

Probe Goes Underground For New LP's

NEW YORK — Probe Records will support its three new contemporary albums, from the Soft Machine, St. Stevens and the Litter, with a sus-

tained, three month Summer drive, said to be one of the most powerful in recent history.

"We intend to advertise extensively in the underground press and on underground radio stations," Joe Carlton, vice president and general manager for the label stated, "to approach the underground on their own terms."

In addition to media advertising, special in-store displays are being prepared for those markets that are oriented heavily toward the underground. A full scale press campaign, designed strictly for underground publications, will include specially prepared written materials and photographs.

Kicking off the campaign will be a cross-country tour by all Probe sales and promotion executives, to college and underground markets. During the trip, they will lay the regional groundwork and make arrangements for personal appearances by the three artists.

The Soft Machine's debut album last year was the first on the Probe label and set a hefty sales pace.

Marge Johnson Opens Own Management Firm

LOS ANGELES — Marge Johnson has opened her own personal management firm, Marge Johnson Management, at 226 South Beverly Drive in Beverly Hills, California.

Miss Johnson was previously director of artist relations for Kragan, Smothers & Fritz, where she had worked since 1964, when she joined the firm as a personal manager. She produced "A Texan Looks At The White House" for NBC-TV and prior to that time was an actress.

Charles Johnson, a Los Angeles radio personality and free lance announcer, will be associated with the new company.

Bernstein, Baez Co-op On \$2 Garden Concert

NEW YORK — Sid Bernstein is presenting folksinger Joan Baez at Madison Square Garden August 8 in a concert for which all seats will cost \$2.

Bernstein indicated that he has always wanted to present her, and that there is a good possibility that even if the event is a complete sellout, with 20,000 seats going at \$2 each, when all the bills are tabulated, he may actually lose money, although Baez has agreed to a much lower than usual fee. Bernstein reports that she is anxious to appear in New York before a large audience with a low ticket price, and that she had, in fact, turned down a much more substantial offer to do this concert.

Bernstein, who together with Billy Fields, manages the Rascals, Rhinoceros, the Fuzzy Bunnies, the Brass Buttons, Ten Wheel Drive with Genya Ravan, Warren Marley, P.F. Sloan, and the Critters, has in the past presented Judy Garland, the Newport Jazz Festival, and the Beatles live at Shea Stadium.



TRINI'S 32ND: Warner Bros./Seven Arts/Reprise Records surprised Reprise artist Trini Lopez with a birthday cake on his 32nd birthday, which he celebrated at a recent engagement at the Palmer House in Chicago. Clyde Bakke, administrative assistant to the general manager at Reprise, and Joe Smith (r.), vice president, flew in from Los Angeles to present Trini with the cake.

Wartoke, New PR Firm To Handle Woodstock

NEW YORK — Wartoke Unlimited, a total public relations and publicity firm catering to the entertainment industry, has been formed by vet publicists Pat Costello, Rod Jacobson and Jane Friedman.

In addition to offering full corporate and artists services, the firm will tailor special programs to fit the many unique situations prevalent in the music business.

All three principals in the firm were formerly account executives with the Goldstein Organization, handling such acts as the Jimi Hendrix Experience, Jeff Beck, Ten Years After, Eric Burdon & the Animals and Sweetwater, as well as the highly successful Miami Pop Festival last December, the Fillmore East and various off-Broadway shows.

"In addition to publicity and artists relations services," said Miss Costello, "we're fully equipped to co-ordinate all areas of creative services for an artist or management firm with their label to insure the highest possible return for the act."

Initial clients for the new firm include the Woodstock Music Fair and the Museum of Modern Art jazz concert series. Offices are at 1545 Broadway.

COPMW Elects Kal Ross Pres.

LOS ANGELES — The Conference of Personal Managers, West, has elected Kal Ross president. Outgoing president Sherwin Bash made the announcement at a recent meeting of the organization.

Elected to serve with Ross were Seymour Heller, 1st vice president; Bill Weems, 2nd vice president; Mimi Weber, secretary; and Jess Rand, treasurer.

Bill Loeb was named chairman of the conference's Annual Awards Dinner to be held Thursday, July 10, at the Beverly Hills Hotel, where the new officers will be installed and the Entertainer of the Year and Man of the Year presentations will also be made.

Ross, president of Ross and Steinman, Inc., runs their West Coast office and manages Barbara McNair, Tony Martin, Carmen McRae, Winters-Rosen Productions, Cyd Charisse and others.

Epic Releases TV Track

NEW YORK — Epic Records will release the soundtrack to "The Prince Of Peace" TV special, aired yesterday (8). Based on the birth of Jesus, the special is an original full-length jazz cantata created by members of the Synanon Foundation.

Producer's Profile



Chips Moman & Staff

"Want a hit record? Go to Memphis" seems to be the rule today. Memphis artists vie for studio time against the visiting performers who flock to the city to partake of the musical elixir that runs through the mixes of American Group Productions.

AGP's executive board of Don Crews, Chip Moman and Tommy Cogbill, all veteran hit producers, have played host to Elvis Presley, Dusty Springfield, B. J. Thomas and Dionne Warwick, as well as developing the recording careers of The Box Tops, Merrilee Rush, Sam Hutchins, The Masqueraders, Johnny Cristopher and Flash & The Board of Directors.

Starting from a small recording studio, AGP has mushroomed to two studios, American East and American West, plus their own AGP Records label distributed by Bell Records.

American Group Productions has accounted for over 30 hit records in the last eighteen months, many of them made for or under the auspices of Bell: "I Shall Be Released," "Sweet Cream Ladies, Forward March," "Choo Choo Train," "Cry Like A Baby," "I Met Her In Church," "Neon Rainbow" and "The Letter" (The Box Tops), "Angel Of The Morning," "That Kind Of Woman" and "Reach Out" (Merrilee Rush), "I Ain't

Got To Love Nobody" and "I'm An Average Guy" (the Masqueraders) among others.

AGP is also responsible for a flood of hits on other labels such as Neilmond's "Brother Love's Travelling Vacation Show," Elvis' "In The Ghetto," B. J. Thomas' "Eyes Of A New Woman" and "Hooked On A Feeling" and others.

AGP's special distillation of "Memphis Sound" is the result of creative collaboration between studio owners Don Crews and Chip Moman started out as a producer at Stax/Volt Records but decided to go independent. After a sojourn in Nashville he returned to Memphis. There he met Crews, a farmer who had made a master purchase and up as owner of a four-track monaural studio.

That was then. This is now — eight-track studios with a staff of producers (Moman, Tommy Cogbill, Mark James and Ed Kollis), a publishing wing, Press Music (BMI) with songwriters (Dan Penn, Mark James, Chris Spree, Spooner Oldham, Johnny Christopher, Gene Simmons and others) plus a house band of two dozen musicians whose most casual riff is considered hallmarks of the finest pop music (Reggie Young, Cogbill, M. Leech, Gene Chrisman, Bobby Emmons, Bobby Wood, Ed Logan, Wayne Jackson, Bob Taylor, J. P. Luper, James Thomas and Fred Ford).

The AGP expansion has been so rapid that the purchase of Onyx Studios, originally intended for conversion as over-dub studios, has transformed American East, with a full schedule of bookings.

Although some observers of the music scene have tended to categorize AGP sound as "white soul," Moman says he "doesn't like to think of it in those terms. If you work long enough with enough artists you realize "soul" is exclusive to anyone. Dionne Warwick has soul, Alex Chilton has soul, Duane Allman has soul, Presley has soul. It's all part of the Southern sound. If you're going to all it any kind of sound, you might as well call it "down home" sound.

No matter what you call it, it's selling a lot of records.

Bulls Eye To Intrepid Thru Production Deal

NEW YORK — Intrepid Records has entered a production deal with Goldberg-Bogges Productions for a new group called Bulls Eye. In announcing the agreement, label vp-gm Charlie Fach stated that Intrepid is planning immediate release of the Bulls Eye single, the second issue from the firm.

The act will be produced by Neil Goldberg and Howard Bogges, who have written and produced as a team for some time in the Philadelphia area. The pair has been associated with Keith, Bunny Seigler and Billy Harner among others in the past.

Rodgers Agency To Book Winstons

ATLANTA — The Rodgers Agency local booking firm, has been chosen by Earl Goode, manager of the Winstons to represent the group on a national basis. The Winstons' "Color Him Father" (Metromedia), is currently climbing the Top 100.

Move marks a coup for the Rodgers Agency, in the midst of its second year of existence, and points out the importance of the growing music scene in Atlanta.



A FOUNDATION OF HITS, published by Aaron Schroeder's English firm Schroeder Music Pub. Co., and his international network of companies, include all of the successful tunes of the Foundations, a Uni recording act. The British writing/producing team of Tony Macaulay and John Macleod, who are signed exclusively to Schroeder's English pubbery, created the Foundations' top tune for Schroeder Music. Aaron and Abby Schroeder recently welcomed the Foundations to the U.S. at a cocktail party at New York's Cheetah. Pictured at (l. to r.) are: Aaron Schroeder; Barry Class, manager of the Foundations; Aaron Schroeder; and two members of the group. The Schroeders' English firm recently won the coveted Ivor Novello award the act's number 1 chart single "Build Me Up Buttercup."

"A man who speaks without thinking is as foolish as a man who thinks without speaking."

Cat Mother 3:7 See page 33

MY CHERIE AMOUR

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STEVIE WONDER

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NEW YORK

Voices

As we were watching Delaney & Bonnie at the Scene last week, being carried along by the enthusiasm sweeping through the club, it dawned on us that this was the third time in recent months that the place has vibrated with energy of the same intensity once achieved at 1964 Beatle concerts.

There are, and always have been, a lot of good rock voices around, but very seldom has voice and instrumentation merged into a pulsing totality that lifts the listener beyond the thrill of excitement and into the ecstasy of release.

IN SOUND — The Mothers, Chicago and the Youngbloods make for a not-to-be missed show at the Fillmore East this Fri. & Sat. Still one more week to catch the Brothers Everly at the Bitter End.

a Latin soul singer to top all Latin soul singers, will be in concert at Carnegie on Sat. (14) . . . B. B. King one week into a month-long stand at the Village Gate. Club has resumed a six-night-a-week policy for the summer . . . The Guess Who, Colwell-Winfield Blues Band, the Royal Guardsmen and Quill at the Felt Forum this weekend.

"I've never been this hot," said Morty Wax, and indie record promoter (among other things), now in his twelfth year of business. Wax is breaking his own record of current chart riding disks, with four singles and eight albums simultaneously on the trade charts.



Jefferson Airplane

Night;" Guess Who's "Wheatfield Soul," "Post Card," Mary Hopkin; "Funny Girl," Barbra Streisand; "For Once In My Life," Vikki Carr; "Promises, Promises," Dionne Warwick; and Ed Ames "A Time For Living, A Time For Hope."

Kit Lambert, the Who's manager, isn't saying who, but offers for off-Broadway, Broadway and movie rights to the rock-opera, "Tommy," have been pouring in.

John Davies and Terry Mayer, new promo staffers for Straight (the Frank Zappa label) dropped up. John we know, Terry we'll get to know. Good luck to both of them.

Jefferson Airplane in L. A. mixing their fifth RCA LP. Nicky Hopkins (from Jeff Beck's Group) played piano on six tracks.

Bill Graham threw a benefit at Fillmore West for the People's Park Bail Fund (for Berkeley students). Jefferson Airplane, Grateful Dead, Creedence Clearwater Revival, and Santana were among the acts performing. \$16,600 was raised, and Graham threw in another grand to make it an even \$17,600 (?).

Seems that several writers are up-

set over BMI's congratulations which ran in several trades 1 week. Several titles appear with mention of the writer, or credit only half-a-team, where tunesmiths have since joined the ASCAP fold.

Peer-Southern's holding a "Tuesday at Wednesdays" party tomorrow (10) at the East Side club, to host itself and its staff. A taped thank-you presentation from Donovan to Roy Peer II for Peer-Southern's successful effort on behalf of Donovan, will be a highlight.

Buddah's Ron Weisner is at summer camp, while his records stay behind to do the work. The Impassions' "Choice Of Colors," Gideon "Oh Sweet Love," Vic Ver "Moon Flight" and the Honey Combs "While You're Out Looking Sugar" are taking care of business without much help.

Roy Silver, of Tetragrammaton and actress-wife Kay Reynolds expect a second addition to their family to fall. Their first child, Kristen, is now two years old.

The Soul Survivors off on a road day tour, sharing bills with Creedence Clearwater (June 6) and the Box Tops (8, 9, 10, 11 & 14). They'll cut a new single for Atco when they get back.

Bobby Scott set to write the music and Herbert Martin the lyrics, for Ed Padula's production of "Cats Bend." Bobby's last Broadway musical assignment was "A Taste Of Honey."

Merrec's Chuck Tore raving about Jerry Butler's "Moody Woman" in the New Colony Six's "I Could Never Lie To You." He's also excited about the initial reaction to Moms Mabley's "Abraham, Martin & John."



Chicago

HOLLYWOOD

Rene Revisited

If you don't dig nostalgia or never heard of Henri Rene, may we suggest you hop-skip the next few paragraphs and jump right into our Girl of the Week.

For anyone still with us, Rene is a near legendary name in the music biz. Back in the age when the world and record labels were not departmentalized, when Fleming was tube-testing penicillin and the Germans were being wiped out at Stalingrad, Rene was RCA Victor's original and only A&R exec on the coast.

"I saw this situation where continental broadcasters were employing 'Boston Pop' type orchestras — big

bands like we had in the thirties — doing more Gershwin than he's ever written. Along the way I developed a concept of a symphony group with modern rhythms. And I discovered that on the continent you don't need a publisher. You create one score, take it to a station, do it and you've got a tape in the ice box. You're paid on performances and a pretty good score can earn as much as a thousand dollars a year."



Chambers Bros.



Francoise Hardy



Jimi Hendrix

Rene still is represented on records in the states. Just recently he recorded a country LP for Camden, utilizing 55 musicians in Munich ("and at about one-fourth the cost of a comparable album taped in Hollywood"). Rene is now investigating the possibilities of selling his library of orchestrations and original comps to high

school and college orchestras in the U.S. He has been writing short stories also ("a couple just came back from the New Yorker. That's the usual procedure, I imagine, and it doesn't bother me").

The musical theater in Europe is, according to Rene, different from ours. In the first place, they don't have stars. The original material is mostly continuations of the Viennese classical opera. The international columns in the trade mags ("from the Hague, Paris and I don't know where — the Black Forest?") are "almost laughable. You read those fat printed names with the titles of all the hits

everyone's making — supposedly making. Nobody makes hits because there's no concentration. Except for Radio Luxembourg, only about 15% of the air time is devoted to commercial records. And no record may be repeated more often than once every three days." Rene is now back in Hollywood,

planning to remain "at least awhile" while maintaining his residence in Munich. "The only way I guess I can be really effective here is in TV or films (he has an offer to do a U.S. flick which he'll probably score in Europe). "I've had another offer to conduct regularly in Vegas . . . but the question is do I want to play that much golf in 120 degree heat?" Admittedly "a little at low ends," Rene's present plight reminds us of an item we came across a few days ago concerning Russia's expatriate (and undoubtedly the world's greatest living composer) Igor Stravinsky. Stravinsky, who had been living on the coast for many years, is finally leaving and will, apparently move to Paris. In all the years he has been here (constantly composing new works) only two of his efforts have been performed here — both written more than half a century ago. Another squib from the L.A. Times is an announcement that Charles Ives (probably America's finest classical composer) 1st Symphony (written most seventy years ago) will be performed for the first time in L.A. this summer. Anyway, Rene is back. At the moment, nobody's got him. France Belle — France's original Ye girl, Francoise Hardy, made one her rare Hollywood visits the other day — spent a fast 72 hours here on behalf of her new Reprise (in this country) album "Mon Amour Adieu." In a lightfully fractured accent, Francoise (Con't on Page

CHICAGO

Lots of notables were on hand for the Pat Paulson-Jennifer opening in Mister Kelly's last Tuesday. The entire London Records Dist. Midwest entourage, headed by Mel Kahn, Stan Lewis, Sam Cerami, Erwin Barg, et al, and guests from the various radio stations occupied a ringside table. Also present were Tommy Smothers, Mason Williams and Margaret Whiting. Jennifer, whose credentials include the femme lead in the West Coast production of "Hair," introduced her new Parrot single

"Easy To Be Hard"— which was well received! London is planning some local p. a.'s for the lark, while she's in town, to promote her current single and LP releases . . . The NAMM Music Show will be opening in the Conrad Hilton Hotel on June 23, to run through the 26th. We understand Hammond Organ Co. is planning a very elaborate display! . . . Actor Jack Weston was in town for a couple of days last week promoting the movie "April Fools" which stars Jack Lemmon. Dionne Warwick's hit reading of the title tune is currently riding the national charts. . . . Local artist Jackie Edwards will be doing some p. a. work shortly in be-

half of his new single "Evie" which was just released by Chi-based Daran Records . . . Congrats to Sig Sakowicz who's celebrating his 9th year with WGN! . . . Al Smith, producer of the new Jimmy Reed LP "Down In Virginia" (Bluesway), tells us a red hot single has been lifted from the package for upcoming release. Title is "Don't Light My Fire" and the feeling is, it could be the songster's long overdue chart item! Reed recently concluded an overseas tour of 22 countries with the Blues Festival unit . . . Dick Masters is the new branch manager at Dot World Wide Record Dist. Firm, whose former premises were destroyed by fire a

couple of months back, recently settled into new quarters at 6 Howard St. in Niles, Ill. . . . I Lally and Don Marion, whose Reprise niter celebrates its second birthday this week (10) will toast occasion with a gala open house, admission, champagne and all trimmings — plus entertainment by popular midwest group Buddy & The Citations. . . . Speaking of partial Peter Shelton of Shelton-Carl management firm, and his fiancée singer Bonnie Herman, were guests of honor at a swingin' bash in Camellia House, during which Shelton's hot group The Green Lyte Sun performed.

June 10th Begins the 10 Days of



Elyse Weinberg

Tet'ra-gra'ma-ton

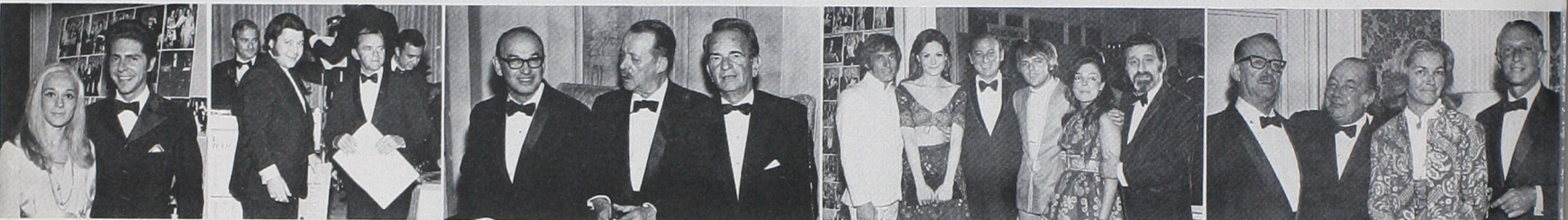
Tetragrammaton Records, A Subsidiary of The Campbell, Silver Corporation



BMI'S CERTIFICATES OF ACHIEVEMENT FOR 1968 were recently presented at ceremonies in New York. Guests and award-winners included: 1. the staff and writers of Columbia Pictures music division, which came up with the most awards for performances (13, including three for recently acquired Roosevelt Music); 2. the Glaser Bros. flank John Hartford, writer of the most performed song of 1968, "Gentle On My Mind," and Edward Cramer, president of BMI; 3. Bob Crewe (right) accepts an award from BMI's Stan Catron; 4. award winner Margo Guryan with Neil Anderson, her publisher through April/Blackwood Music; 5. Mr. and Mrs. Freddie Bienstock with Mrs. Otis Redding, Bob Gordy and Theodora Zavin of BMI.



1. Mike Stuart, head of United Artists Music (center) accepts his award; 2. Bill Lowery (second from left) leads a contingent from Lowery Music, including Buddie Buie (to his left), in accepting a BMI award; 3. Ed Silvers, representing Viva Music, and guest pose with Mrs. Zavin and Cramer; 4. Ted Feigin of White Whale and its publishing firm receives a certificate of achievement.



1. Wes Farrell and his wife; 2. Shelby Singleton and Tom Hall accept an award for "Harper Valley, P.T.A."; 3. Cramer, Carl Haverlin, former president of BMI and Bob Sour, also a former BMI president; 4. Bobby Hart, guest, Hal Fein of Roosevelt Music, Tommy Boyce, Carol Bayer and Lester Sills, all from the Columbia Pictures music publishing division; 5. Haverlin, Al Brackman of The Richmond Organization and Mr. and Mrs. Marvin Cane of The Richmond Organization.

BMI Is Cited By Nat'l Music Club

NEW YORK — A Presidential Citation of the National Federation of Music Clubs has been presented to BMI.

