Lemonade Charade.

In the management division, agreements have been reached with the Lemonade Charade and a concert rock group, the Smithsonian Institute.

In describing the aim of his new company, Moon stated, "This operation will be geared exclusively to the development of pop talent primarily from the South. I feel that Nashville, because of its rich musical heritage and central location, is an ideal base of operation for a company of this type."

Winter's 1st Tour

NEW YORK — As his debut Columbia LP (currently in the Top 30) continues to climb, Texas-born blues guitarist Johnny Winter has kicked his first national concert tour with appearance last Fri (23) at the Seminole Indian Village, West Hollywood, Florida.

The tour, running through Aug., includes stops at the Detroit Music Festival (May 30), Memphis Blues Festival (June 5-7); Boston Tea Party (12-14); Toronto Pop Festival (Newport (Calif.) '69 (22); Mile High Stadium (Denver) (29); Fillmore West (July 1-3); International Race (Atlanta) (4); Newport Jazz Festival (6); La Cave (Cleveland) (8-10); Katic Playground (Chi.) (11-13); Atlantic City Race Track (Aug. 1); Columbia Records Convention, L.A. (2); Weststock Music Fair (17); Carousel Theatre (Mass.) (23); and Oakdale Music Tent (Conn.) (24).

New Reshin Signings

NEW YORK — Business manager Neil Reshin has signed agreements for representation with Mercury Records producer Anne Tansey, Mercury group, the Buddy Miles Express and Alive, Inc. a Los Angeles management firm.

At Mercury, Anne Tansey is presently responsible for the Buddy Miles Express, Hamilton Face, Freedom Express and other artists. Reshin will act in an advisory capacity for Anne Tansey in all business negotiations.

The agreement with the Buddy Miles Express calls for Reshin to act in an advisory and supervisory capacity with regards to all business negotiations and ventures entered into by the group.

Alive, Inc. will be represented by Reshin in all forms of business endeavors. Alive, Inc., represents Alice Cooper Group, who Record Straight Records, headed by Frank Zappa; and the Conal Implosion, a three-piece group incorporating drums, bass and guitar. The member Alice Cooper group will take off on a month-long tour at the beginning of June; July 4-5 they will be at the Roosevelt Raceway for New York City Pop Festival, sponsored by Reshin.

Reshin's other clients include Mothers of Invention, Tim Buckley, Sam the Sham, Dion, Linda Ronstadt, the Delfonics and New York duo Dan Daniels.

Reshin will take an active part in the production and negotiations of the filming of "Burnt Weenie Sandwich," the Mothers of Invention's forthcoming second film, and he has booked Mothers leader Frank Zappa for a number of college lectures.

NOTICE

To All Advertisers

*Because of the
Memorial Day Holiday, Friday
May 30, the Deadline for Ads
will be Wednesday, May 28*



PICKIN' UP ON POCO: With "Pickin' Up The Pieces," west coast rock group Poco's first album scheduled for immediate release, on Epic Records, the act appeared at the Bitter End in New York's Greenwich Village last Monday night (12). Shown outside the niterly following the show (standing, left to right): Lawrence Cohn, director of A&R for Epic; Davis, president of CBS Records; Poco drummer George Grantham; Young, the group's pedal steel guitarist; and Mort Hoffman, Epic's director of sales and distribution. Up front are Jim Messina, bass (l.), and Furay, rhythm guitar. Both Richie and Jim were members of the Flying Saucer. Poco played the Boston Tea Party in New York City earlier this month, and last week (12) performed at Steve Paul's Show in New York as well as at the Bitter End.

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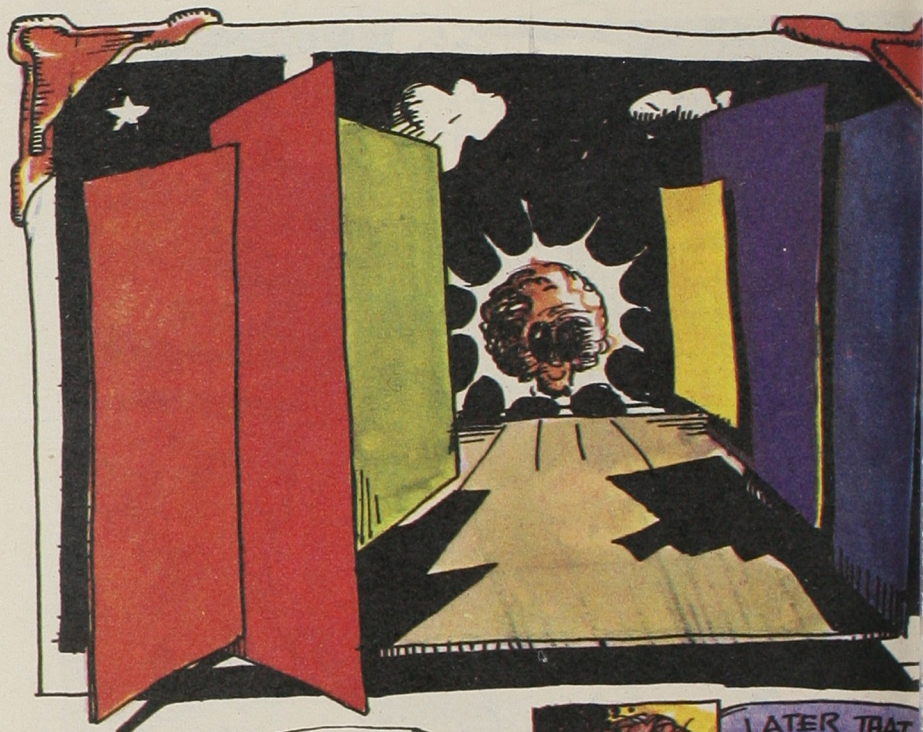
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LET'S GO
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