Signed by Mrs. Maurice Honigman, president of the Federation, the Citation is "In recognition of its many benefactions in fostering musical and creative talent, in making possible an extensive awards program in the annual National Music Week Essay Contest and in the Crusade for Strings program; for cooperation, supporting and rendering highly valued assistance, and for encouraging and recognizing native-born composers and serious music students in our effort to promote cultural enrichment of our nation."

John Carter Appointed AGAC Managing Director

NEW YORK — John Carter has been named managing director of the American Guild of Authors and Composers (AGAC). For the past five years Carter has functioned as administrator of AGAC's royalties collection and auditing program. During this period, the collections have doubled and AGAC last year collected in excess of three million dollars for its members.

Assuming executive responsibility, Carter will handle relations with publishers and writers. His efforts will also be concentrated on attracting the younger contemporary writers and those writers who perform their own compositions to the AGAC roster.

Prior to joining AGAC Carter was associated with The Richmond Organization (TRO) as an accountant for ten years and later managed M.J.Q. Music, the publishing firm of the Modern Jazz Quartet.

LA NARAS Elects Governing Board

HOLLYWOOD — Voting members of the Los Angeles Chapter of the National Academy of Recording Arts & Sciences (NARAS) have elected fourteen new governors, and re-elected seven incumbents, to two-year terms on the board of governors. The announcement was made by Irving Townsend, the chapter's president.

The newly elected governors are Julian Adderley, Donald Addrissi, Al Capps, Hank Cicalo, William Collette, Loren Stan Farber, Ian Freebairn-Smith, Ralph Grierson, Rick Jarrard, Gene Merlino, Miss Eudice Shapiro, Miss Ruth White, Chris Whorf and Lee Young. Those re-elected are Alan Bergman, Vicente Gomez, Larry Levine, Marvin Miller, Bob Thompson, George Tipton and Pete Whorf.

The governors-elect are scheduled to meet at the American Room of the Hollywood Brown Derby Tuesday June 10, with an equal number of incumbents who have another year in office, to elect new officers for the chapter.

Philips To Issue 'Dark Shadows' LP

NEW YORK — Philips Records will release an album of original music from the ABC-TV Gothic horror soap opera serial, "Dark Shadows."

The LP features the Robert Cobert Orchestra playing the complete score from the show, augmented by Jonathan Frid who stars in the series as Barnabus, presenting 5 poetic prose readings appropriate to the mood and David Selby who portrays Quentin, doing a narration of "Quentin's Theme."

The deal was made between Philips and ABC Merchandising Inc. for Curtis Records, Inc. The LP was produced by Charles R. Grean.

The disk will be released on June 16 and will receive an all-out merchandising and promotion campaign from the Philips label.

Supa Heat To Farrell Org.

NEW YORK — Supa Heat, a local discotheque group who have also built up a reputation as a studio outfit, have been signed by the Wes Farrell Organization. The group has worked with Farrell previously on such hits as the Cowsills' "Indian Lake" and "Poor Baby"; the Everly Brothers' "Lord Of The Manor"; and Neil Sedaka's "Star Crossed Lovers," and Farrell called them "vital performers with a contemporary market sound."

In addition to studio work, the group has played regularly in New York (Cheetah, Arthur, Rolling Stone) and made two tours of the U.S. Most recently, they worked six weeks in San Francisco, with additional engagements in Los Angeles, Las Vegas and Berkeley.

Specialty Reactivates; Akopoff Named As G.M.

HOLLYWOOD — Specialty Records, one of the early pioneer R&B labels, dormant for the past ten years, is reactivating under the direction of Mike Akopoff. Akopoff, serving as general manager, has announced a schedule of 20 LP's, slated for release between now and November 1.

Barret Hansen, the label's head of product development, is currently working on the initial releases, which will be repackages drawn from the label's catalog of material by Little Richard, Sam Cooke, Lloyd Price, Larry Williams, the Pilgrim Travelers, Don and Dewey and others. The albums will include previously unreleased masters in addition to the biggest hits from Specialty's 25-year history.

Akopoff, formerly general manager for Buckeye Record Distributors and Dot Record Distributors, A&R man for Ray Charles' Tangerine label and for Kent-Modern, where he also handled sales and promotion, is currently re-establishing Specialty's distribution network. Hansen, who has been a freelance record producer and writer since receiving his M.A. in music from UCLA, is looking for new talent and masters to augment the stable which currently includes Teddy Reynolds, Johnny Moffett, and a vocal group, the Millionaires.



Leigh, Jones and Alexander

TETRA'S WAXING OF TRIPLE WILDERNESS: A copy of Tetragrammaton Records' original cast recording of the smash Broadway play, "The Great White Hope," is presented to the Tony Award-winning star of the drama James Earl Jones, by Candy Leigh (l.), director eastern activities, and Bunny Brown, director of eastern record promotion. "The Great White Hope" won this year's Pulitzer Prize for Drama, The Drama Critics Circle Award, and the Tony Award for Best Play of the Year. James Earl Jones was for Best Dramatic Actor and Jane Alexander was awarded Tony for Best Featured Actress. Howard Sackler, author of the play, has completed the screenplay for the 20th Century-Fox film to be produced by Larry Thurman, which is scheduled to begin shooting in September. James Earl Jones and Jane Alexander will be repeating their performances in the filmed version. Tetragrammaton has scheduled an all-out advertising and promotion campaign in conjunction with the release of the album.

"The Street Giveth and the Street Taketh Away."

Cat Mother 3:14 See page 33

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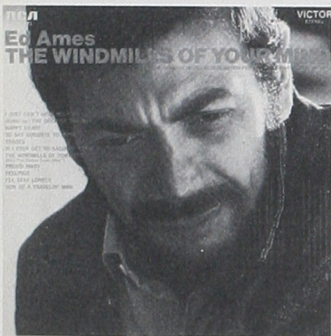
LET THE SUNSHINE IN — Diana Ross & Supremes — Motown MS 689

Three of their hits, "I'm Living In Shame," "The Composer" and the currently rising "No Matter What Sign You Are," should make this new set from Diana Ross and the Supremes a monster. The top femme group also scores heavily with their interpretations of such top hits as "Everyday People," "Hey Western Union Man," "What Becomes Of The Broken Hearted" and the "Aquarius/Let The Sunshine In" medley. LP has already hit the charts.



FELICIANO/10 TO 23 — Jose Feliciano — RCA Victor LSP 4185

"Feliciano/10 To 23" starts off with a recording of Jose Feliciano at age 10 (he doesn't sound bad) and goes on to spotlight the famed singer/guitarist in ten tracks recorded at his present age (23). The LP, which includes "The Windmills Of Your Mind," "By The Time I Get To Phoenix," "Gotta Get A Message To You," "Hey Jude" and Cole Porter's "Miss Otis Regrets," should be on the charts shortly.



THE WINDMILLS OF YOUR MIND — Ed Ames — RCA LSP 4172

Ed Ames' "Son Of A Travelin' Man" single, currently catching good music and Top 40 play, leads off his latest collection and the LP should add another notch to Ames' hit string. "(Sittin' On) The Dock Of The Bay," "Happy Heart," "Traces," "Proud Mary," "Feelings" and "The Windmills Of Your Mind" are some of the hits that receive the smooth Ames rendition.



FOUR TOPS NOW — Motown 675

The Four Tops recent "What Is A Man" single click leads off their new set, a well balanced mixture of new material and readings of other artists' hits. Unusual, for Motown, arrangements mark a 'new' Tops sound, and the album could be the source for several single releases. "Little Green Apples," "Eleanor Rigby," "Do What You Gotta Do," "MacArthur Park" and "The Fool On The Hill" are the oldies.



THE BOOKER T SET — Booker T & the MG's — Stax STS 2009

Booker T & the MG's could have a real hit on their hands with their new LP. Set features the famed R&B instrumental group in renderings of a host of hits, among them "The Horse," "This Guy's In Love With You," "Michelle" and "I've Never Found A Girl." The group's current hit single, "Mrs. Robinson," is included, and that should help sales of the LP considerably.

Pop Best Bets



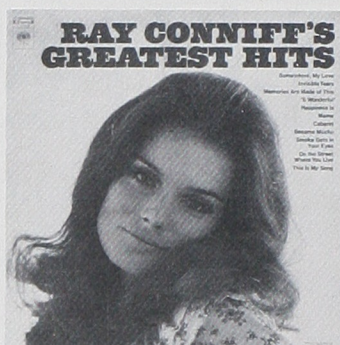
TO LOVE SOMEBODY — Nina Simone — RCA Victor LSP 4152

Nina Simone's latest Victor LP may well become her biggest ever. It surely ranks among her best. Her singing, from Leonard Cohen's "Suzanne" through Bob Dylan's "The Times They are A-Changin'," is haunting in its power, drama, and lyricism. The title tune, the artist's recent single, highlights an album the strength of which is added to by "Turn! Turn! Turn! (To Everything There Is A Season)" and two other Dylan compositions. A brilliant set.



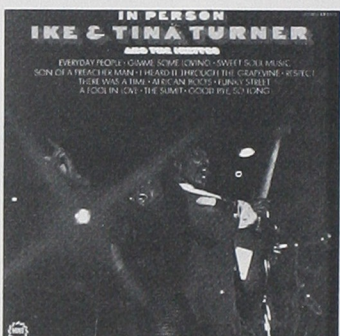
A TOUCH OF GOLD — Johnny Rivers — Imperial

In effect a "greatest hits" collection, Johnny Rivers' latest album should get off to a sup quick sales start and prove itself a potent item in the months to come. "Tracks Of My Tears," "Baby I Need Your Lovin'," "Summer Rain," "Look To Your Soul," "Poor Side Of Town," "Do What You Gotta Do," "Going Back To Big Sur" and "By The Time I Get To Phoenix" will help make the title a reality.



RAY CONNIFF'S GREATEST HITS — Columbia CS 9839

Conductor/arranger Ray Conniff, traditionally a heavy album-seller, should find ready acceptance in the marketplace with his late LP of his top disks. Ray Conniff, His Orchestra and Chorus and Ray Conniff and the Singers offer tasteful readings of such items as "Wonderful," "(When Your Heart's On Fire) Smoke Gets In Your Eyes," "This Is My Song," "Mame," "Happiness Is," and several other tunes. There should be copious good music spins and sales to greet this set.



IN PERSON — Ike & Tina Turner — Min LP 24018

Ike & Tina Turner, with some help from the Ikettes, kick off their new association with Minit with a powerful in-person set recorded live at San Francisco's Basin Street West. Tina sings soulfully on such recent hits as "Son Of A Preacher Man," "I Heard Through The Grapevine," "Respect," "Sweet Soul Music," "Funky Street" and a total soul medley. The Ikettes carry the ball on "Everyday People," "A Fool In Love" and a soul dance medley. Set is already on the charts.



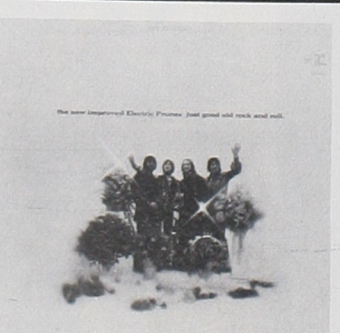
I'VE GOTTA BE ME — Steve Lawrence — RCA LSP 4167

A quartet of top producers have teamed up to provide Steve Lawrence with a slightly different sort of contemporary album. Instead of the usual collection of hits, Lawrence has packaged a set of not-so-well-known, but still outstanding, tunes, using up-to-date arrangements that fit like a glove. "My Way" and "Rain In My Heart," two recent Sinatra hits and "I've Gotta Be Me" from Steve's "Golden Rainbow" show, are the exceptions to the 'non-hit' rule.



PROUD MARY — Solomon Burke — Bell 603

Recently on the single chart with the title tune of this album, soul chanter Solomon Burke could easily rack up an enviable amount of spins and sales with the set itself. Among the numbers on the set are Otis Redding's "These Arms Of Mine," Burke's own "How Big A Fool (Can A Fool Be)" and "That Lucky Old Sun." Keep close tabs on this one. It could go far.



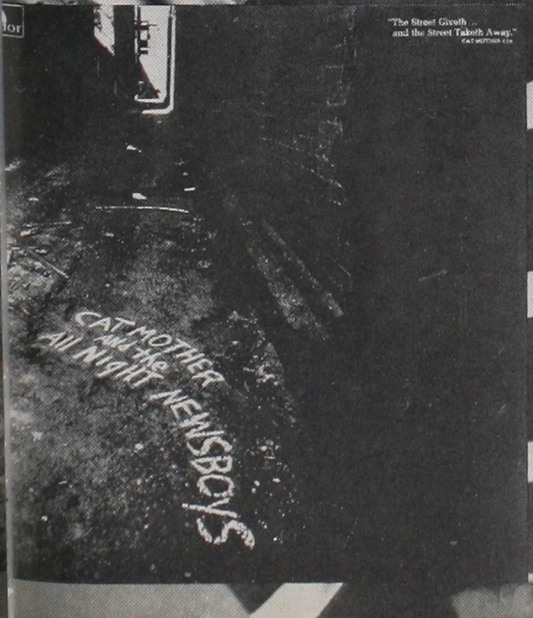
JUST GOOD OLD ROCK AND ROLL — Electric Prunes — Reprise 6342

The Electric Prunes have abandoned their psychedelic wanderings to pursue a slightly straighter course in the turbulent waters of rock and roll, but the electricity still remains. With the exception of "Finders Keepers Losers Weepers," all the material on the album is original, written by the group members or their friends. "So Many People To Tell," "Giant Sunhorse," and "Silver Passion Mine" are three of the 11 heavy tracks here. Could be the group's biggest in awhile.

Cat Mother and the All Night Newsboys are allowing Polydor to release their first album.



"The Street Giveth...
and the Street Taketh Away."
Cat Mother etc.



polydor

Polydor Records are distributed in the USA by Polydor Inc.; In Canada by Polydor Records Canada Ltd.



CashBox Album Reviews

Pop Best Bets



GOOD MORNING STARSHINE — Strawberry Alarm Clock — Uni 73054

The bright, buoyant, psychedelically-tinged sound of the Strawberry Alarm Clock, that brought the group to the Top 100 with "Incense And Peppermints" and "Barefoot In Baltimore," permeates their latest LP. The Clock gives zestful, colorful treatments to the title song, "Miss Attraction," "Me And The Township," and "Small Package," and the set could garner heavy sales with subsequent chart action.



THE WEDDING CAKE — Connie Francis — MGM SE 4637

A fitting addition to Connie Francis' long string of albums, "The Wedding Cake" showcases the lark in a performance of her last single, after which the set is titled, and 10 other tunes. The songstress is at the top of her form all the way through the set and could grab a nice amount of sales and airplay. Her fans will want to latch on to the LP as soon as possible.



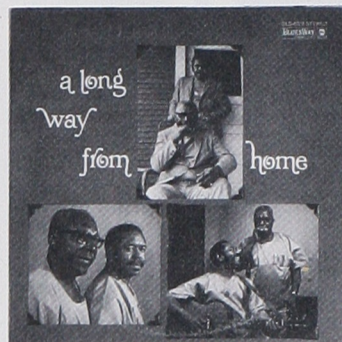
EL CAMINO REAL — Lee Dresser — Amos AAS 7003

Singer Lee Dresser's first LP, recorded live before an audience in a cabaret, displays him as an entertainer who communicates a vital enthusiasm and verve. Brisk, happy renditions of the title tune, "A Hundred Pounds Of Clay," "Bring All Your Lovin' Back To Me," "I'm Walkin'," and "A Place In The Sun/This Land Is Your Land," make for a most appealing package. Set could generate widespread attention for the artist.



C'MON AND JOIN US! — Alzo & Udine — Mercury SR 61214

Alzo and Udine, a young pop singing/instrumental duo, offer their first LP, most of which they wrote or co-wrote. They also produced and arranged the set. Alzo (vocals, guitar, percussion) and Udine (rhythm instruments and vocals) have effectively and perkily mixed folk, rock, and a bit of Latin to create a most appealing album. Outstanding tracks include "Something Going," "Hey Hey Hey, She's O.K.," the title song, and "Drag Of A Bag." Could be considerable interest in this one.



A LONG WAY FROM HOME — Brownie McGhee & Sonny Terry — Bluesway BLS 603

The great blues team of Brownie McGhee & Sonny Terry here offers an excellent album comprised mostly of their own compositions. McGhee (vocals, guitar and electric guitar) and Terry (vocals and harmonica) perform with irresistible contagiousness on the rhythmic songs and great feeling on the slow numbers, and their following should be lighted with the LP. Assisting McGhee & Terry in fine style are Ray Johnson (piano, electric piano and tambourine), Jimmy Beal (bass) and Panama Francis (drums).



PAPER GARDEN — Musicor MS 3175

Paper Garden, a five-man rock group, sports a refreshing, heady sound, punctuated by feisty rhythms. The act serves up winning renditions of such efforts as "Gypsy Win," "Way Up High," "Man Do You," and "Rave" in addition to six other fine selections. The album, an attractive blending of sparkling vocals and strong instrumental work, could catch on with a large number of disk buyers.



TOTIE FIELDS LIVE! — Mainstream S/6

Comedienne Totie Fields has built up a strong following through years on the nightclub circuit, and her debut album should be welcomed by many. Totie has the ability to poke fun at herself and has the audience laughing with her all the way. Through words and music, Totie examines the perfection of Arlene Dahl, the foibles of meeting stars and her own sex appeal!



ENZO STUARTI — THIS TIME WE MADE IT - DIDN'T WE GIRL — Jubilee JGS 807

The big voiced songster has never been in more persuasive form. Right from the start — a classy rendition of Jim Webb's standard — "Didn't We" — Stuarti gives his sentimental all to the bill-of-fare, which includes such other strong tracks as "I've Gotta Me," "If You Love Me, Really Love Me," and "I Didn't Know What Time It Was." The Peter DeAngelis orchestra & chorus lush and backs Stuarti's vocal efforts in fine style. Crooning at its most effective.

Jazz Picks



STANDING OVATION — Count Basie — Dot DLP 25938

Pianist/bandleader Count Basie's career, spanning 33 years, is musically reviewed on this set, subtitled "3 Eras of Basie Recorded Live at the Tropicana Hotel, Las Vegas." Basie buffs will certainly want to latch on to the disk, containing as it does such Basie signposts as "One O'Clock Jump" (1936); "Corner Pocket" (mid-1950's), a tune that later acquired lyrics under the title "Since I Met You," as recorded in a Sarah Vaughan-with-Basie LP in the early '60's; and the jazz standard "Li'l Darlin'" (1958).



AHMAD JAMAL AT THE TOP — POINCIANA REVISITED — Impulse AS 9176

Jazz pianist Ahmad Jamal, in seven selections recorded at the Top of the Village Gate in New York and in the studio, demonstrates why he is one of the top practitioners of the art. In such sessions as "Have You Met Mr. Jones," a Rodgers & Hart standard; "Poinciana;" Jamal's own "Lament;" and "Hypocrite," the artist performs with great control, and strength. Jamil Suleiman is on bass, the drummer is Frank Gant. A potent jazz package indeed.

Classical Picks



LEONARD BERNSTEIN CONDUCTS THE GREAT TCHAIKOVSKY SYMPHONIES — Bernstein/New York Philharmonic — Columbia D3S 781

Tchaikovsky's most famous symphonies, No. 4 in F Minor, No. 5 in E Minor and No. 6 in B Minor, "Pathétique," are ably interpreted on this 3-record set by Leonard Bernstein and the New York Philharmonic. Among these three symphonies, the "Pathétique," a monumental, heart-rending work which Tchaikovsky completed shortly before his death, is easily the most noted, and Bernstein proves himself equal to the work's demands.



ARIAS — Carlo Bergonzi — RCA LSC 3084

Carlo Bergonzi, one of the most famous living Italian Tenors, here performs a program consisting mainly of arias from Verdi operas. Supported by various orchestras and conductors and joined now and then by choruses; other soloists, Bergonzi sings selections from "La Traviata," "Ernani," "Luisa Miller," "Un Ballo In Maschera," "Macbeth" (all Verdi) and Donizetti's "Lucia Di Lammermoor." An excellent album that should appeal to many lovers of opera.

ABRAHAM, MARTIN AND JOHNRoznique Music, Inc.
Dick Holler**AM I THAT EASY TO FORGET?**Four Star Music Co., Inc.
Carl Belew, Shelby Singleton,
W. S. Stevenson**ANGEL OF THE MORNING**Blackwood Music, Inc.
Chip Taylor**APOLOGIZE**Stone Canyon Music Co.
Michael Z. Gordon, James A. Griffin**AUTUMN OF MY LIFE**Unart Music Corp.
Bobby Goldsboro**THE BALLAD OF BONNIE AND CLYDE**Peer International Corp.
Peter Callander, Mitch Murray**BEAUTIFUL PEOPLE**Coor's Music, Inc. / Ishmael Music Co.
Kenny O'Dell**BEND ME, SHAPE ME**Helios Music Corp.
Laurence Weiss, Scott English**BORN FREE**Screen Gems-Columbia Music, Inc.
John Barry, Don Black**BY THE TIME I GET TO PHOENIX**Johnny Rivers Music
CAB DRIVERBlackhawk Music Co.
C. Carson Parks**CABARET**Sunbeam Music Corp.
Fred Ebb, John Kander**CALL ME**Duchess Music Corp.
Tony Hatch**CAN'T TAKE MY EYES OFF OF YOU**Saturday Music, Inc. / Seasons Four
Music Corp.
Bob Crewe**CARMEN**Irving Music, Inc.
Peter Matz**CLASSICAL GAS**Irving Music, Inc.
Mason Williams**CRY LIKE A BABY**Press Music Co., Inc.
Spooner Oldham, Dan Penn**DAYDREAM BELIEVER**Screen Gems-Columbia Music, Inc.
John C. Stewart**DIFFERENT DRUM**Screen Gems-Columbia Music, Inc.
Michael Nesmith**(SITTIN' ON) THE DOCK OF THE BAY**East/Memphis Music Corp. / Redwal
Music Co., Inc. / Time Music Co., Inc.
Otis Redding, Stephen Cropper**DON'T GIVE UP**Duchess Music Corp.
Tony Hatch, Jackie Trent**DON'T SLEEP IN THE SUBWAY**Duchess Music Corp.
Tony Hatch, Jackie Trent**DREAMS OF THE EVERYDAY
HOUSEWIFE**Combine Music Corp.
Chris Gantry**ELEANOR RIGBY**Maclen Music, Inc.
John Lennon, Paul McCartney**EVERYTHING THAT TOUCHES YOU**Beechwood Music Corp.
Terry Kirkman**FOLSOM PRISON BLUES**Hi-Lo Music, Inc.
Johnny Cash**GENTLE ON MY MIND**Glaser Publications, Inc.
John Hartford**THE GIRL FROM IPANEMA**Duchess Music Corp.
Norman Gimbel, Antonio Carlos Jobim**GOIN' OUT OF MY HEAD**Vogue Music, Inc.
Teddy Randazzo, Bobby Weinstein**THE GOOD, THE BAD AND
THE UGLY**Unart Music Corp.
Ennio Morricone**GRAZING IN THE GRASS**Cherio Corp.
Philemon Hou**HALFWAY TO PARADISE**Screen Gems-Columbia Music, Inc.
Gerald Goffin, Carole King**HANG 'EM HIGH**Unart Music Corp.
Dominic Frontiere**THE HAPPY TIME**Sunbeam Music Corp.
Fred Ebb, John Kander**HARPER VALLEY P.T.A.**Newkeys Music, Inc.
Tom T. Hall**HAVE A LITTLE FAITH**Al Gallico Music Corp.
Billy Sherrill, Glenn Sutton**HELLO, GOODBYE**Maclen Music, Inc.
John Lennon, Paul McCartney**HEY JUDE**Maclen Music, Inc.
John Lennon, Paul McCartney**HEY LITTLE ONE**Tamerlane Music, Inc.
Dorsey Burnette, Barry DeVorzon**THE HORSE**Dandelion Music Co. / Jamesboy
Publishing
Jesse James**I CAN'T BELIEVE I'M LOSING YOU**Vogue Music, Inc.
Don Costa, Phil Zeller**I HEARD IT THROUGH THE
GRAPEVINE**Jobete Music Co., Inc.
Barrett Strong, Norman Whitfield**I LOVE HOW YOU LOVE ME**Screen Gems-Columbia Music, Inc.
Larry Kolber, Barry Mann**I LOVE YOU**Mainstay Music, Inc.
Chris White**I WANNA LIVE**Windward Side Music
John D. Loudermilk**I WILL WAIT FOR YOU**Vogue Music, Inc.
Norman Gimbel, Michel Legrand,
Jacques Demy**I WISH IT WOULD RAIN**Jobete Music Co., Inc.
Rodger Penzabene, Barrett Strong,
Norman Whitfield**I WONDER WHAT SHE'S DOING
TONIGHT**Screen Gems-Columbia Music, Inc.
Tommy Boyce, Bobby Hart**MISSION: IMPOSSIBLE THEME**Bruin Music Co.
Lalo Schifrin**MONY, MONY**Patricia Music Publishing Corp.
Bobby Bloom, Ritchie Cordell,
Bo Gentry, Tommy James**MORE**E. B. Marks Music Corp.
Riz Ortolani, Nino Oliviero,
Norman Newell, M. Cioccolini**MRS. ROBINSON**Charing Cross Music
Paul Simon**MY SPECIAL ANGEL**Viva Music, Inc.
Jimmy Duncan**NEVER MY LOVE**Tamerlane Music, Inc.
Donald J. Addrisi, Richard P. Addrisi**ONE, TWO, THREE, RED LIGHT**Kaskat Music, Inc.
Sal Trimachi, Bobbi Trimachi**OVER YOU**Viva Music, Inc.
Jerry Fuller**PLAYBOY**Acuff-Rose Publications, Inc.
Gene Thomas**RELEASE ME**Four Star Music Co., Inc.
Eddie Miller, W. S. Stevenson**SCARBOROUGH FAIR**Charing Cross Music
Paul Simon**SIMON SAYS**

Kaskat Music, Inc.

SKIP A ROPETree Publishing Co., Inc.
Jack Moran, Glenn D. Tubb**SOMETHIN' STUPID**Greenwood Music Co.
C. Carson Parks**SOUNDS OF SILENCE**Charing Cross Music
Paul Simon**SPANISH EYES**Roosevelt Music Co., Inc.
Bert Kaempfert, Charles Singleton**SPOOKY**Lowery Music Co., Inc.
Harry Middlebrooks, Mike Shapiro,
Buddy Buie, J. B. Cobb**THE STRAIGHT LIFE**Viva Music, Inc.
Sonny Curtis**STONED SOUL PICNIC**

Laura Nyro

STRANGERS IN THE NIGHTRoosevelt Music Co., Inc. / Champion
Music Corp.
Bert Kaempfert, Charles Singleton**SUNDAY MORNIN'**Blackwood Music, Inc.
Margo Guryan**SUNNY**MRC Music, Inc. / Portable Music
Co., Inc.
Bobby Hebb**TAKE GOOD CARE OF MY BABY**Screen Gems-Columbia Music, Inc.
Carole King, Gerald Goffin**TAKE TIME TO KNOW HER**Al Gallico Music Corp.
Steve Davis**TALK TO THE ANIMALS**Hastings Music Corp.
Leslie Bricusse**THEN YOU CAN TELL ME GOODBYE**Acuff-Rose Publications, Inc.
John D. Loudermilk**TIGHTEN UP**Cotillion Music, Inc. / Orellia Publishing
Billy H. Buttler, Archie Bell**TIME FOR LIVIN'**Tamerlane Music, Inc.
Donald J. Addrisi, Richard P. Addrisi**TO SIR, WITH LOVE**Screen Gems-Columbia Music, Inc.
Don Black, Mark London**TURN AROUND, LOOK AT ME**

Jerry Capehart

THE UNICORNHollis Music, Inc.
Shel Silverstein**UP, UP AND AWAY**

Johnny Rivers Music

VALLERIScreen Gems-Columbia Music, Inc.
Tommy Boyce, Bobby Hart**WE CAN FLY**Akbestal Music, Inc. / Luvlin Music, Inc.
Bob Cowsill, Bill Cowsill,
Artie Kornfeld, Steve Duboff**WINDY**Irving Music, Inc.
Ruthann Friedman**WITH PEN IN HAND**Unart Music Corp.
Bobby Goldsboro**WOMAN, WOMAN**Glaser Publications, Inc.
James Glaser, James Payne**YESTERDAY**Maclen Music, Inc.
John Lennon, Paul McCartney**YOUNG GIRL**Viva Music, Inc.
Jerry Fuller**YOU'VE STILL GOT A PLACE
IN MY HEART**Fred Rose Music, Inc.
Leon Payne**YUMMY, YUMMY, YUMMY**T. M. Music, Inc.
Arthur Resnick, Joe Levine

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Angela Martin**LADY MADONNA**Maclen Music, Inc.
John Lennon, Paul McCartney**LADY WILLPOWER**Viva Music, Inc.
Jerry Fuller**LIVE FOR LIFE**Unart Music Corp.
Francis Lai, Norman Gimbel**LOVE CHILD**Jobete Music Co., Inc.
Deke Richards, Pam Sawyer,
R. Dean Taylor, Frank E. Wilson**LOVE IS ALL AROUND**Dick James Music, Inc.
Reg Presley**MICHELLE**Maclen Music, Inc.
John Lennon, Paul McCartney



A DOUBLE DISK DELIGHT was presented to Tom Jones, Parrot recording artist, in the form of two gold album awards for "Help Yourself" and "Fever Zone," both certified by the RIAA as million-dollar sellers. The presentation ceremony took place just prior to Jones' two-week standing-room-only engagement at New York's Copacabana. Flanking the songster are Herb Goldfarb (r.), national sales and distribution manager for London Records, and Walt Maguire, national singles sales and A&R manager for London, Parrot's mother company.

3 Gold LPs For A&M

HOLLYWOOD — A&M Records has picked up three RIAA Gold Disk awards for album product which has achieved the million dollar sales mark. Sergio Mendes & Brasil '66 earned two of the disks, for "Fool On The Hill" and "Equinox," bringing their gold total to four, their total LP output for A&M. Wes Montgomery's "A Day In The Life" was also certified.

Tetra Gets 2nd Fox LP

HOLLYWOOD — Tetragrammaton Records has acquired release rights to a second 20th Century-Fox soundtrack. The firm, which is currently releasing the music from Fox's "Che!," will release the soundtrack album from "The Chairman." The film, which stars Gregory Peck and Anne Heywood, features a score by Jerry Goldsmith.

Turley To Record, Write For WB/7A

NEW YORK — Turley (Richards) has signed an exclusive recording and writing pact with Warner Bros./7 Arts Records and WB/7A Music.

First record for Turley on the Warner Bros./7 Arts Records label is "Freedom Mountain," due for release this week.

A self-taught guitarist, Turley is a composer who has written many of the songs recorded by other artists here and abroad.

Born and raised in Charleston, West Virginia, Turley, the youngest of five children, attributes his unusual success in this field to his early training. At the age of 12 he began singing with an all-Negro gospel and R&B group, and for the next three years performed at numerous area churches, developing an impelling vocal style and solid gospel feel.

In 1961 he formed a jazz trio, and entertained at local Charleston clubs and on local TV. In 1964 Turley came to New York City anticipating a career as a jazz singer. He performed at such Greenwich Village clubs as The Bitter End, Cafe Wha?, and The Village Gate, and started to develop in all areas of music, particularly pop and R&B. In 1966 he participated in a 46-day tour with the Gene Pitney Shower of Stars, including Chad and Jeremy and Bobby Goldsboro, which led to an appearance at the Pussycat A Go Go.

Turley has previously recorded for Columbia and Kapp.

A Little Something Extra

As an added service to distributors and dealers, tape catalog numbers are being listed, where available, beneath the album catalog number on the Cash Box Top 100 Albums chart.

Greentree Initiates 3 3/4 ips Releases

IRVINE, CALIF. — Announcing that most of Greentree Electronics' product is to be manufactured at 3 3/4 ips with a \$6.95 list price, the Steeple division has just released 32 open-reel tapes for June.

National sales manager J. A. Rubenstein added that the 3 3/4 ips product will be duplicated on a new tape formulation which makes the tapes as good as or superior to conventional 7 1/2 ips releases. "The existing catalog is to remain as is," Rubenstein said, "there will be no depreciation of existing inventories."

Nine labels are represented in the new Stereotape release, companies include: Imperial, Liberty, Ranw, Reprise, Soul City, United Artists, Veep, Warner Bros. and West Pacific.

Albums are (asterisk indicates release): Johnny Rivers' "Touch Gold"; Classics IV "Trace"; Johnny Winter's "Progressive Experiment"; Vikki Carr's "Once In My Life"; Canned Heat "Hallelujah"; the Johnny Mathis Singers' "Goodnight My Love"; the Turtles' "Hawaii Five-O"; The 50 Guitars; Lawrence Welton "Galveston"; Exotic Guitars "In Love Call"; Frank Sinatra's "Way"; Nancy Sinatra's "Nancy"; Joni Mitchell's "Clouds"; Electric Prunes' "Just Good Old Rock Roll"; the Fifth Dimension's "Of Aquarius"; UA's "36 Great Motion Picture Themes & Original Sound Tracks-Vol. 2"; the soundtrack from "Goldfinger"; Ferris Bueller's "Golden Piano"; "I Themes," "F & T In Concert, 1 & 2," "A Bouquet Of Hits"; "Listen To The Movies"; "Sound Tracks And Movie Themes"; "The Artistry Of Carlos Montoya"; Bobby Goldsboro's "Honey"; "Today"; Traffic's "Last Exit"; "Best Of Anthony & Imperia Vol. II"; Glen Yarbrough's "Show, Someway"; Harpers Bizarre "Peter, Paul & Mommy"; soundtrack from "Goodbye Columbus"; "Music By Mason Williams"; "Portrait Of Petula" Clark; Grand Funk Railroad's "Aoxomoxoa"; Mercey's "Can Make You Happy"; and Shank's "Windmills Of Your Mind."



TWO SETS FOR SULLIVAN: Ray Bloch, musical director of the Ed Sullivan Show since June 1948, presents Sullivan with copies of his first two album releases for Ambassador Records, "The Ray Bloch Singers Perform The Hits Of Hair" and "The Ray Bloch Singers Perform The Hits Of 1776." Ambassador is one of the major concerns in the budget field and Bloch, one of the top artists to enter that field.

Robert Fitzpatrick Names Julie Steddum Personal Assistant

HOLLYWOOD — Robert L. Fitzpatrick, president of the management firm, the Robert Fitzpatrick Corp., has named Julie Steddum as his personal assistant.

The new assignment, effective June 2, ends a four-year association with Premier Talent Associates in New York City. She joined the agency as regional agent for the West Coast territory; became office manager and most recently functioned as assistant to the executive vice president. She will rebase in Los Angeles.

In addition to functioning in an executive capacity for the Robert Fitzpatrick Corp., Miss Steddum will assist Fitzpatrick in his other endeavors, which include the Philadelphia-based WWAM, Inc., of which he is President, and the Fitzpatrick Publishing Group, Ltd., over which he also reins.

Prior to her affiliation with PTA, Miss Steddum lived in Los Angeles and headed the rock 'n' roll department of GAC (now merged with CMA) for a period of two years. She previously worked in the variety department of the William Morris Agency in Beverly Hills.

Ampex Promotes Brusso & Urman

NEW YORK — Irv Brusso has become product manager and Hal Urman is now distributor relations manager for the AST division of Ampex.

Division vice president and general manager Don Hall said that Brusso will now be responsible for inventory control, the administration of releases from record companies, coordination of advertising and marketing promotions. He comes to Ampex from a post as Midwest sales manager for AST. His Chicago placement will be Chuck Meyer. Before joining Ampex in 1968, Brusso had worked for RCA as record sales manager.

Urman will be coordinator and administrator of marketing policies. He joined Ampex in 1966 and was national eastern regional sales manager '68. Carl Silverstein will replace Urman, taking over the responsibilities for tape sales from Main Street Virginia.

2 LP's From Milestone

NEW YORK — Milestone Records just issued one new jazz album, "You Know The Way," by Billie Holiday, and reissued another LP, "An Early Portrait," by Louis Armstrong.

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Ampex Predicts New Hardware

(Con't from Page 7)

...mote operation. The three mono-cassette units operate on household current or batteries for portable use, and can be adapted to automobile current.

Micro 32 and 24 models offer one-att power outputs, a five-inch speak-er and ni-cad battery recharger which erates automatically while the re-der is running on AC current. The cro 14 differs in that it includes a directional speaker. All models have sh-button cassette function controls, p-open loading doors; manual or tomatic recording level and battery ndition meter.

For the Ampex stereo cassette play-recorders, new equipment consists the Micro 87 and 87R which have eater power and provide better lis-ting than earlier models. Both are signed with an AM/FM stereo re-iver and are designed to serve as nrol centers for hi-fi component stems. The 87 sells for \$219.95, 87R priced at \$259.95 coming with Ampex ' stereo speakers. The third stereo ssette unit introduced was a Micro recorder/player deck for use in a fi system. It is priced at \$149.95. The two stereo tape recorder sys-ns unveiled include Models 1467 and with 414 cube-speakers and fea-res such as automatic tape thread-ing, versing and equalization. Both have ntrols for tape monitoring, sound-on-nd and sound-with-sound recording well as echo effects. The 1467, with ause control to stop tape movement ntly for editing and cueing, re-ils for \$449.95; the 767 is priced at 9.95. This includes cube-speakers d two omnidirectional microphones.

Cassette Momentum Software

(Con't from Page 7)

Projecting a sales statistic of \$280 million, 8-track will account for more than two-thirds of tape sales this year. The difficulties of recording in this configuration, recent cassette production entry by RCA and Columbia, and the relatively modest development of 8-track players as a home-use product are among the reasons that this configuration is expected to slip behind cassettes in the next few years.

Open reel, which has been available since the late '50's, has shown a levelling off in the last two years through the emergence of cartridge tapes. The market is expected to show gains though, since reel-to-reel is the preferred music source for high-fidelity and classical recordings because of the "significantly better sound quality" it offers compared to other forms. Hall anticipates a \$20 million sales figure for reels.

4-track cartridges are estimated to sell \$35 million worth of product this year, a gross indicating a levelling-off in the area in the face of 8-track's success as an auto accessory. Hall noted that Ampex has just altered its 4-track policy to eliminate virtually all catalog sales in this configuration while pressing for rock-hit coverage that has shown to be the one major sales area for 4-track cartridges. The reversal of firm practice was attributed to statistics indicating that there is nearly no demand for non-pop product in this form.

Micro-Cassette Plans

As the micro-cassette enters its second year, Hall said that he feels this form is now ready to take a solid place in the pre-recorded sales market. The four-song package might have been

Decca Introduces 1970 Lines For Tape And Record Players, Music Instruments

NEW YORK — The 1970 line of Decca phonographs, radios, tape players and musical instruments was introduced last week by marketing VP Tony Martell at a special meeting for district and branch managers conducted in New York.

Included in the presentation were five new models of stereo phonographs, eleven new radio models, sixteen guitars, an electric guitar set and a ukelele.

One of the highlights of the new line is the stereo phonograph model DP-139, which epitomized the "Sight and Sound of Decca Stereo" theme, in that it has its own built-in light show. This model is equipped with three colored lights (red, blue, green), each with a separate intensity control to increase, decrease or turn off the lights completely.

While teenagers have been buying colored light systems separately and playing records with them, now the records will play the lights. This portable unit, with drop down front and

premature in its entry, but now that the hardware is more readily available and already in the hands and homes of consumers, this type of cartridge will become a considerable sales boom. Suggested as a \$1.98 item, Hall noted that micro product is generally being priced at as low as \$1.58 by several retailers. Expected to emerge as a strongly popular form with youngsters, micro-product selections from Ampex will feature collections of hits, or tracks from albums in pop and rock areas.

detachable speakers has a suggested list price of \$99.95."

Another highlight of the presentation was Decca's reentry into the manufacture of stereo consoles, after an absence of five years, with the introduction of three deluxe models.

In addition to six tape playback units (three cassette and three eight track stereo) Decca introduced a completely updated line of musical instruments — sixteen guitars, an electric guitar set and ukelele.

CRDC To Co-Sponsor Apollo 11 Coverage

NEW YORK — Capitol Records Distribution Corp. has completed arrangements to co-sponsor the ABC Radio Network's coverage of the Apollo 11 lunar mission. CRDC will promote its cartridge tape recordings and cassette players during ABC's detailed coverage of the American moon landing scheduled tentatively for July 16 launch.

Co-sponsorship will include broadcasts throughout the 10-day history-making flight on all four of ABC's networks (American Contemporary, American Entertainment, American Information and American FM Radio).

Mort Crim and Merrill Mueller will anchor the space-flight correspondent team making approximately 130 broadcasts during the trip.

Announcement of the CRDC co-sponsorship was made last week by Herb Granath, vice president and direction of sales for ABC Radio.



Tender Loving Care.

Dubbings processes more than 50,000,000 feet of tape per week . . . and every foot is handled with the kind of care that results in a perfect product. The most modern automated duplicating, editing and loading equipment are only part of the story. Add to that precise quality control, and you know why Dubbings is today's leader in meeting the growing demands of the entertainment industry for compact cassettes, 8-track and reel-to-reel. Learn more about the unique facilities of Dubbings . . . write for a copy of our new facilities brochure.

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A NORTH AMERICAN PHILIPS COMPANY

So this is what happened...

We've got this group called The Illusion. On Steed Records. They're from Long Island and Jeff Barry produces them. They're really quite good. Back in February we released their first single, "Did You See Her Eyes" (Steed 712). Then in March we released their first album, "The Illusion" (ST 37003). Both were well received in various markets. Especially in New York City. Right?

Now it's June and you'll never guess what's happened.

Seems a Program Director has gotten into the *album*, really digs it, and has made *his own* edit of "Did You See Her Eyes." Our single has now been out four months. Well, the *new* edit is super, so it went right on the air at his station . . . which is in a Top Five market. His station also beams into a Top Twelve market . . . where stations want the new single because listeners are requesting it. His local competition wants a copy of it because *their* listeners are requesting it. But there's no single to ship.

There is now.

We've re-edited the master and are now shipping:

"Did You See Her Eyes"
The Illusion
Steed 718
Produced by Jeff Barry

Now, a lot of you still have stock on the old "Did You See Her Eyes" (Steed 712). There's about 25,000 of them out there . . . somewhere. It was a good record, but the new one is . . . wow . . . and everybody wants it. So I'll tell ya what I'm gonna do. (Rolls up sleeve.)

CALL YOUR LOCAL DOT DISTRIBUTOR AND FOR EVERY STEED 712 YOU HAVE ON HAND, HE'LL TRADE YOU A STEED 718. FREE. ONE FOR ONE. WE THINK THAT'S FAIR.

So that's what's happened . . .

Now. Who's on first?



Dot Records, A Division
of Paramount Pictures Corporation

The Giant that woke up, sprouted wings, and is now doing quite well.



TOP 100 Albums

BOTTOM NO. INDICATES 8 TRACK

June 14, 1969

| | | | | | | | | | | | |
|----|--------------------------------------|--|----|----|----------------------------------|--|----|-----|--|--|-----|
| 1 | HAIR | ORIGINAL CAST (RCA Victor LSO 1150) (08S-1038) | 1 | 34 | FEVER ZONE | TOM JONES (Parrot PAD 71019) (M-79819) (X-79419) | 27 | 68 | WITH A LITTLE HELP FROM MY FRIENDS | JOE COCKER (A&M SP 4182) (8T 4182) (4T 4182) | 86 |
| 2 | BLOOD, SWEAT & TEARS | (Columbia CS 9720) (COL 1810-0552) (COL 1410-0552) | 2 | 35 | MUSIC | MASON WILLIAMS (Warner Bros./7 Arts WS 1788) (8WM-1788) | 35 | 69 | UNCLE MEAT | MOTHERS OF INVENTION (Bizarre 2024) (8R-2024) | 58 |
| 3 | THE AGE OF AQUARIUS | 5TH DIMENSION (Soul City SCS 92005) (8951) (4951) | 8 | 36 | SWITCHED ON BACH | WALTER CARLOS-BENJAMIN FOLKMAN (Columbia MS 7194) (COL 1811-0092) | 28 | 70 | MOOG, THE ELECTRIC ECLECTICS OF DICK HYMAN | (Command 928-S) (803-938) (403-938) | 87 |
| 4 | ROMEO & JULIET | ORIGINAL SOUNDTRACK (Capitol ST 2993) (8XT 2993) (Y18 2993) | 5 | 37 | WICHITA LINEMAN | GLEN CAMPBELL (Capitol ST 103) (8XT-103) (Y1T-103) | 32 | 71 | THE CHOKIN' KIND | JOE SIMON (Sound Stage 7 SSS 15006) (884-15006) (444-15006) | — |
| 5 | NASHVILLE SKYLINE | BOB DYLAN (Columbia KCS 9825) (COL 18H0-0670) (COL 14H0-0670) | 3 | 38 | CHICAGO TRANSIT AUTHORITY | (Columbia GP-8) | 42 | 72 | HAPPY SAD | TIM BUCKLEY (Elektra EKS 74045) (M 87 4045) (EKT A 74745) | 68 |
| 6 | GALVESTON | GLEN CAMPBELL (Capitol ST 210) (8XT-210) (Y1T-210) | 4 | 40 | ON THE THRESHOLD OF A DREAM | MOODY BLUES (Deram DES 18025) | 69 | 73 | LET THE SUNSHINE IN | DIANA ROSS & THE SUPREMES (Motown MS 689) (MT8 1689) | — |
| 7 | DONOVAN'S GREATEST HITS | Epic BXN 26439 (N18-10154) (N14-10154) | 6 | 41 | PORTRAIT OF PETULA | PETULA CLARK (Warner Bros./7 Arts WS 1789) (8WM-1789) | 31 | 74 | HAPPY TRAILS | QUICKSILVER MESSENGER SERVICE (Capitol ST 120) | 63 |
| 8 | IN-A-GADDA-DA-VIDA | IRON BUTTERFLY (Atco 2501) | 12 | 42 | THE BEATLES | (Apple SWBO 101) | 38 | 75 | MEMPHIS UNDERGROUND | HERBIE MANN (Atlantic SD 1522) | 94 |
| 9 | MY WAY | FRANK SINATRA (Reprise FS 1029) | 7 | 43 | WHEATFIELD SOUL | GUESS WHO (CA LSP 4141) (P8S 1442) | 45 | 76 | 25 MILES | EDWIN STARR (Gordy SG 940) (GT 8 1940) | 82 |
| 10 | HAPPY HEART | ANDY WILLIAMS (Columbia CS 9844) (COL 1810-0688) (COL 1410-0688) | 11 | 44 | FOR ONCE IN MY LIFE | VIKKI CARR (Liberty LST 7604) (8930) (4930) | 46 | 77 | 1776 | ORIGINAL CAST (Columbia BOS 3310) (COL 1812-0044) | 78 |
| 11 | HELP YOURSELF | TOM JONES (Parrot PAS 71025) (79825) | 9 | 45 | FUNNY GIRL | ORIGINAL SOUNDTRACK (Columbia BOS 3220) (COL 1812-0034) (COL 1412-0034) | 39 | 78 | GENTLE ON MY MIND | GLEN CAMPBELL (Capitol ST 2809) (8XT-2809) (Y1T-2809) | 65 |
| 12 | HAWAII FIVE-O | VENTURES (Liberty LST 8061) (8948) (4948) | 14 | 46 | GOODBYE | CREAM (Atco SD 7001) | 41 | 79 | HAPPY HEART | ROGER WILLIAMS (Kapp KS 3595) | 83 |
| 13 | BAYOU COUNTRY | CREEDENCE CLEARWATER REVIVAL (Fantasy 8387) | 16 | 47 | TRACES | CLASSICS IV (Imperial LP-12429) (8947) (4947) | 47 | 80 | DAVID'S ALBUM | JOAN BAEZ (Vanguard VSD 79308) | 101 |
| 14 | COWSILLS IN CONCERT | (MGM-SE 4619) (88-4619) (84-4619) | 15 | 48 | BALL | IRON BUTTERFLY (Atco 280) (280) | 36 | 81 | CLOUDS | JONI MITCHELL (Reprise RS 6341) (8RM 6341) | 106 |
| 15 | A WARM SHADE OF IVORY | HENRY MANCINI (RCA LSP 4140) (P8S 1441) | 53 | 49 | AT YOUR BIRTHDAY PARTY | STEPPENWOLF (Dunhill DSX 50053) (823-50053) (423-50053) | 34 | 82 | JOHNNY ONE TIME | BRENDA LEE (Decca DL 75111) (6-5111) | 88 |
| 16 | TOM JONES LIVE | (Parrot PS 71014) (M-79814) (X-79414) | 10 | 50 | SWEET CHARITY | ORIGINAL SOUNDTRACK (Decca DL 71502) (6-1502) | 54 | 83 | GITARZAN | RAY STEVENS (Monument SLP 18115) (844-18115) (444-18115) | 117 |
| 17 | STAND! | SLY & THE FAMILY STONE (Epic BN 26456) (N18-10186) (N14-10186) | 13 | 51 | SONGS FROM A ROOM | LEONARD COHEN (Columbia CS 9767) (COL 1810-0598) | 43 | 84 | M.P.G. | MARVIN GAYE (Tamla 292) (TT8 1292) | 100 |
| 18 | ENGELBERT | ENGELBERT HUMPERDINCK (Parrot PAS 71026) (79826) | 18 | 52 | HARD & HEAVY | PAUL REVERE & RAIDERS (Columbia CS 9753) (COL 1810-0572) (COL 1410-0572) | 37 | 85 | TODAY | BOBBY GOLDSBORO (UAS 6704) | 90 |
| 19 | THREE DOG NIGHT | (Dunhill DS 50048) (823-50048M) (423-50048X) | 21 | 53 | THE PROGRESSIVE BLUES EXPERIMENT | JOHNNY WINTER (Imperial LSP 12431) (8949) (4949) | 44 | 86 | VINTON | BOBBY VINTON (Epic BN 26471) (N18-10216) | — |
| 20 | CLOUD NINE | TEMPTATIONS (Gordy GLPS 939) (GT8-1939) | 17 | 54 | I HAVE DREAMED | LETTERMEN (Capitol ST 202) | 55 | 87 | GOLDEN GRASS | GRASSROOTS (Dunhill DS 50047) (823-50047) (423-50047) | 84 |
| 21 | OLIVER | ORIGINAL SOUNDTRACK (Colgems COSD 5501) (08CB-1003) | 19 | 55 | THE ICE MAN COMETH | JERRY BUTLER (Mercury SR 61198) (MC8 61198) | 48 | 88 | BOBBIE GENTRY & GLEN CAMPBELL | (Capitol ST 2928) (8XT 2928) (Y1T 2928) | 91 |
| 22 | TOMMY | THE WHO (Decca DXSW 7205) (6-2500) | 60 | 56 | FREEDOM SUITE | THE RASCALS (Atlantic SD 2-901) (2-901) | 56 | 89 | UPTIGHT | ORIGINAL SOUNDTRACK (Stax STS 2006) (8T 2006) | 93 |
| 23 | LAST EXIT | TRAFFIC (United Artists UAS 6702) (U8154) (U4154) | 24 | 57 | THE MANTOVANI SCENE | (London PS 548) | 49 | 90 | GOODBYE COLUMBUS | ORIGINAL SOUNDTRACK (Warner Bros./7 Arts WS 1786) (8WM-1786) | 85 |
| 24 | LED ZEPPELIN | (Atlantic SD 8216) (8216) | 25 | 58 | YOU GAVE ME A MOUNTAIN | FRANKIE LAINE (ABC-ABCS 682) (822-682) (422-682) | 51 | 91 | SEATTLE | PERRY COMO (RCA LSP 4183) (P8S 1477) | — |
| 25 | THE ASSOCIATION'S GREATEST HITS | (Warner Bros./7 Arts WS 1767) (8WM 1767) | 23 | 59 | ELVIS SINGS FLAMING STAR | ELVIS PRESLEY (RCA-Camden CAS 2304) | 62 | 92 | WITH LOVE | BOOTS RANDOLPH (Monument SLP 18111) (884-18111) (444-18111) | 107 |
| 26 | LET US GO INTO THE HOUSE OF THE LORD | EDWIN R. HAWKINS SINGERS (Pavilion PBS 10001) (1-10001) | 20 | 60 | WINDMILLS OF YOUR MIND | BILLY VAUGHN (Dot DLP 25937) (PA 81018) | 64 | 93 | NEW IMPROVED BLUE CHEER | (Philips PHS 600-305) | 116 |
| 27 | FROM ELVIS IN MEMPHIS | ELVIS PRESLEY (RCA-LSP 4155) | 71 | 61 | GRAZIN' | FRIENDS OF DISTINCTION (RCA 4149) (P8S 1443) | 77 | 94 | A TIME FOR LIVING, A TIME FOR HOPE | ED AMES (RCA LSP 4128) (P8S 1427) | 98 |
| 28 | JOHNNY WINTER | (Columbia CS 9826) (COL 1810-0672) | 26 | 62 | THE BUCKINGHAMS' GREATEST HITS | (Columbia CS 9812) (COL 1810-0650) | 72 | 95 | NAZZ NAZZ | (SGC SD 5002) (5002) | 75 |
| 29 | SOULFUL | DIONNE WARWICK (Scepter SPS 573) (SCM 8-573) | 22 | 63 | TCB | DIANA ROSS & THE SUPREMES & THE TEMPTATIONS (Motown MS 682) (MT 8 1682) | 50 | 96 | MC 5/KICK OUT THE JAMS | (Elektra EKS 74042) (M87 4042) (X 47 4042) | 76 |
| 30 | A SALTY DOG | PROCOL HARUM (A&M SP 4179) (8T 4179) (4T 4179) | 30 | 64 | GALVESTON | LAWRENCE WELK (Ranwood RLP 8049) (Ran 8049) | 73 | 97 | THE SOUL OF PAUL MAURIAT | (Philips PHS 600-299) | 79 |
| 31 | DIZZY | TOMMY ROE (ABC-ABCS 683) (822-683) (422-683) | 29 | 65 | PETER, PAUL & MOMMY | PETER, PAUL & MARY (Warner Bros./7 Arts WS 1785) (8WM 1785) | — | 98 | THE RASCAL'S GREATEST HITS TIME PEACE | (Atlantic SD 8190) (8190) | 96 |
| 32 | IT'S YOUR THING | ISLEY BROTHERS (T-Neck TNS 3001) (1-3001) | 33 | 66 | W. C. FIELDS | ORIGINAL VOICE TRACKS (Decca DL 79164) (6-9164) | 52 | 99 | WILDFLOWERS | JUDY COLLINS (Elektra EKS 74012) (M 87 4012) (X 47 4012) | 95 |
| 33 | THIS IS TOM JONES | (Parrot PAS 71028) (79828) | 66 | 67 | GREEN, GREEN GRASS OF HOME | TOM JONES (Parrot PAS 71009) (M 79809) (X 79409) | 70 | 100 | THEMES LIKE OLD TIMES | ORIGINAL RADIO THEMES (Viva V 36018) | 67 |

Basic Album Inventory

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers' & retailer attention to key catalog, top steady selling LP's, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a week revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

PEACOCK

| | | |
|----------------------------|---|---------|
| The Loving Sisters | God's Lonesome Highway | PLP 143 |
| The Dixie Hummingbirds | Your Good Deeds | PLP 144 |
| The Chariot Gospel Singers | Tell Him | PLP 146 |
| Rev. Cleophus Robinson | Haircut In The Wrong Barber Shop (Sermon) | PLP 147 |
| Rev. Cleophus Robinson | Good Gospel | PLP 150 |
| Brooklyn Skyways | The Unbelieving Man | PLP 160 |
| The Loving Sisters | Tribute to Dr. King | PLP 162 |
| Mighty Clouds Of Joy | Sing Songs of Rev. Julius Cheeks & The Sensational Nightingales | PLP 163 |

PHILLES

| | | | |
|-----------------------------|--|-------------------|----------|
| Righteous Bros. | Just Once In My Life | 4008M | 4008S |
| Righteous Bros. Ronettes | You've Lost That Lovin' Feelin' featuring Veronica | 4007M | 4007S |
| Various Artists | Today's Hits | 4006M | 4006S |
| Righteous Bros. | Back To Back | 4004M | |
| Barney Kessel | Fabulous Guitar On Fire | 4009M | 4009S |
| Lenny Bruce | Lenny Bruce Is Out Again | ELP1201M | ELP1201S |
| The Crystals | He's A Rebel | 4010M (Mono Only) | |
| Bob-B-Soxx & The Blue Jeans | Zip-A-Dee-Doo-Dah | 4001M | |
| The Crystals | The Crystals Sing The Greatest Hits | 4002M | |
| | | 4003M | |

ORIGINAL SOUND

| | | |
|----------------------|-----------------------------|----------|
| Various Artists | Oldies But Goodies VOL I | LPS 8850 |
| Various Artists | Oldies But Goodies VOL II | LPS 8852 |
| Various Artists | Oldies But Goodies VOL III | LPS 8853 |
| Various Artists | Oldies But Goodies VOL IV | LPS 8854 |
| Various Artists | Oldies But Goodies VOL V | LPS 8855 |
| Various Artists | Oldies But Goodies VOL VI | LPS 8856 |
| Various Artists | Oldies But Goodies VOL VII | LPS 8857 |
| Various Artists | Oldies But Goodies VOL VIII | LPS 8858 |
| Preston Epps | Bongo Bongo Bongo | LPS 8851 |
| Stan Hoffman | | |
| Norma French | Love At Last | LPS 8870 |
| Preston Epps | | |
| Bongo Teens | Surfin Bongos | LPS 8872 |
| The Skyliners | Since I Don't Have You | LPS 8873 |
| Hollywood Persuaders | Drums A-Go-Go | LPS 8874 |
| Various Artists | Big Bad Boss Beat | LPS 8871 |
| The Music Machine | (Turn On) The Music Machine | LPS 8875 |
| Dyke & The Blazers | Funky Broadway | LPS 8876 |
| Various Artists | Oldies But Goodies Vol. IX | LPS 8859 |

PHILIPS

| | | |
|-----------------|--|-------------|
| Swingle Singers | Teresa Brewer's Greatest Hits | PHS 600-062 |
| Wes Harrison | Bach's Greatest Hits | PHS 600-097 |
| | You Won't Believe Your Ears | PHS 600-103 |
| | Nina Simone | PHS 600-135 |
| | The 4 Seasons Sing Big Hits by Burt Bacharach, Hal David & Bob Dylan | PHS 600-193 |

PHILIPS (CONT.)

| | | |
|-------------------------------------|--|------------|
| The 4 Seasons' Golden Vault of Hits | Featuring the Sound of Frankie Valli Listen Too! | PHS 600-19 |
| Paul Mauriat & Orch. | One Stormy Night | PHS 600-20 |
| Mystic Moods Orch. | Of Vodka and Caviar | PHS 600-21 |
| Paul Mauriat & Orch. | Golden Hits of Dusty Springfield | PHS 600-22 |
| 4 Seasons | 2nd Vault of Golden Hits | PHS 600-22 |
| Paul Mauriat | More Mauriat | PHS 600-22 |
| Mystic Moods Orch. | More Than Music | PHS 600-23 |
| 4 Seasons | New Gold Hits | PHS 600-24 |
| Frankie Valli | Frankie Valli Solo | PHS 600-24 |
| Paul Mauriat & Orch. | Blooming Hits | PHS 600-24 |
| H. P. Lovecraft | H. P. Lovecraft | PHS 600-25 |
| Dusty Springfield | The Look of Love | PHS 600-25 |
| Mystic Moods Orch. | Mystic Moods of Love | PHS 600-26 |
| Blue Cheer | Vincebus Eruptum | PHS 600-26 |

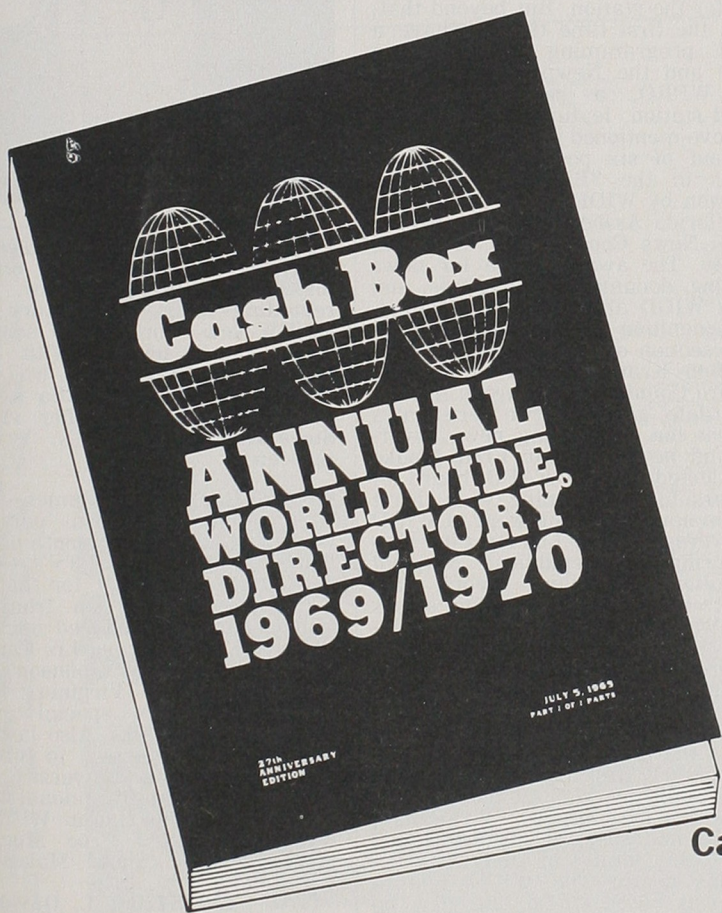
CONNOISSEUR COLLECTION

| | | |
|--|---|------------|
| Jacqueline Francois | Magnifique | PCC €0 |
| Yves Montand | Paris Recital | PCC €0 |
| | Missa Luba — Sung by Les Troubadours de Roi Baudouin | PCC €0 |
| Michel Legrand | The Umbrellas of Cherbourg (Les Parapluies de Cherbourg) | PCC €0 |
| Los Fronterizos | Misa Criolla | PCC €0 |
| Various Artists | Misa Flamenco | PCC €8 |
| Liszt: Piano Concertos Nos. 1 and 2 | Svitatoslav Richter, pno; London Symphony/Kondrashin | PHS 900-00 |
| Penderecki: St. Luke Passion | Cracow Boys Choir and Philharmonic Orchestra/Czyz | PHS2-9 |
| Satie: Piano Music — Evelyne Crochet, Piano | | PHS 900-10 |
| Mozart: Requiem, K. 626 | Donath, Minton, Davies, Nienstedt; Alldis Choir; BBC Symphony/Colin Davis | PHS 900-10 |
| Beethoven: Symphony No. 5; Mozart: Symphony No. 34 | Concertgebouw Orchestra of Amsterdam/George Szell | PHS 900-10 |
| Handel: Messiah — Harper, Watts, Wakefield, Shirley-Quirk; London Symphony Chorus and Orchestra/Colin Davis | | PHS3-9 |
| Debussy and Ravel: String Quartets — Quartetto Italiano | | PHS 900-11 |
| Berlioz: Symphonie Fantastique — London Symphony Orchestra/Colin Davis | | PHS 900-11 |
| Bruckner: Symphony No. 4 "Romantic" | Concertgebouw Orchestra of Amsterdam/Bernard Haitink | PHS 900-11 |
| Bach: Partitas and Sonatas for Unaccompanied Violin — Grumiaux, vln. | | PHS 2-90 |
| Mozart: Divertimento in E-flat, K. 563 — Grumiaux Trio | | PHS 900-18 |
| Sibelius: Symphony No. 2 — Concertgebouw Orchestra of Amsterdam/George Szell | | |
| Handel: Water Music — Concertgebouw Orchestra of Amsterdam/Van Beinum | | PHC 900 |
| Brahms: Complete String Trios — Beaux Arts Trio | | PHC 2-08 |
| Mahler: Das Lied von der Erde — Haefliger, Merriman, Heynis; Concertgebouw Orchestra of Amsterdam/Van Beinum | | |
| Bach: Six Suites for Unaccompanied Cello — Maurice Gendron, Cello | | PHC 3-00 |
| Dvorak: Symphony No. 5 — London Symphony Orchestra/Rowicki | | PHC 908 |
| Rachmaninoff: Preludes (Complete) — Constance Keene, piano | | PHC 2-00 |
| Bizet: Symphony in C — London Symphony Orchestra/Benzi | | PHC 900 |
| Chopin: Waltzes — Harasiewicz, piano | | PHC 900 |
| Schubert: Symphony No. 9 in C — Minneapolis Symphony Orchestra/Skrowaczewski | | PHC 900 |
| Beethoven: Piano Sonatas Nos. 17 and 18 — Clara Haskil, pno. | | PHC 900 |
| Ravel: Piano Music (Complete) — Werner Haas, piano | | PHC 2-00 |

TOP 40 LP'S — 101 TO 140

| | | | |
|---|---|--|--|
| 101 SANDS OF TIME Jay & The Americans (United Artists UAS 6671) | 111 BRASS MENAGERIE Enoch Light (Project 3 PR 5036 SD) | 121 MORE TODAY THAN YESTERDAY Spiral Starecase (Columbia CS 9852) | 131 CHARLEY PRIDE IN PERSON (RCA SLP 4094) |
| 102 BROOKLYN BRIDGE (Buddah BDS 5034) | 112 TILL Vogues (Reprise RS 6326) | 122 THE HOLY LAND Johnny Cash (Columbia KCS 9726) | 132 THE METERS (Josie JOS 4010) |
| 103 WHO KNOWS WHERE THE TIME GOES Judy Collins (Elektra EKS 74033) | 113 ELEPHANT MOUNTAIN Youngbloods (RCA LSP 4150) | 123 ELVIS-TV SPECIAL Elvis Presley (RCA LPM 4088) | 133 YELLOW SUBMARINE The Beatles-Original Soundtrack (Apple SW 153) |
| 104 BLUES FROM LAUREL CANYON John Mayall (London PS 545) | 114 THE DELLS GREATEST HITS (Cadet LPS 824) | 124 GOODNIGHT MY LOVE Paul Anka (RCA LSP 4142) | 134 2001 A SPACE ODYSSEY Original Soundtrack (MGM STE-13) |
| 105 LOVIN' THINGS Grassroots (Dunhill DS 50052) | 115 PROMISES, PROMISES Dionne Warwick (Scepter SPS 571) | 125 IT'S NOT UNUSUAL Tom Jones (Parrot PAS 71004) | 135 OUTTA SEASON Ike & Tina Turner (Blue Thumb BTS 5) |
| 106 SOUL 69 Aretha Franklin (Atlantic SD 8212) | 116 CHEAP THRILLS Big Brother & Holding Company (Columbia KCS9700) | 126 IN PERSON Ike & Tina Turner (Minit LS 24018) | 136 BOTH SIDES NOW Robert Goulet (Columbia CS 9763) |
| 107 BROTHER LOVES TRAVELLING SALVATION SHOW Neil Diamond (Uni 73047) | 117 MENDOCINO Sir Douglas Quintet (Smash 67115) | 127 ODESSA Bee Gees (Atco SD 2-702) | 137 SHAPE OF THINGS TO COME George Benson (A&M-SP-3014) |
| 108 FOOL ON THE HILL Sergio Mendes & Brasil '66 (A&M SPX 4160) | 118 STONEDHENG Ten Years After (Deram DES 18021) | 128 I'VE GOTTA BE ME Sammy Davis Jr. (Reprise RS 6324) | 138 TRAFFIC (United Artists UAS 6676) |
| 109 THE WAY IT WAS, THE WAY IT IS Lou Rawls (Capitol ST 215) | 119 NEAR THE BEGINNING Vanilla Fudge (Atco SD 278) | 129 NANCY Nancy Sinatra (Reprise RS 6333) | 139 THE NASHVILLE BRASS PLAY THE NASHVILLE SOUND (RCA LSP 4059) |
| 110 CRIMSON & CLOVER Tommy James & The Shondells (Roulette SR 42023) | 120 THE LIVE ADVENTURES OF MIKE BLOOMFIELD & AL KOOPER (Columbia KGP 6) | 130 THE GRADUATE Original Soundtrack (Columbia OS 3180) | 140 GENTLE ON MY MIND Dean Martin (Reprise RS 6300) |

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Tuning In On . . .

CKLW-Detroit: Straddling 2 Countries w/Top 40

An interesting and unusual situation prevails at CKLW-Detroit, which is located in Windsor, Ontario, and beams its 50,000 wats 24-hours-a-day across Lake St. Clair to the Detroit area. As program director Jim O'Brien puts it, there is a "strange and interesting dichotomy between being a top station in the American market and being licensed by Canada." Because CKLW, a Drake station, is a Canadian licensee, the FCC regulations of the U. S. do not apply to the outlet. Canadian rules do.

A contemporary Top 40 operation, CKLW programs 40 to 45 singles. The station spins a "Big 30," which is determined by sales and listener requests, and maintains a Hitbound Sheet consisting of 11 to 15 new disks. CKLW's music library contains 2,000 oldies which are aired on the mid-day and night shows. When new single product is lacking, selected LP cuts are given airplay.

Detroit Market

The Detroit market, although it reflects nationwide tastes in contemporary music, nevertheless has its own distinctive characteristics. O'Brien points out. CKLW is closely associated with the Motor City Sound, a sound represented by "Kick Out The Jams," by the MC5, which was number 1 in Detroit at a time when the single was not yet a national hit. What has been called the "Motown Sound" has "evolved into a much more diverse sound," says O'Brien. "It's now Motown music," states the program director, who specifically refers to the current product of such artists as the Temptations, Stevie Wonder, and Diana Ross and the Supremes.

Describing the Detroit listeners' preferences, O'Brien says: "This market responds to records that are basic stuff . . . to the beat, the lyric that can be understood."

While there is a considerable market for underground music in the Detroit area, CKLW does not program underground sounds heavily, aiming instead at a broad-based listener appeal which will attract the largest possible audience. CKLW, however, has been airing "Pinball Wizard," by the Who, as well as the Illusion's "Did You See Her Eyes," from that group's album, "The Illusion." The station has shortened "Did You See Her Eyes" from its original 6-minute length to 2:55 to adapt the tune to the

CKLW format. Herbie Mann's single, "Memphis Underground," has also been given exposure on CKLW. An interesting experiment took place last summer at CKLW in which the outlet tested the appeal of the underground to its own listeners. One underground record was played every 30 minutes. There was no favorable audience response, and CKLW has been content to leave the underground market to the competition.

News Format

The news programming at CKLW follows the format of all Drake stations. Five to six-minute news segments are broadcast every three hours. During morning drive-time and afternoon drive-time seven-minute news programs are aired. O'Brien is highly enthusiastic about CKLW's news staff, which is very extensive and covers the news on-the-spot, making phoned-in reports. Of particular note is the fact that CKLW, like all Drake stations, is in close contact with other Drake stations. Music, news, and promotion are discussed via phone calls from the different Drake outlets to each other and to a central office. O'Brien describes this policy as "total cooperation in the area of communication," with the various stations maintaining unity and individuality.

CKLW's public service programming indicates how the outlet straddles the U. S. and Canada. On Sundays, "Parliament Hill" offers a 15-minute report from Canadian government officials who serve in the Canadian Parliament. These officials are similar to U. S. congressmen. "Canada Now," also broadcast on CKLW on Sundays, is a 30-minute program produced by the CKLW news department. The show plays specifically Canadian music, Canadian recording artists are interviewed by CKLW deejays, and topics of interest to Canadian listeners, such as sports and agriculture are discussed.

Another CKLW public service feature reaches across Lake St. Clair to Detroit. For the second year, the station is sponsoring a teen organization called KDBT's (Keep Detroit Beautiful Teams), which is now in a recruiting drive. CKLW has been involved in a public service campaign, in which the outlet broadcasts announcements in support of KDBT's drive.

Steele & Morgan 'Hold-Outs' At KHJ

Hollywood — KHJ jocks Don Steele and Robert W. Morgan failed to show for their highly rated slots on the outlet last Saturday (May 31st) and are currently being replaced by Charlie

Tuna (6-10 A.M.) and "Humble Harve" (2-6 P.M.). Contracts for Steele and Morgan terminated at the end of May and it's understood that they were demanding hefty increases through their attorney, Charles Rutgen.

According to P.D. Ron Jacobs, (who'll be exiting the RKO General station at the end of June (see separate story, this issue), contract negotiations with both Steele and Morgan were begun early in May with the final offer on May 28th. It involved an interim proposal that both remain on the air while negotiations continued. Jocks called in a sick a few days after. According to Jacobs both contracts, signed in '66, include a first refusal clause and D.J.'s may not work for another outlet thru May, '70 without offering KHJ their services at the salary proposed by other stations.

Bill Watson is presently working with Jacobs and is set as interim P.D. Current line-up at KHJ — Charlie Tuna (6-10 A.M.), Scotty Brink (10-2 P.M.) "Humble" Harve (2-6 P.M.), Sam Riddle (6-9), Bill Wade (9-midnight) and Johnny Williams (midnight-6 A.M.).

Jacobs notes that last month's ratings were the highest in the Top 40 station's history. KHJ is the # Pulse-rated station in the L.A. market with Morgan and Steele slots the top rated at the station.

Associated Booking Ups Ira Blacker

NEW YORK — Ira Blacker, with Associated Booking since Feb., 1968, has been named to head the agency's progressive rock department in the East and mid-West. In his new post, Blacker will oversee the booking and signing of new contemporary talent to the agency.

In recent months, Blacker has signed a host of hot acts to ABC, including Albert King, the Churls, Dr. John the Night Tripper, the Move, Savory Brown, Spooky Tooth, John Braden, Fairport Convention and the Graham Bond Organization. He also personally handled the recent Savoy Brown tour and will be handling their return trip as well as the tours of two other British groups in July, Spooky Tooth and Colosseum.

Other progressive acts signed with Associated include B.B. King, Bobby "Blue" Bland, Canned Heat, Creedence Clearwater Revival, Howlin' Wolf, Lighthouse, Little Richard, Fats Domino and Booker T & the MG's.

Radio News Report

Over a month ago, WPRO-Providence, R. I., put a mystery man in an over-sized sack in a promotion aptly dubbed WPRO's "Man In The Bag." Recently, a Providence family finally guessed that music impresario and Newport Festival producer **George Wein** was snugly ensconced in the cloth container. Wein, of course, did not stay in the bag for the entire period of time. He stayed in the sack long enough for WPRO to put him on display so that its audience would get some idea of what was in the bag. The station also aired a series of poetic clues which were pre-recorded by Wein. Listeners were then asked to mail their guesses as to whom they thought was the "Man In The Bag." Guesses made by the thousands of letter writers included Navy Secretary **John Chafee**, Red Sox outfielder **Tony Conigliaro**, brewer **Joseph Schlitz**, **Sir Thomas Lipton** of Lipton Tea, and the **Bishop of Providence**. WPRO pyramided the cash prize daily from \$25 to \$875, which went to **Mr. and Mrs. Stephen Fusco** and their 13-year-old daughter, **Karen**, who were the first to identify Wein. The promotion's climax was an on-the-air "press conference" conducted by WPRO. Listeners phoned the outlet and talked to the "Man In The Bag," with question limited to "yes" or "no" answers. The only unallowable question related to his direct identity. The object of the promotion was to emphasize Wein's association with WPRO in promoting the upcoming Newport Jazz Festival, July 3 through 6. Included in this year's Festival are such contemporary, and pop-rock acts as **Blood, Sweat and Tears**, **Jeff Beck**, **Sly and the Family Stone**, and **James Brown**. Says WPRO operations manager **Al Herskovitz**: "There's no doubt about it, the promotion by itself was great for the station. But beyond that, this is the first time that we have a logical programming link between WPRO and the Newport Jazz Festival." WPRO, a contemporary-formatted station, features the music of the above-mentioned performers.

Four out of six possible first place awards in the "Big City Division" were won by WIOD-Miami at the annual Florida Associated Press Broadcasters News Contest held in Miami recently. The awards were for news reporting, documentary, features, and sports. WIOD also received outstanding recognition in the special categories section of the contest. In addition, **Bob Krauser**, head of WIOD's Broward County News Bureau in Fort Lauderdale, garnered two certificates of merit for outstanding news coverage, and news director **Fred Mooke** was elected to the FAPB board of directors for the coming year. First place in news reporting went to WIOD for coverage of the Liberty City rioting during the Republican National Convention in Miami Beach last August. WIOD's prize-winning sports entry was five minutes of taped excerpts from the outlet's sports package presented throughout the year. The Broward County News Bureau was responsible for the other two first place awards won by WIOD, as well as the outstanding mention. The documentary first place winner, entitled "Soliloquy of a Soldier," dealt with a Marine Corporal in Vietnam after he had sent off his last taped letter to his family in Hollywood before his death. The WIOD feature entry was based on an interview by Krauser during the "Keep America Beautiful" campaign, with the emphasis of the theme that "trash is for pigs, not for people." The special categories recognition resulted from a Krauser interview with Miami Beach Mayor **Jay Dermer** after a city employee displayed a "Jay Dermer for President" sign at the Republican National Convention in the Beach Convention Hall. Dermer is a Democrat.

The first-run national syndication schedule of the six **Doodletown Pipers** specials is being launched this month with debuts in 26 markets. Produced

by Triangle Stations and distributed by Triangle Program Sales, the color tape hours are musical journey across the U. S. KTLA-TV-Los Angeles became a preview outlet for the series by starting the bi-monthly schedule in late January. KTVU-San Francisco and KLZ-Denver launched the series in May. Among the now confirmed premiere dates are KIRO-TV-Seattle, WSM-TV-Nashville, WFIL-TV-Philadelphia, KSO-TV-Des Moines, Iowa, KHOU-TV-Houston, WNHC-TV-New Haven, Conn., and WTVT-Tampa, Fla. Department stores are proving to be a popular source of local sponsorship. Montgomery Ward, for example will be the advertiser for KOB-TV-Albuquerque, N. M., while Sears, Roebuck has bought the specials of KLZ-TV. Other outlets with imminent **Ward Ellis**, who is producing the video specials, and **George Wilkins** founded the Doodletown Pipers in 1965. Wilkins serves as musical director and **Law Klein** of Triangle is executive producer. The Pipers now number 1 girls and 10 young men whose average age is 19.

WKBW-Buffalo, N.Y., program director **Jeff Kaye** reports that **Bob Sherman**, Metromedia recording artist was a smash at the Station's Tee Fair last month (24).



PEN PALS: During her recent trip to New York, where she rehearse for the **Ed Sullivan Show**, **Libert recording artist Vikki Carr** visits **WNEW-New York**. The songstress whose latest single, "With Pen In Hand," is on the Top 100, was greeted by (r.) **WNEW's Julius La Rosa**. Accompanying **Vikki** on her visit was **Steve Kahn**, Liberty's N. Y. promotion rep.

SPUTTERS: **Carroll James**, WWDG Washington's afternoon personality, was guest emcee last month of a two hour segment of **WETA-TV's Celebrity Auction**, a fund-raiser for that public TV outlet. Picking up from **Mite Miller**, James introduced auctioneer **Hubert H. Humphrey**; **Liz Carpenter** formerly **Ladybird Johnson's** press secretary; and **Virginia Knauer**, **President Nixon's** special assistant for consumer affairs. Also last month (16), James returned to his alma mater, Princeton University, to be guest speaker at the annual banquet of campus radio station **WPRB**. His talk was entitled "Too Much 'Big' and Too Little 'Show' Makes Radio a Dull Boy."

VITAL STATISTICS: **L. David Moorhead** has been upped to program manager of **KMET-FM-Los Angeles** from director of operations of **KMET** sister station, **KLAC-Los Angeles**. **KLAC** has also named **Rom Marti** assistant program director. He continues as host of his own show from 1 to 4 p. m. daily and from 2 to 6 p. m., Saturdays. **Ron Jacob** has announced his resignation as program director of **KHJ-Los Angeles**. He will join a group of media executives in forming **Watermark, Inc.**, a company that will engage in a variety of entertainment activities.



A LED ZEPPELIN LANDING at the Plaza 9 room of the Plaza Hotel in NYC took place last month (26), when Atlantic Records hosted a party there for its heavy act, and on hand for the festivities were (l. to r.): **Cash Box** vp Marty Ostrow, Atlantic vp Bob Kornheiser and Mrs. Kornheiser, Atlantic's Tim Lane, Led Zeppelin's Jimmy Page, **Cash Box** editor in chief Irv Lichtman, and Atlantic singles sales manager Rick Willard. Also present at the party were Led Zeppelins John Paul Jones, Robert Plant, and John Bonham, manager Peter Grant, legal counsel Steve Weiss, trade paper editors, critics and writers. Life magazine covered the affair as part of an article they are doing on Led Zeppelin.

Ragusa To E. B. Marks

NEW YORK — Louis Ragusa has joined the staff of Edward B. Marks Music, working with Jerry Simon, the firm's executive creative director. Ragusa will be involved with the placement and promotion of contemporary material. Starting his music business career with Mills Music, Ragusa was most recently with Sunbury/Dunbar, where he helped obtain the current Three Dog Night hit of "One."

Reps Music Minds

LOS ANGELES — A department to handle non-performing members of the music industry, including composers, lyricists and record producers has been formed by the combined Marvin Josephson Associates and Ashley Famous Agency. According to firm president Marvin Josephson, the creative music branch will function under the aegis of Jules Sharr, who heads the West Coast variety department of the agencies.

6 Philips/Limelight LP's For June

CHICAGO — Two sets featuring Dutch artists, one reissue and three electronic albums highlight the six-LP Philips/Limelight Records June Release.

Cuby & the Blizzares, one of Holland's top groups, debut in the U.S. with "Live," a six-cut set featuring typical American blues tunes. John Woodhouse, another well-known Dutch artist, makes his U.S. debut with "The

Magic Accordeon."

The re-release is "The Singing Nun," the 1963 gold-disk set from Soeur Luc Gabriel.

The three Limelight offerings for June include Ruth White's "Flowers Of Evil"; "Mass For Today," composed by Pierre Henry and Michael Colombier; and "Dawn," Don Robertson.

Doors Release 4th LP, Cut 5th In July

LOS ANGELES — July will see release of the Doors fourth Elektra, "The Soft Parade," and the production of their fifth, a 'live' set to be cut when the group appears at Elektra's talent showcase series at the Quarius Theatre. A new Doors single, "Tell All The People," is set for release this week.

"The Soft Parade" will contain the new single, as well as "Touch Me" and "Wishful Sinful," their last two efforts. For the first time, the Doors will use additional instrumentation in the form of brass and string sections, as they did on "Touch Me."

Disk Firm Formed For Sue Raney

NEW YORK — Rayel Records, a new disk firm and production company, has been formed specifically to cut singer Sue Raney. Principals in the firm are Miss Raney, arranger/composer Pat Williams and Phil Ramone, owner of A&R studios.

Miss Raney, who only last month obtained her release from Liberty Records, expects to record her first single for the new label within six weeks. The lark opens a two-week engagement at the Americana's Royal Box on June 16.



THE TANGERINE RECORDING SCENE now includes the Turn Arounds, shown above signing a disk contract with Ron Granger, manager of Tangerine Records. The Turn Arounds, an R&B group discovered by Ray Charles, owner of the Los Angeles-based record firm, have had their first single released by Tangerine. Disk is entitled "Soul Walk" b/w "Somewhere In This World." The Turn Arounds are currently appearing in their first Los Angeles engagement at The Factory, where they debuted May 8. The group's stint at that nitery has been extended for an indefinite period.

SOUTH AMERICA

South America is a continent of contrasts. Countries are very large—and very small. Politics, both current and past, play a vital part in the economic health of each country, and mineral wealth, frequently unexploited, abounds.

It all adds up to a land of tremendous promise and potential. But here, as perhaps nowhere else in the world, an intimate knowledge of the local situation in each area is essential to maintain a business relationship. Currency inflation is, of course, a major difficulty, which coupled with restrictions on the withdrawal of profits or capital, in some areas, makes conditions sometimes untenable.

On the plus side, South Americans, while varying in their race and heritage, are a warm, friendly, and music-loving people. Still an area of the very poor and very rich, a middle class is expanding rapidly, and here, as everywhere, is the great market for records and all products. While devoted to their own music colours and exciting rhythms, foreign artists frequently generate substantial sales, especially when they record in the idioms of the country. For example, Capitol's great artist, the late Nat Cole, recorded "Cole Espanol" in Spanish (which he did not speak) some years back, and to this day it remains probably the largest album in total sales.

EMI has always maintained major companies in the key areas of South America, such as Brazil, Chile and Argentina, where in addition to selling records from their foreign affiliates, they record local music, which also finds a market in world export.

URUGUAY

POPULATION 2,749,000 (1966)
AREA 186,924 sq. km.
CAPITAL Montevideo 1,202,890
EXCHANGE RATE £1=330 Uruguayan pesos
PER CAPITA INCOME PER ANNUM £172

| | |
|---|-------------------------|
| Number of Record Manufacturers | 9 |
| Number of Indigenous Labels | 6 |
| Number of Pressing Plants | 4 |
| Number of Recording Studios | 3 |
| Number of homes with record players | 90,000 |
| Number of Radio Stations | 21 |
| Number of TV channels | 4 |
| Number of Music Publishers | 4 |
| Number of Music Licensing Organizations | A.G.A.D.U., Montevideo. |

PARAGUAY

POPULATION 2,094,000 (1966) AREA 406,628 sq. km.
CAPITAL Asuncion 321,187
EXCHANGE RATE £1=346 guarani
PER CAPITA INCOME PER ANNUM £60

| | |
|-------------------------------------|--------|
| Number of Record Manufacturers | 3 |
| Number of Indigenous Labels | 2 |
| Number of Recording Studios | 1 |
| Number of homes with record players | 15,000 |
| Number of Radio Stations | 7 |
| Number of TV channels | 1 |
| Number of Music Publishers | 1 |

BOLIVIA

POPULATION 3,748,000 (1966) AREA 1,098,575 sq. km.
CAPITAL La Paz 461,000
EXCHANGE RATE £1=33.8 Bolivian pesos
PER CAPITA INCOME PER ANNUM £46

| | |
|--------------------------------|---|
| Number of Record Manufacturers | 3 |
| Number of Radio Stations | 1 |

1. One of the main shopping streets in Montevideo, capital of Uruguay.
2. General view of La Paz, capital of Bolivia showing its location 12,000 ft. up in the Andes.
3. View of downtown La Paz.

EMI knows the record markets of the world...

And here's the proof. The above is just one page from "A TOUR OF THE WORLD RECORD MARKETS" — an intriguing and informative 80-page book produced by EMI, (the World's Greatest Recording Organisation). A limited number of copies are now offered free. If you would like a copy write to EMI Group Record Services, EMI House, Manchester Square, London, England, W1A 1ES.

EMI

THE GREATEST RECORDING ORGANISATION IN THE WORLD

Music Makers Group To Buy Dell Plastics

NEW YORK — The Music Makers Group, which creates original music for advertisers, radio, television, motion pictures and the stage, has reached an agreement in principle to acquire Dell Plastics, a toy and premium manufacturer.

According to Music Makers president Milton Herson, Dell will operate as a wholly owned subsidiary under the administration of Nathan Cohen, who will remain as president, and Larry Cohen, who will continue as vice president. The deal is subject to approval by the Music Makers' board.

Shapiro To Rep 4 Star In East

NEW YORK — 4 Star Music, in the midst of a banner year, have decided to expand their activities through the opening of a New York office. The Hollywood firm, headed by Joe Johnson and Dave Burgess, has retained indie disk promoter Lew Shapiro to spearhead their East Coast drive.

The firm, already operating a Nashville office under Bob Jennings, has scored with such hits as the Union Gap's "Don't Give In To Him," Three Prophets' "Playgirl," Englebert Humperdinck's "Am I That Easy To Forget" and others. Through its various subsidiaries, Four Star controls almost 10,000 copyrights.

Shapiro, who will continue his promotion activities, has been associated with 4 Star as national promotion director for the firm and its Challenge Records subsid for the last 18 months.

New waxings from 4 Star include Sammy Davis Jr.'s "I Have But One Life To Live," Frankie Laine's "Damn It Isn't God's Last Name," Sandy Salisbury's "Do Unto Others" and Think's "California."

The firm's New York office will be at 1650 Broadway.

Sydney Shaw Dies

NEW YORK — Sydney Shaw, songwriter and musical director, died last week (May 29) at his East 74th St. home. An ASCAP member, Shaw had his first tune cut by Billie Holiday in 1939, and has since had his material cut by Johnny Mathis, Vic Damone, Keeley Smith, Sarah Vaughn, Pearl Bailey, Anita O'Day, Louis Armstrong, Nina Simone, Adam Wade, Merv Griffin and Lena Horne, among others. "Heavenly" and "Faithfully," the title tunes of two Johnny Mathis' Gold LPs, were among Shaw's most noted compositions.

Serving as musical supervisor, Shaw has developed stage acts and written special material for Lena Horne, Leslie Gore, the Toys, the Ad Libs, Keeley Smith, Eileen Fulton and Mathis. During the last six months, Shaw had been completing a "Sight And Sound" documentary for TV, filmed on location in Tahiti.

Bridge Scores On Pinch-Hit Hit

NEW YORK — The Brooklyn Bridge, subbing for the Impressions, who should have been subbing for the Fifth Dimension, who were out of action due to Billy Davis' throat ailment, won a future booking at the prestigious Royal Box in the Americana Hotel after earning a standing ovation last Saturday (31). According to Action Talents president Betty Sperber, a formal date for the Bridge will be announced soon.

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John Hartford. . . Highly Paid Silhouette

Although John Hartford jokes about being "the highest paid silhouette in television" (on the Glen Campbell CBS-TV'er), he's quickly become aware of the power of the medium to boost disk sales. First week orders on his new RCA album, "John Hartford," have already exceeded total sales on any of his previous five albums.

"The really interesting thing is that the promotion and publicity campaign that RCA and Ken (Kragen) have set up just got underway and hasn't had a chance to reach the trade or the public yet," Hartford told us last week.

While in town to kick off the very same promotion and publicity drive, John could have seen himself on five nationwide TV shows in two days (a feat he was too busy to accomplish), thru one of those freak scheduling coincidences becoming almost commonplace in these days of pre-recorded shows. A Glen Campbell rerun, the taped-well-in-advance Steve Allen and Merv Griffin shows, the Today Show which John was still recovering from, and the Tonight Show which was the next item on the agenda, all listed John Hartford, Grammy-winning songwriter, as a guest.

It was Glen Campbell's version of "Gentle On My Mind" that earned Hartford his Grammys (for the best C&W Song of 1967 and the Best Folk Performance of 1967), but few people remember that Hartford's own ver-

5 Singles Preview Bell LP Release

NEW YORK — Five Bell Records' singles, and the soon-to-be-released albums from which they were taken, will be subject to a coordinated promo effort from Dave Carrico, national director of singles sales and Gordon Bosin, national director of album sales.

According to Irv Biegel, Bell vice president and general manager, the singles "are intended as 'leaders' to the albums from which they're taken, but they will not be treated as 'samplers' — we will put all of our promotional effort behind them as commercial singles able to stand alone."

The singles, and their "parent" albums are: "Me & Mr. Hoener" by Bob Darin, from his Direction LP, "Commitment"; "A Famous Myth" by the Group from their forthcoming album; "Lisa, My Love" by Jolliver Arkansaw from "Home"; "Sunshine, Red Wine" by Crazy Elephant from their first LP, and "Little Bitty Rain Cloud" by Dale ("Suzie Q") Hawkins from his "L. A., Memphis, Tyler" album.

Continuing the Bell policy of attracting the top producers in the industry, Biegel pointed out that the "leader" singles and their albums feature production by Richard Adler (the Group), Kasenetz-Katz Associates (Crazy Elephant) and Felix Pappalardi (Jolliver Arkansaw). Both Bob Darin and Dale Hawkins produce themselves.

sion of the song was headed for the charts until the RCA pressing plant strike interfered. "Glen had heard the song on the radio and cut it for an LP. The strike happened, Glen's record was released as a single and . . ."

Up & Away

In many ways, Hartford's unintentional association with Campbell has proved highly beneficial. After Campbell came to the attention of the Smothers Brothers and Kragen & Fritz, Hartford was quick to follow. He became a writer and occasional guest on the Smothers stanza and then moved on to become a regular writer and performer on the Campbell show.

Like many of his contemporaries, Hartford is not cut from the Tin Pan Alley mold. He writes songs strictly for himself (and then turns many of them down), and doesn't try to sell them to anybody else. This is in keeping with Hartford's conception of a song as a word painting; writing the tune is like doing a charcoal sketch, performing it is adding color and dimension. A true artist would prefer to color his own charcoal.

Recording artists are not true artists, however, and for his new album, John had help from producer Rick Jarrard and arranger Al Capps to put the coloring in the right perspective. "It was my first album away from Nashville, and I guess there's something about the California air, because it came out very good."

"Gentle On My Mind," which took some 20+ minutes to write, has racked up over 185 readings to date, with new versions coming in regularly. Elvis Presley and Aretha Franklin are among the latest additions to the "Gentle" sweepstakes.

Can John Hartford live the rest of his life on the income from the tune? "Maybe, but I won't. I like to pick, and that's what I intend doing for a long time."

Fine Opens Rock Studio

NEW YORK — Fine Recording, known for its work in the soundtrack and commercial fields, has added a new 16-track studio, designated Sound Studio B, acoustically designed for rock and electronic recording. Three Moog synthesizers are available for recording in the studio, and Walter Sear, whose talents with the Moog are evidenced in the Simon and Garfunkel "Book Ends" LP and the Dick Hyman Moog album, will be working in conjunction with Fine in the production of electronic music.

In keeping with the trends and innovations of electronic music, a new phase rotation device has been developed by Fine engineers. It will be heard on the soon-to-be-released "St. Steven" album produced by John Turner. Currently in the experimental stage at Fine is a ring modulation concept.

Bios for Dee Jays

Spiral Starecase



The Spiral Starecase consists of F. Upton (guitar, vocals), Richard Lopez (sax, vocals), Bob Raymond (bass), Harvey Kaye (keyboards) and Vin Panariello (drums). The group began in January 1964, at a nightclub in Sacramento. Following a few years of name and personnel changes, they were signed by Columbia Records. Their second disk, "More Today Than Yesterday," is number 9 on the charts this week. The Starecase's first was recently released, (number 121 on the charts this week), which has the same title as their chart single. Richard, the organizer and leader of the act, plays drums in addition to playing sax and singing. Besides being the singer of the group, Pat writes all its material. The Spiral Starecase performs rock, standards, and blues. Their favorite group is the Rascals with whom they performed at the San Diego Sports Arena. Although all the members of the Starecase are in their early twenties, they have been appearing in various clubs for six or seven years.

Oliver



Born William Oliver Swofford February 22, 1945, in North Wilkboro, N.C., Oliver started playing guitar at 15. As a sophomore in college he performed with a group called the Virginians, who toured Canada and had a regional hit on Epic, "Let's Walk Back To Paradise." Bill Calton, the group's manager from the beginning, took them to Bob Crewe, who immediately signed them to a deal. The act's name was changed to Good Earth Trio. An LP was released with the trio, which contained a original song penned by Oliver, "You Birds Fly." The Cryan Shames made the charts with the tune. When the group disbanded, Oliver joined Jim Dawson to form a duo called Good Earth, and another original song written by Oliver, "I Can See A Light" was a New York success for the duo. Good Earth co-produced a complete original album, "This Good Earth" which is soon to be released. Ultimately, Jim went off to form a new group and Oliver tried going it alone. He currently is going great with "Good Morning Starshine" on Jubilee (number 13 on the Top 100 this week), one of the songs from "Hair."



SKY OF GOLD: Rod McKuen and Anita Kerr have won RIAA-certified gold LP's for their Warner Bros./Seven Arts album, "The Sky," as the disk has achieved sales of \$1 million. With the gold-winners are Joe Smith (l.), vp and general manager of WB/7 Arts, and Jessie Pearson (r.), who narrated the LP.



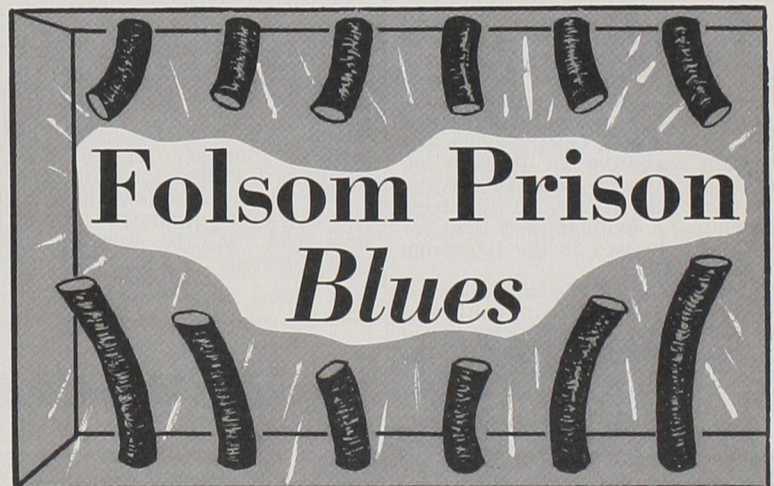
Top 50 In R & B Locations

| | | | | | |
|----|---|----|----|---|----|
| 1 | TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla 54181) | 1 | 26 | MINOTAUR Dick Hyman (Command 4126) | 32 |
| 2 | OH HAPPY DAY Edwin Hawkins Singers (Pavilion 20001) | 2 | 27 | FRIEND, LOVER, WOMAN, WIFE O. C. Smith (Columbia 44589) | 19 |
| 3 | CISSY STRUT Meters (Josie 1005) | 3 | 28 | MRS. ROBINSON Booker T & MG's (Stax 0037) | 42 |
| 4 | GRAZIN' IN THE GRASS Friends Of Distinction (RCA Victor 0107) | 4 | 29 | AQUARIUS/LET THE SUNSHINE IN MEDLEY Fifth Dimension (Soul City 772) | 22 |
| 5 | PROUD MARY Solomon Burke (Bell 783) | 8 | 30 | I DON'T WANT NOBODY TO GIVE ME NOTHING (Parts 1&2) James Brown (King 6224) | 12 |
| 6 | TESTIFY Johnnie Taylor (Stax 0033) | 10 | 31 | LOVE MAN Otis Redding (Atco 6677) | 36 |
| 7 | I CAN'T SEE MYSELF LEAVING YOU Aretha Franklin (Atlantic 2619) | 7 | 32 | MOTHER POPCORN James Brown (King 6245) | 48 |
| 8 | GOTTA GET TO KNOW YOU Bobby Bland (Duke 447) | 9 | 33 | TIME IS TIGHT Booker T & MG's (Stax 0028) | 18 |
| 9 | SO I CAN LOVE YOU The Emotions (Volt 4010) | 13 | 34 | EVERYTHING I DO GONH BE FUNKY Lee Dorsey (Amy 11055) | 40 |
| 10 | COLOR HIM FATHER Winstons (Metromedia 117) | 16 | 35 | THE APRIL FOOLS Dionne Warwick (Scepter 12249) | 34 |
| 11 | WHY I SING THE BLUES B. B. King (Bluesway 61024) | 11 | 36 | BABY DON'T BE LOOKING IN MY MIND Joe Simon (Soundstage 7) | — |
| 12 | WE GOT MORE SOUL Dyke & The Blazers (Original Sound 86) | 14 | 37 | THE FEELING IS RIGHT Clarence Carter (Atlantic) | — |
| 13 | DON'T LET THE JONESES GET YOU DOWN Temptations (Gordy 7086) | 15 | 38 | I WANT TO TAKE YOU HIGHER Sly & The Family Stone (Epic 10450) | 45 |
| 14 | MOODY WOMAN Jerry Butler (Mercury 72929) | 20 | 39 | IT'S MY THING (Part 1) Marva Whitney (King 6229) | 47 |
| 15 | IT'S YOUR THING Isley Brothers (T Neck 901) | 5 | 40 | ANGEL OF THE MORNING Bettye Swann (Capitol 4731) | 50 |
| 16 | THE CHOKIN' KIND Joe Simon (Soundstage 7 2628) | 6 | 41 | LET ME LOVE YOU Ray Charles (Tangerine 11213) | 37 |
| 17 | LOVE IS BLUE MEDLEY Dells (Cadet 5641) | 25 | 42 | IT'S YOUR THING Senor Soul (Whiz 611) | 41 |
| 18 | I TURNED YOU ON Isley Bros. (T-Neck 902) | 30 | 43 | RECONSIDER ME Johnny Adams (SSS 1) | — |
| 19 | STAND Sly & The Family Stone (Epic 10450) | 17 | 44 | SUNDAY The Moments (Stang 5003) | 39 |
| 20 | WHAT DOES IT TAKE Jr. Walker & All Stars (Soul 35062) | 23 | 45 | MY WIFE, MY DOG, MY CAT Maskmen & the Agents (Dynamo 131) | 43 |
| 21 | BLACK PEARL Checkmates Featuring Sonny Charles (A&M 1053) | 28 | 46 | STOP GIVING YOUR MAN AWAY Ella Washington (Soundstage 7) | — |
| 22 | WHAT IS A MAN Four Tops (Motown 1147) | 21 | 47 | IS THIS THE WAY TO TREAT A GIRL Hesitations (GWP 504) | 49 |
| 23 | NO MATTER WHAT SIGN YOU ARE Diana Ross & The Supremes (Motown 1148) | 26 | 48 | SO MUCH IN NEED Natura elles | — |
| 24 | THE POPCORN James Brown Band (King 6240) | 35 | 49 | FUNNY FEELING Delfonics (Philly Groove) | — |
| 25 | I CAN'T SAY NO TO YOU Betty Everett (Uni 55122) | 27 | 50 | I'D RATHER BE AN OLD MAN'S SWEETHEART THAN A YOUNG MAN'S FOOL Candy Staton (Fame) | — |

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FOCUS ON JAZZ

MORT FEGA



BANDED TOGETHER AT A BONZO DOG BAND BASH before the Imperial Records' group's successful performance at New York's Village Gate are (from left): Jeff Smerin, packing coordinator of Liberty-UA, Imperial's parent firm; George Greenberg, east coast artist relations; Marty Hoffman, publicity chief; Bonzo Rodney Slater; Steve Kahn, promo head of Liberty Records Distributing Corp.; Bonzo Vivian Stanhall; Bonzo Neil Innes; Ron Eyre, coordinator of international product for Liberty-UA; John Davies, east coast LP promotion; and Bonzo Dennis Cowan. The two Bonzos in foreground of photo are Roger Spear (l.) and Larry "Legs" Smith.

Bedell Joins Farrell To Exploit Ad Usage

NEW YORK — In a move designed to bolster its strength in the growing field of commercially produced music, the Wes Farrell Organization has appointed Steve Bedell to the newly created position of director of creative development.

Bedell will concentrate primarily on the recently formed Commercial Management Group wing of the Farrell Org., contacting producers of television commercials, motion pictures, TV shows, Broadway shows and record companies as potential uses of the creative writing and production talents presently available through the firm.

Prior to joining the Farrell Org., Bedell was self-employed as a personal representative in the commercial and motion picture field for such production talents as Stan Applebaum and was also in partnership with Warren Meyers in Production Design Associates, a multi-faceted music and management firm, handling such clients as Pat Suzuki. Bedell spent over four years with Grey Advertising as account executive for Revlon, followed by a year with Creative Casting and a year with Robert M. Rehbock & Associates, a management firm for actors and actresses in the television commercial area.

The Wes Farrell Organization is currently represented with two compositions by Tony Romeo being aired as commercials. "Indian Lake", the Cowsills' hit, is backing up the Dodge "Charger" commercial and "Muguet de Bois", was especially penned for Coty and is performed by the Brooklyn Bridge. In addition, two tunes by Elephant's Memory published and produced by Farrell, can currently be heard on the soundtrack of the Dustin Hoffman/John Voigt film "Midnight Cowboy".

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Slaveter To LP Sales, Marketing At Jubilee

NEW YORK — Marv Slaveter is now national director of LP marketing and sales at Jubilee Records.

Steve Blaine, label president, said Slaveter's immediate projects will be the forthcoming "Peace Of Mind" album by the Happenings and the debut LP of a new underground group, the Child. Slaveter will also be directing the sales campaign for the Meters album which includes their "Cissy Strut" and "Sophisticated Cissy" hits, as well as the label's extensive comedy catalog, the Jubilee Train" gospel series, and the LP product of Jubilee artists Rusty Warren, Enzo Stuarti, Aliza Kashi, Doug Clark, the Racket Squad, and Al Capp. Slaveter's 13-year career in merchandising and distribution began with Margold Distributors in Baltimore where he was sales manager. In 1964 he became merchandise manager for Schwartz Brothers Distributors in Washington, D. C., and was appointed general manager of Marnel Distributors in Philadelphia in April 1968.

Bill Siegel, assistant album sales and marketing manager for the mid-west area, will be working directly under Slaveter.

Insights & Sounds

HOLLYWOOD

(Con't from Page 28)

said that she was here solely because of the album and is much more concerned with her musical career than she is with movies. "Records are what's happening," she said. "It's now — it speaks the language of the heart and mind — and speaks it directly. Films are one step removed." Mlle. Hardy has tentative plans for a key city concert tour of the U.S. sometime in the late fall and hopes to do a couple of TV variety shows (most likely the Kraft Music Hall and the new **Andy Williams Show**). She's our West Coast **Girl of the Week**.

NO LONGER AT LIBERTY — Ron Bledsoe, exec asst. to Alvin Bennett at Liberty/U.A. hitched last week (June 2) to non-pro-doll **Samantha Martin** in a surprise Las Vegas ceremony. Bled-

(Con't on Page 47)

It's Sunday night and I'm watching a show called "Something Special," and it is for me because it features The Count Basie Band and Shirley Bassey . . . and it's in prime time, from 8:00 to 9:00 o'clock. The fact that Basie and his fellows can be seen and heard in this time slot opens up all kinds of channels for me, mostly of a negative character. For example, I often wanted to ask what there is about Hollywood that could attract such fine musicians as Lalo Shifrin, Quincy Jones, Oliver Nelson, Mundell Lowe, and so many more whose names just don't come to mind at this moment. Well, we know that the money is the major consideration . . . or is it? Could it possibly be something other than the fantastic sums that lure people like this to the cinema capital? What do men like Shifrin, Jones, and all the other good jazzmen who have made the trek westward think when they cut themselves loose from the jazz community and involve themselves exclusively with writing for films, television, and record dates, usually as orchestrators for vocalists?

Jazzmen In TV House Bands

Why should the fact that Basie and his band are appearing on television evoke such a response from someone like me who has been involved in the music business for as long as I have? Why do I get annoyed when I realize that jazz musicians appear all too seldom on television . . . and in the motion pictures, too? And when they are portrayed in films, jazz musicians, that is, why are they always shown as caricatures of what today's jazzmen are all about? The people who produce commercials, both for radio and television, have shown the good judgement to employ the top jazzmen from all the major markets to achieve the best possible sound for backgrounds to their commercial messages. Why, then, should it be a singular instance when Count Basie gets a chance to do his thing on a network television show? The plain and simple truth is that, in spite of the fact that jazzmen make the best music, their efforts are still relegated to the role of the underdog . . . sometimes even anonymous. The proof of what I have to say is exemplified in the make-up of the bands that support such late night television stars as Johnny Carson, Joey Bishop, Merv Griffen, et al. In each instance the bands for these shows are populated by some of the most talented and imaginative jazzmen in their respective cities. And about these same shows, why aren't the bands given more time to do their thing? Carson is the least guilty of the big hosts; at least he give Doc Severinsen and the band a chance to stretch out once in a while . . . not often enough to suit me, but once in a while. The other guys don't even do that! What an abysmal waste of talent to have top jazzmen on a television house band without allowing them to exploit the wealth of talent that inhabits the band!

In defense of television, let's give credit to NET, The National Educational Television Network. They have performed yeoman service to the community of jazz, devoting more than a reasonable portion of their program time to the art of jazz. I'm appalled at

the fact that no far-sighted sponsor chosen to lend his august presence to the presentation of a jazz show on a continuous basis, and on a commercial network, where the response of the audience could manifest itself in a product support. Along these lines, why hasn't anyone ever formed a union of interested jazz producers who could by a co-operative underwriting, present their own programs, instead having to be at the mercy of some client or his Madison Avenue oracle who fails to see the virtue in presenting a genuinely good jazz show?

Co-operative Talent Buying?

As a tangent to the above-mentioned suggestion of a co-operative effort, another point of view that seems worthy of investigation is the idea of club owners in all the major cities in the nation forming some kind of a co-association that would permit them to buy jazz acts on a co-operative basis. This would be mutually beneficial for both the buyers of talent and the sellers. It would provide a regular circuit for jazz groups could travel, and probably cut down the distance between engagements for most of the traveling bands today; by providing a contiguous and a continuous itinerary for jazz performers, the co-operative group of club owners could, and should, be able to buy these jazz groups for considerably less than they now pay. A consequence of this would be a much lower mortality rate among jazz clubs. Just the other day I and a group of my friends were commiserating on the small number of jazz clubs that have been able to survive the high cost of presenting jazz. How much better it would be for everyone concerned if the performer and the club owner could each benefit from the other's willingness to make concessions for the over-all benefit of the art of jazz. I know that the element of supply and demand remains the equalizer, it doesn't seem out of proportion when a jazz quintet can command \$6,000 for a thirty minute appearance? The booking office will counter by stating that if the capacity of the houses is such and such, the performer is entitled to that kind of money. But how about this for a rebuttal? Suppose being able to sell tickets at \$3.00 instead of \$6.00 the promoter can attract twice as many people to the site of concert. Isn't that more in the best interest of the jazz fraternity? I'm afraid that, in many instances, the top jazz acts have virtually priced themselves out of the reach of the average club owner or concert producer; consequently, jazz is suffering from attrition!

Time For Re-appraisal

What started out as a pleasure hour of watching Basie on teevee developed into an analysis of some of what's wrong in the world of jazz. I don't believe any harm can ever come from an occasional appraisal of the current state of affairs, irrespective of the arena involved. If, as a consequence of these questions and attitudes, someone is motivated to initiate some changes for the better I say hooray, and here's to better days for jazz and the men who make it!



From left to right, Mont Dozier, Eddie Feland, Capitol Records president Stanley Gortikov, Brian Holland, read about it in **Cash Box** after having signed an Invictus-Capitol agreement under the terms of which the new Invictus label will be distributed by Capitol.

Talent On Stage

MARY HOPKIN

ROYAL BOX, N. Y. — Mary Hopkin had everything going for her at her New York debut last week. Except the orchestra and her musical director. Her opening show, which should have turned into one of the major pop triumphs of recent memory, left us filled with sadness.

Mary came on stage in a long, red gown, and just the sight of this frail Welsh girl filled us with a positive feeling. After hearing her loosen her sweet, fragile, nostalgia-tinged voice on "Puppy Love" and "Love Is The Sweetest Thing" we were prepared to go out and do battle with dragons for the privilege of hearing her sing.

However, as the show went on, several irritants which we had pushed

into the back of our mind began to fight their way to the surface. The band was over-orchestrated, the horns were occasionally off, some of the material didn't fit in with the image that was forming in everybody's mind. The lack of strings was also noticeable.

Although Miss Hopkin's two single hits, "Those Were The Days" and "Goodbye," were performed faultlessly, the total aura of the show seemed strained. Mary still impresses us as an artist who could rise to the top of her profession, and she should not be blamed for the failure of the evening to live up to expectations. Hopefully, we will get another chance to catch Mary Hopkin fulfill her destiny.

LED ZEPPELIN

FILLMORE EAST, N. Y. — The first time we caught Led Zeppelin (also at the Fillmore), we were knocked out. The quartet had fused showmanship and musicianship into a not-to-be-believed totality that overwhelmed the then-hip crowd. Not being a Yardbird fanatic, we weren't familiar with Jimmy Page or his guitar work. Robert Plant was an element unknown to all, and John Paul Jones and John Bonham were known to but a few.

Led Zeppelin's music, all original, was a new form of commercial, but not teeniebop, blues, and it created a base from which the Zeppelin could capture more followers than almost any other blues-oriented group before them. Lead singer Plant, a friend of Terry Reids (almost a disciple), was a show in himself, as was Page, jumping up and down, twisting and contorting, and still making each note

perfect. Bonham and Jones, though relatively motionless, were nonetheless excellent musicians.

A lot of water has gone under the bridge since that unforgettable night in December. The group has had a large-selling album and a fair-sized single. And we've spent the last few months wondering if what we saw that night was real. A second look at several groups that had impressed us at first proved disappointing, to say the least.

But Led Zeppelin is real, and their show last week showed them to be even better than we had remembered. We lost track of time while they were on stage and emerged into the chilly night to find out that they had been on stage about two hours. If they hadn't stopped, we might have sat there all night without realizing it.

DELANEY & BONNIE

THE SCENE, N. Y. — We've seen a lot of acts at the Scene, most of them very good, but only twice before in recent months have we seen an act with the impact of Elektra's Delaney & Bonnie & Friends.

The Friends on this night included singer Rita Coolidge, a talent in her own right, who's been traveling with the group lately and pops up on their Elektra set. John Sebastian also helped out for one tune, subbing for the bass player who'd been left asleep in the hotel. Other assorted, and unidentified friends also added their musical talents.

The key to the act is simple. Good singing, good arrangements and good material. Delaney & Bonnie (and Rita) sing with a soul, almost gospel feel,

but the instrumentation does not follow the traditional pattern, and the contrast puts everybody's head together. Several tunes from the album, "Get Ourselves Together," "When The Battle Is Over (Who Will Wear The Crown)" (both sides of their current single) and "Ghetto," along with some material that will undoubtedly show up on their Stax album (cut some time ago) like "You're My Girl" and "Love Starved," kept the packed house on their feet almost continuously. Bonnie sang "Piece Of My Heart," and without taking anything away from Erma and Janis, it was her song.

We'd like to rave about Delaney & Bonnie forever, but space is short. We can only say: see them.

RAMSEY LEWIS

PLAZA 9, N. Y. — Although Ramsey Lewis has played several concerts in New York over the last few years, this engagement at the Plaza 9 marks his first local club date in quite some time. Lewis low-keyed style of pianissimo is superbly suited to the romantic atmosphere of the club, and his opening night show easily won the house.

Lewis can by no means be considered a cocktail pianist, and as one of the first jazz artists to start interpreting rock tunes, he certainly comes across with a good dose of soul. In all things he does, he stays between the borders of good, improvisational jazz and commercially acceptable music, no mean feat. Thus he is able to appeal to the jazz-is-the-only-art-form audience, the soul audience, the pop audience and the lets-go-somewhere-nice-for-dinner crowd.

His opening set was strong, with the highlight being his while back Cadet single hit, "The In Crowd." Ramsey's bass player and drummer also provided some exciting moments.

EVERLY BROTHERS

BITTER END, N. Y. — Of all the rock stars that we grew up with, less than a dozen remain active on the scene. And of that dozen, there are only four or five that we still enjoy seeing in person. The Everly Brothers, who still sing the same songs they did when we were younger, are one of those acts.

The reason the Everlys remain a top in-person attraction is two-fold. First, they still possess two of the most harmonious voices on the pop scene. Second, they have updated their arrangements just enough so that you don't come away from their show realizing that this isn't exactly the same way the songs sounded in 1958, and at the same time you don't think of them or their material as being dated.

Their show last week (5) was basically the same one we caught when the duo first played the Bitter End several months ago. In addition to their hits, like "Bye Bye Love," "Wake Up Little Susie," "Cathy's Clown" and "All I Have To Do Is Dream," they scored with uptempo versions of "Lucille" and "Maybelline."



OBSERVE THE OMNISCIENT OWL: The gentlemen pictured behind the wise old owl, "mascot" of the Green Owl Music and Green Isle Music companies, are (l. to r.): Don Hill, writer; Fred Burch, director and writer for the two companies; Shelby S. Singleton, Jr., president of the Shelby Singleton Corp., administrative arm for both firms; and John Singleton, general manager of Shelby Singleton Music. Green Owl and Green Isle have had 18 songs recorded from their catalogs since the first of the year, reports Burch, whom Shelby Singleton stated will write for the two companies in addition to contacting artists and producing on assignment for various affiliated SSS labels. Burch has penned such tunes as "Tragedy," "Dream On Little Dreamer," and "PT 109."

Insights & Sounds HOLLYWOOD

(Con't on Page 46)

...had been one of the most eligible bachelors on the coast. Sam — one of the more desirable bachelorettes.

UPCOMING — Most roads will lead to Devonshire Downs in Northridge, Calif. on June 20, 21 and 22 for the Newport 69 Pop Festival. Acts will include Jimi Hendrix Experience, the Spirit, Albert King, Southwind, Taj Mahal, Joe Cocker, the Edwin Hawkins Singers, Ike and Tina Turner and Jerry Lauderdale (June 20th), Creedence Clearwater Revival, Steppenwolfe, Buffy St. Marie, Eric Burdon, Sweetwater, Love, Brenton Wood and Jethro Tull (June 21st) and the Rascals, Johnny Winter, Flock, Mother Earth, Booker T and the MG's, Three Dog

Night, the Grass Roots, Marvin Gaye, the Chambers Bros. and Poco (June 22nd).

The Greek theater celebrates its seventeenth year with an all star summer line-up including Tom Jones, (July 7-13), the Fifth Dimension (July 14-20), Johnny Mathis and Henry Mancini (July 21-27), Cosby, Stills, Nash and Joni Mitchell (August 25-31), Jose Feliciano (Sept. 1-7), Don Ho (Sept. 8-14) and Engelbert Humperdinck (Sept. 22-28).

WEATHER FORECAST — BONNIE AND KEENE — The stork made a premature visit here last week to KNXT weatherman Bill Keene and wife, singer Louise Vienna. Daughter Bonnie Josanne arrived at West Valley Hospital about 2 months earlier than expected. "Looks like I blew another forecast," says Keene.

ALBERT COLLINS CHARLEY MUSSELWHITE

WHISKY A GOGO — The Texas blues of Albert Collins met head-on with the Chicago blues of Charley Musselwhite last week at the Whisky and the only clear winner was the audience. The two groups played and jammed their way into an incredible portrait of blues stylings—from gutbucket to avant-garde jazz.

Albert Collins has been playing the southwestern blues circuit for some years now, going virtually unnoticed by the general public in the rest of the country. But his fellow musicians new to his skills and through their words plus the recent emphasis on the Texas scene brought by Johnny Winter, Collins is now on the threshold of making it big.

Guitarist Collins leads a backup group of bass, drums, organ, and tenor sax and the latter instrument seems to be the shimmering mark of individuality for the Collins group. Combined with Collins' own highly lyrical guitar style, with the rapidly-fluid runs that got the whole audience moving to the beat, there's a constant interplay with the sax. The two instruments build on each other for long runs, then suddenly one takes off into a short but inspired solo, then back into the main stream of the piece. The majority of Collins' repertoire was made up of

these infectious instrumental works. During the times when Collins left the stage to let his band perform alone, the sax-man led the group into some Charles-Lloyd-inspired compositions the likes of which the Whisky audience hadn't heard for some time.

Collins further illustrated his dynamic stage presence in his second set, as he leaped off the stage and into the audience, bringing his blues within a couple feet of everyone in the audience (including a short "serenade" at a table containing members of Canned Heat). His message was contagious as the audience wouldn't let him get back on stage for some 20 minutes.

All Collins needs is some constant exposure like this, perhaps playing in some of the larger rock ballrooms, and he'll be rapidly on his way to claiming the fame he deserves.

The Charley Musselwhite group, led by the belting voice and wailing harp of its namesake, stuck more to some traditional Chicago blues, playing with the same intensity and drive that they've always been noted for. They're solid instrumentally, led by two alternating lead guitars.

It's a pity the two groups couldn't have gotten together and jammed. By inspiration alone, it would have lasted all night.



CashBox Country Music Report

Pierce Forms New SESAC Firm

NASHVILLE — The latest in the growing roster of top country artists and writers to form SESAC affiliated publishing firms is Webb Pierce, popular Decca recording star. The new firm known as Wandering Acres Music, Inc. has signed a long-term agreement with SESAC and will headquarter at 806 Sixteenth Avenue, South, Nashville, immediately adjacent to the recently completed SESAC building at 1513 Hawkins Street, where gala dedication ceremonies were held last month (May 12).

Numerous country artists have already joined the SESAC bandwagon. Warner Mack, the Wilburn Brothers, the Glaser Brothers, Ted Harris and others now head their own SESAC companies and the list continues to grow as the licensing firm further expands its extensive Nashville operation.

KSON Launches Novel C&W Promo

SAN DIEGO — A new approach to promoting country music has been launched by KSON Radio in San Diego.

The C&W outlet has come up with a billboard and taxi-back showing designed to stimulate interest in country music itself.

The copy asks everyone, "Are you afraid to say you love country music?", plus other copy lines like "Dial yourself a day in the country!" and "Johnny Cash's San Diego Address!" "Eddy Arnold's San Diego Address!" and "Glen Campbell's San Diego Address!"

"We've had more comments on this particular billboard showing than all the others we've done in the past five years combined," said Dan McKinnon, KSON president.

Doubletalk Records Bows With Pair

NASHVILLE — Charlie Lamb, a veteran of twenty-five years of music biz experience, has begun a new chapter of his many faceted career with the launching of his own independent record label. A pair of releases scored the double barreled diskery debut of Lamb's Doubletalk Records Inc.

Lamb owns a national reputation as a double talk artist on stage and network TV that is second only to that of the late Al Kelly.

At Charlie Lamb's right hand is label vice president Gary Lamb, second oldest of Lamb's four sons.

Label topper Lamb used loud and clear trade dialogue as he fired his Doubletalk product into every major market radio station and set national distribution machinery into full-steam-ahead motion via a network of hand-picked key-area distributors. Additional promotional firepower kicked in as Lamb ordered a squad of top independent record promotion troops to open fire for Doubletalk in their respective bailiwicks.

Doubletalk's first shot at today's wide open undefined record market features two brand new acts.

Singer-writer Christine Christi cleffed herself a class ballad in "Be Somebody For Billy", a modern ballad of a bad dad running out on wife and child with the wife's plaintive plea for him to walk the line for the sake of their son!

The other Doubletalk debut disk features Barton & Carr, a hip duet pairing, in the Everly Brothers vein.

"Our theme was designed to take advantage and promote the assets of country music rather than try to hide what our format is or apologize for our product," he added. "We love country music and it has a definite place in the radio spectrum."



CashBox Country Reviews

Picks of the Week

WEBB PIERCE (Decca 32508)

This Thing (2:12) (Wandering Acres SESAC — Fisher, Grisham)

The bouncy toe tapping melody of "This Thing" gives Webb Pierce a strong shot at the charts via a modern pop/country offering with a good sound. Flip: "Does My Memory Ever Cross Your Mind" (2:20) (Cedarwood BMI — Walker, Pierce)

WANDA JACKSON (Capitol 2524)

Everything's Leaving (2:24) (Tree BMI — Lane)

This bluesee ballad penned by Red Lane should provide Wanda Jackson with her strongest outing in some time. Modern style disk has much appeal. Flip: "You Created Me" (2:11) (Party Time BMI — Wayne)

GEORGE HAMILTON IV (RCA 0174)

Canadian Pacific (3:20) (Blue Echo BMI — Griff)

The infectious melody of this Ray Griff composition, together with George Hamilton IV's soothing vocal, makes for a fine sounding disk aimed for the charts. Flip: "Sisters Of Mercy" (3:00) (Stranger BMI — Cohen)

HANK THOMPSON (Dot 17262)

The Pathway Of My Life (4:13) (Tree BMI — Lane)

Hank Thompson comes up with a new sound for himself via a ballad which expresses the discontentment of this era. Disk should catch on. Flip: "At Certain Times" (2:43) (Tree BMI — Lane)

DAVID HOUSTON (Epic 10488)

I'm Down To My Last "I Love You" (2:34) (Al Gallico BMI — Sherrill, Sutton)

David Houston should be chartward bound with his soulful vocal on this pretty Billy Sherrill-Glenn Sutton ballad with a good sound. Flip: "Watching My World Walk Away" (2:45) (Blue Crest BMI — Frazier)

ANTHONY ARMSTRONG JONES (Chart 5017)

Proud Mary (2:29) (Jondora BMI — Fogerty)

A country version of this recent pop success should succeed once again for Anthony Armstrong Jones. Fine arrangement adds additional strength. Flip: "The Only Girl I Can't Forget" (2:35) (Yonah BMI — Reeves)

GARRY BUCK (Capitol 2518)

Little White Picket Fences (2:23) (Green Grass BMI — Putman)

A pop oriented arrangement of this pretty Curly Putman tune should prove very effective for relative newcomer Garry Buck. Flip: "Love Away My Lonely" (2:50) (Green Grass BMI — Putman)

VERN STOVALL (Monument 1149)

Payday (2:13) (Saran BMI — D. Stovall, McBride)

A country toe tapper performed by Vern Stovall gives the songster an excellent opportunity for chart recognition. Flip: "Code Alarm 7" (2:42) (Combine BMI — D. Stovall, Dunegan)

HOWDY KEMPF (Calico 103)

Country Music Star (2:11) (WelDee, Jupace BMI — Love)

A fine instrumental provides the backing for an up tempo disk that should be very effective for Howdy Kempf. Flip: "Before" (2:44) (WelDee, Jupac BMI — Kempf)

Newcomer Picks

CHRISTINE CHRISTI (Doubletalk 001)

Be Somebody For Billy (2:02) (Marchar BMI — Christi)

Newcomer Christine Christi's debut on a new label should give both parties recognition via her fine vocal on a self-penned relating to the axiom "lik father, like son." Flip: "I've Cried My Eyes Out" (2:37) (Clamco ASCA Riggs)

Best Bets

DARRELL McCALL (Wayside 45-003)
Hurry Up (2:03) (Moss Rose BMI — McCall) Thumping ballad with a good sound. Flip: "Wedding Band" (1:49) (Back Bay BMI — McCall, Johnson)

GENE WATSON (Wide World 1001)
Autumn In June (2:52) (Braeburn BMI — B. Watson) Fine sounding disk could appeal to many. Flip: "I'll Run Right Back To You" (2:12) (Braeburn BMI — D. Watson, G. Watson)

BOBBY WYLD (Yellow Bird 14)
Memories (I Once Knew) (2:55) (Woodside BMI — Matson) Bouncy tune deserves to be heard. Flip: "The Sounds Of Love" (2:55) (Woodside BMI — Wyld)

THE NASHVILLE STRINGS (Columbia AE 5)
Laura (2:30) (Al Gallico ASCAP Ashley, Singleton) Powerful instrumental loaded with air-play potential. Flip: "Stand By Your Man" (2:30) (Al Gallico ASCAP — Sher Wynette)

JOANN BON (MTA 173)
Skip A Rope (2:07) (Tree BMI Moran, Tubb) Tune could succeed again. Flip: "Forever Yours" (2:30) (Husky BMI — Peppers)

JERRY NAYLOR (Columbia 44874)
Posters On The Wall (2:30) (M. Curb/Leo The Lion) Could appeal country fans. Flip: "Gotta Treat On" (3:33) (Sanga BMI — Clay Erlich, Lazar, Six)

FOSTER — KLEISER

Are you afraid to say you love country music?



RADIO 1240 KSON

Anderson Folio Published

The Hansen Publication folio of "The Golden Songs of Bill Anderson", published for Moss Rose Publications, has been officially issued. Audie Ashworth, exec. vp & director of Moss Rose, is gifting numerous a&r personnel with copies of the folio.

TREND RECORDS PRESENTS

HAL KEETER

"TONY THE TINY TEXAN"

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TREND RECORDS

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Celebrity Circle Issues First Disk By Dale Fox

ST. LOUIS, MO. — Celebrity Circle Records has released Dale Fox's first record, "I'm Goin' Back to Wichita" b/w "Orphan Girl."

Fox is a Nashville based songwriter-singer who has written hits for such artists as Charlie Rich, Johnny & Joanie Mosby, Lois Johnson, and others. He penned both sides of his current Celebrity Circle waxing.

The session was produced by Tommy Floyd, the label's A&R man in Nashville, in cooperation with producer Richie Becker at Columbia Studios.

According to Irv Davis, president of Celebrity Circle Records, the label plans a major campaign to establish Dale Fox. A city-wide promotion to premiere the record in Wichita, Kansas, Dale Fox's home town, is planned.

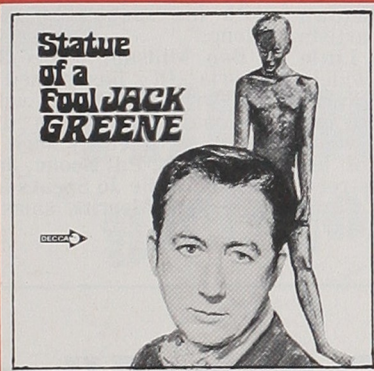
Fox is under a personal management pact with The Clayton-Davis Organization.



LAND OF THE COUNTRY GIANTS



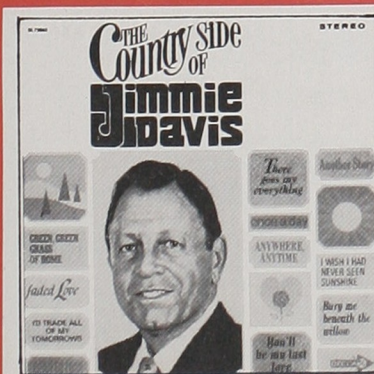
DL 75115 IF WE PUT OUR HEADS TOGETHER
ERNEST TUBB AND LORETTA LYNN
Open-reel / 8-Track Cartridge /
Cassette



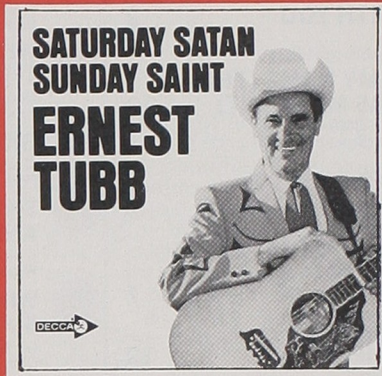
DL 75124 STATUE OF A FOOL / JACK GREENE
Open-reel / 8-Track Cartridge /
Cassette



DL 75123 IT LOOKS LIKE THE SUN'S
GONNA SHINE /
THE WILBURN BROTHERS
8-Track Cartridge / Cassette



DL 75063 THE COUNTRY SIDE OF
JIMMIE DAVIS
8-Track Cartridge / Cassette



DL 75122 SATURDAY SATAN SUNDAY
SAINT / ERNEST TUBB
Open-reel / 8-Track Cartridge /
Cassette



DL 75130 JAN HOWARD
8-Track Cartridge / Cassette



DL 75121 SHE'S LOOKING BETTER BY THE
MINUTE / JAY LEE WEBB



DL 75116 FREE BORN MAN
JIMMY MARTIN
8-Track Cartridge



CashBox Country Top 50

| | | | | | |
|----|--|----|----|---|----|
| 1 | CAJUN BABY (Fred Rose — BMI) Hank Williams Jr. (MGM 14047) | 4 | 31 | THERE NEVER WAS A TIME (Singleton — BMI) Jeannie C. Riley (Plantation 16) | 22 |
| 2 | GAMES PEOPLE PLAY (Lowery — BMI) Freddy Weller (Columbia 44800) | 3 | 32 | ONE MORE MILE (Newkeys — BMI) Dave Dudley (Mercury 72902) | 34 |
| 3 | SINGING MY SONG (Al Gallico — BMI) Tammy Wynette (Epic 10462) | 1 | 33 | NEVER MORE QUOTE THE RAVEN (Delmore — ASCAP) Stonewall Jackson (Columbia 44863) | 44 |
| 4 | RUNNING BEAR (Big Bopper — BMI) Sonny James (Capitol 2486) | 6 | 34 | UPSTAIRS IN THE BEDROOM (Tree — BMI) Bobby Wright (Decca 32467) | 36 |
| 5 | I'LL SHARE MY WORLD WITH YOU (Glad — BMI) George Jones (Musicor 1351) | 2 | 35 | WHO'S GONNA TAKE THE GARBAGE OUT (Ridge — BMI) Ernest Tubbs & Loretta Lynn (Decca 32496) | 45 |
| 6 | ONE HAS MY NAME (THE OTHER HAS MY HEART) (International — BMI) Jerry Lee Lewis (Smash 2224) | 10 | 36 | BIG WIND (Tree — BMI) Porter Wagoner (RCA 0168) | 39 |
| 7 | WHEN TWO WORLDS COLLIDE (Tree — BMI) Jim Reeves (RCA Victor 0135) | 8 | 37 | THE DAYS OF SAND AND SHOVELS (Lonzo & Oscar — BMI) Waylon Jennings (RCA 0157) | 43 |
| 8 | YOU GAVE ME A MOUNTAIN (Mojave — BMI) Johnny Bush (Stop 257) | 7 | 38 | WHERE'S THE PLAYGROUND SUSIE (Ja-Ma — ASCAP) Glen Campbell (Capitol 2494) | 48 |
| 9 | OLD FAITHFUL (Cedarwood — BMI) Mel Tillis (Kapp 986) | 12 | 39 | SOLITARY (Free Rose — BMI) Don Gibson (RCA 0143) | 41 |
| 10 | GALVESTON (Ja-Ma — ASCAP) Glen Campbell (Capitol 2428) | 5 | 40 | THERE'S BETTER THINGS IN LIFE (Victor — BMI) Jerry Reed (RCA Victor 0122) | 32 |
| 11 | MISTER WALKER, IT'S ALL OVER (Barmour — BMI) Billie Jo Spears (Capitol 2436) | 11 | 41 | TOO MUCH OF A MAN Arlene Hardin (Columbia 44783) | 42 |
| 12 | JOHNNY B. GOODE (Arc — BMI) Buck Owens (Capitol 2485) | 16 | 42 | DADDY (Owepaw — BMI) Dolly Parton (RCA Victor 0132) | 37 |
| 13 | SWEETHEART OF THE YEAR (Tuckahoe — BMI) Ray Price (Columbia 44761) | 9 | 43 | BIRMINGHAM BLUES Jack Barlow (Dot 17212) | 38 |
| 14 | I LOVE YOU MORE TODAY (Stringberg — BMI) Conway Twitty (Decca 32481) | 21 | 44 | WE'LL SWEEP OUT THE ASHES IN THE MORNING (Sawgrass — BMI) Carl Butler & Pearl (Columbia 44862) | 47 |
| 15 | (MARGIE'S) AT THE LINCOLN PARK INN (Newkeys — BMI) Bobby Bare (RCA Victor 0110) | 15 | 45 | SMOKEY PLACES (Winlyn, Arc — BMI) Billy Walker (Monument 1140) | 49 |
| 16 | LEAVE MY DREAMS ALONE (Page Boy — SESAC) Warner Mack (Decca 732473) | 18 | 46 | BOO DAN (Newkeys — BMI) Jimmy Newman (Decca 32484) | 52 |
| 17 | ALL FOR THE LOVE OF A GIRL (Vogue — BMI) Claude King (Columbia 44833) | 28 | 47 | I'M A DRIFTER (Detail — BMI) Bobby Goldsboro (United Artists 50525) | 50 |
| 18 | ALL I HAVE TO OFFER YOU (IS ME) (Hill & Range, Blue Crest — BMI) Charles Pride (RCA 0167) | 33 | 48 | ALWAYS, ALWAYS (Sawgrass — BMI) Porter Wagoner & Dolly Parton (RCA 0172) | — |
| 19 | STATUE OF A FOOL (Sure-Fire — BMI) Jack Greene (Decca 32490) | 24 | 49 | BEER DRINKIN' MUSIC (Viva, Tuneswill — BMI) Ray Sanders (Imperial 66366) | 55 |
| 20 | DON'T LET ME CROSS OVER (Troy Martin — BMI) Linda Gail — Jerry Lee Lewis (Smash 2220) | 26 | 50 | CUT ACROSS SHORTY (Cedarwood — BMI) Nat Stuckey (RCA 0163) | — |
| 21 | WALKING BACK TO BIRMINGHAM (Al Gallico — BMI) Leon Ashley (Ashley 9000) | 19 | 51 | STRAWBERRY FARMS (Newkeys — BMI) Tom T. Hall (Mercury 72913) | 51 |
| 22 | TRUCK STOP (Papa Joe's Music House — BMI) Jerry Smith (ABC 11162) | 29 | 52 | I'M A GOOD MAN (Tree — BMI) Jack Reno (Dot 17233) | 46 |
| 23 | GOOD DEAL LUCILLE (Acuff-Rose — BMI) Carl Smith (Columbia 44816) | 30 | 53 | YOUR LOVIN' TAKES THE LEAVIN' OUT OF ME (Norma, SPR — BMI) Tommy Cash (Epic 10469) | 56 |
| 24 | WHY YOU BEEN GONE SO LONG (Acuff-Rose — BMI) Johnny Darrell (United Artists 50518) | 20 | 54 | MY GRASS IS GREEN (Funny Farm — BMI) Roy Druskey (Mercury 7) | — |
| 25 | IT TAKES ME ALL NIGHT LONG (Forrest Hills — BMI) Cal Smith (Kapp 994) | 35 | 55 | YESTERDAY WHEN I WAS YOUNG (Tro-Dartmouth — ASCAP) Roy Clark (Dot) | — |
| 26 | PLEASE DON'T GO (Robbins — ASCAP) Eddy Arnold (RCA Victor 0120) | 13 | 56 | SPRING (Motola — ASCAP) Clay Hart (Metromedia 119) | 53 |
| 27 | MY LIFE (Stallion — BMI) Bill Anderson (Decca 32445) | 14 | 57 | DRINK CANADA DRY (Window — BMI) Bobby Barnett (Columbia 44861) | — |
| 28 | JUST HOLD MY HAND (Vogue — BMI) Johnny & Jonie Mosby (Capitol 2384) | 23 | 58 | WHEN SHE TOUCHES ME (Brookmont — BMI) Johnny Duncan (Columbia 44864) | 59 |
| 29 | BE GLAD (Tree — BMI) Del Reeves (United Artists 50531) | 31 | 59 | DON'T GIVE ME A CHANCE Claude Gray (Decca 32456) | 60 |
| 30 | LET THE WHOLE WORLD SING IT WITH ME (Freeway — BMI) Wynn Stewart (Capitol 2421) | 25 | 60 | LET'S PUT OUR WORLD BACK TOGETHER Charlie Louvin (Capitol 2448) | 57 |



CashBox Country Roundup

Plantation Records artist **Jeannie C. Riley** began a month long concert and nitery schedule last Thursday with an appearance at Brogden Hall in Wilmington, N.C. Appearances in Allentown, Pa., and Cherry Hill, New Jersey preceded her week's billing at the Sahara Tahoe, beginning June 6, with **Chet Atkins**, and **Boots Randolph**. Her latest single, "The Rib," is set for immediate release . . . RCA artist **Archie Campbell** departed Music City last weekend for his annual summer stint in Gatlinburg, Tenn. Beginning June 15, the singer-writer-comedian headlines his third round of two-month appearances in the Great Smokey Mountain resort area. Archie and his RCA duet partner, **Lorene Mann**, are slated for July 12 appearances on WSOP's "Shower of Stars" in Salt Lake City and on July 13 at the annual Rodeo Society festivities in Salinas, Calif. . . . Imperial chanter **Johnny Carver** is currently touring military bases in Germany, France and Italy. The junket is the second for Carver, who's represented by Circle Talent Inc. . . . Plantation's **Ray Pillow's** appearance June 19 in his hometown of Lynchburg, Va. is the artist's first date there since the town declared "Ray Pillow Day" a few years ago. Ray, **Jim & Jesse** and **Linda K. Lance** are set for an extensive tour ranging from Sarasota, Fla., to Port Huron, Michigan and back again. July 5 is to be declared "Jim & Jesse Day" in their hometown of Coburn, Va. . . . Dot Record artists **Tommy Overstreet** and **Peggy Little** taped guestings recently on the widely syndicated "Wilburn Brothers Show" in Nashville. Peggy premiered her new single "Sweet Baby Girl," while Tommy delivered a sampling of his "Games People Play." Overstreet, who's the Music City rep. for Para-

mount Music Publishing Company division of Paramount Pictures, a invaded local studios for a session under the producing hand of **Henry H. . . . Dot's Jack Barlow** and **Capitol's Lynn Jones** are currently state-hopping with a "Country Music In Concert" tour which began in Little Rock, Ark. (5) and will wind up June 12 in Brownwood, Texas, after appearances in Fort Smith, Ark. 9, Lubbock, Tex. and Amarillo, Tex. 11. The shows are packaged by Circle Talent and Capitol Enterprises Inc. of Nashville. . . . **Ivid Wilkins**, Plantation artist and writer for Moss Rose Publications has returned to Nashville following his two weeks of wowing patrons in Tulsa's previously 'total rock' club, Caesar's Palace. Wilkins was a first country oriented act to invade the premises and was so successful that was held over for an additional week. Columbia's **John Wesley Ryles I** the next Nashville act slated to invade the "Palace." . . . **Rex Allen** has been elected for a term of six years to the board of trustees of the National Cowboy Hall of Fame and Western Heritage Center and has been signed to appear at the Central Wyoming Fair and Rodeo August 1 & 2. This will mark his 6th appearance at the Fair. . . . Decca artist **Warner Mack** has signed an exclusive contract with the Taylor Artist Agency. The chanter currently riding the country cha with his single "Leave My Dream Alone."

Bob Millsap, a deejay at WXCF Peoria, Ill., has signed an exclusive syndicator's contract with Tree International. Millsap, to date, has had songs recorded by such artists as **Four Lads**, **Pat Boone**, **Johnny & Jonie Mosby**, **Billie Jo Spears** and **Jack Reynolds**. . . . **Neal Merritt**, sales manager

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CashBox Top Country Albums

| | | | | |
|----|---|----|----|--|
| 1 | GALVESTON Glen Campbell (Capitol ST 210) | 1 | 16 | SONGS OF THE YOUNG WORLD Eddy Arnold (RCA Victor LSP 4110) |
| 2 | SONGS MY FATHER LEFT ME Hank Williams Jr. (MGM-SE 4621) | 2 | 17 | WHO'S JULIE Mel Tillis (Kapp KS 3594) |
| 3 | ONLY THE LONELY Sonny James (Capitol ST 193) | 3 | 18 | THE SENSATIONAL CHARLES PRIDE (RCA LSP 4153) |
| 4 | HALL OF FAME HITS VOL. I & II Jerry Lee Lewis (Smash SRS 67117 & 67118) | 10 | 19 | KAY John Wesley Ryles I (Columbia 9788) |
| 5 | THE HOLY LAND Johnny Cash (Columbia KSC 9726) | 4 | 20 | CONNIE'S COUNTRY Connie Smith (RCA LSP 4132) |
| 6 | YOUR SQUAW IS ON THE WARPATH Loretta Lynn (Decca DL 75084) | 6 | 21 | I REMEMBER JOHNNY HORTON Claude King (Columbia CS 9789) |
| 7 | UNTIL MY DREAMS COME TRUE Jack Green (Decca DL 75086) | 5 | 22 | FROM ELVIS IN MEMPHIS Elvis Presley (RCA LSP 4155) |
| 8 | SAME TRAIN, DIFFERENT TIME Merle Haggard (Capitol SWBB 223) | 15 | 23 | FADED LOVE & WINTER ROSES Carl Smith (Columbia 9786) |
| 9 | CHARLEY PRIDE IN PERSON (RCA Victor LSP 4094) | 8 | 24 | ONE MORE MILE Dave Dudley (Mercury SR 61215) |
| 10 | STAND BY YOUR MAN Tammy Wynette (Epic BN 26451) | 7 | 25 | WITH LOVE FROM LYNN Lynn Anderson (Chart 1013) |
| 11 | JUST TO SATISFY YOU Waylon Jennings (RCA Victor LPS 4137) | 9 | 26 | JUST THE TWO OF US Porter Wagoner & Dolly Parton (RCA Victor LPM/LSP 4039) |
| 12 | CARROLL COUNTY ACCIDENT Porter Wagoner (RCA Victor LSP 4116) | 12 | 27 | INSPIRATION Tammy Wynette (Epic BN 26423) |
| 13 | DARLING, YOU KNOW I WOULDN'T LIE Conway Twitty (Decca DL 75105) | 18 | 28 | I'LL SHARE MY WORLD WITH YOU George Jones (Musicor MS 3177) |
| 14 | WICHITA LINEMAN Glen Campbell (Capitol S/ST 103) | 11 | 29 | LET THE WHOLE WORLD SING IT WITH ME Wynn Stewart (Capitol ST 214) |
| 15 | YOU GAVE ME A MOUNTAIN Johnny Bush (Stop 10008) | 13 | 30 | JUST HOLD MY HAND Johnny & Jonie Mosby (Capitol ST 170) |