

Picks of the Week

THE HAPPENINGS (Jubilee 5666)

Where Do I Go/Be In (Hare Krishna) (2:35) (United Artists, ASCAP—Rado, Ragni, MacDermot)

Latest "Hair" tracks to be singled out, and the second vocal melody, the Happenings' treatment of "Where Do I Go" and the "Be In (Hare Krishna)" is headed for heavy action. Easy-going vocals, a polished across-the-board appeal in the production and the strength of this material should set sales figures soaring. Flip: No info available.

THE BOX TOPS (Mala 12040)

Soul Deep (2:25) (Earl Barton, BMI — Thompson)

An extra effort commercial side that should bring the Box Tops back in the running for excellent top forty showings, this new track reunites the team with material from their "Letter" writer. Extremely strong outing that is bound to break wide open. Flip: "(The) Happy Song" (1:55) (Press, BMI — Chilton)

SMOKEY ROBINSON & THE MIRACLES (Tamla 54184)

Abraham, Martin & John (2:51) (Roznique, BMI — Holler)

Currently on the top 100 with "Doggone Right," Smokey Robinson and the Miracles have been spotlighting their version of "Abraham, Martin & John" on a series of television appearances. The exposure has already triggered anticipation and response that indicates double-hit singles action for the act. Flip: "Much Better Off" (2:49) (Jobete, BMI — Robinson, Moore)

WILSON PICKETT (Atlantic 2648)

Hey Joe (3:05) (Third Story, BMI — Roberts)

Pickett has been into something else since "Hey Jude," either reworking or re-introducing blues off-shoots for the soul market. Latest is a blistering treatment of the Jimi Hendrix name-maker that features the Pickett vocal dynamite and his superb backup team on top of the material. Flip: "Night Owl" (2:20) (Cotillion, BMI — Covay)

JOE TEX (Dial 4093)

That's the Way (3:45) (Tree, BMI — Tex)

Off his humorous run, Joe Tex is back into the love message ballad slant that he carries off so well. The unique Tex ability is matched by an impressive song which is gilt-edged for r&b listeners and could break open as a teen summer favorite on the pop side. Flip: "Anything You Wanna Know" (3:45) (Same credits)

THE MOMENTS (Stang 5005)

I Do (Gambi, BMI —)

Back from "Sunday" and looking for yet another increase to maintain the steady sales growth of the group, The Moments burst into an impressive blues-ballad side with the markings of a winner. A lot of Philly-oldie splendor and just a trace of Dells influence give the side powerhouse potential. Flip info not included.

SOLOMON BURKE (Bell 806)

That Lucky Old Sun (3:00) (Robinson, ASCAP — Smith, Gillespie)

Returning to the best seller lists with "Proud Mary," Solomon Burke has come up with a sensational reading of the standard (Frankie Laine oldie) that will keep him racking up sales. Side is super-charged with some excellent instrumental support and had gained radio action from Burke's LP even before the single came out. Flip: "How Big a Fool" (2:15) (Tamiko/The Kids, BMI — Burke)

THE ZOMBIES (Date 1648)

If It Don't Work Out (2:27) (Mainstay, BMI — Argent)

Melodically carrying the appeal of "Time Of The Season," this new Zombies track comes off completely different as a result of a far greater rhythmic emphasis that should touch off a top forty fuse for the side. Solid teen track with runaway power. Flip: "Don't Cry For Me" (2:11) (Mainstay, BMI — White)

RHINOCEROS (Elektra 45659)

I Need Love (2:43) (Nelchell, BMI — Williams)

Third single from Rhinoceros scores with a booming rock impact that is certain to shake up listeners expecting the "Apricot Brandy" follow-up to follow the team's last-time-out style. Hard hitting and filled with the sales power to explode. Flip info not available.

JULIUS WECHTER & THE BA JA MARIMBA BAND (A&M 1078)

I Don't Want to Walk Without You (2:45) (Paramount, ASCAP—Loesser, Styne)

Going the route that re-charged Herb Alpert's sales battery, Julius Wechter turns vocalist on this easy-going soft summery side. Standard is lightly treated with a bit of the Baja Band humor and is a left-field choice to gain momentum across the pop board. Flip info not included.

LITTLE ANTHONY & THE IMPERIALS (United Artists 50552)

Out of Sight, Out of Mind (2:38) (Nom, BMI—Hunter, Otis)

Oldie that is remembered by the Five Keys is turned into a '69 hit runner by Little Anthony & the Imperials. Aside from the return to their old name, the act revives much of the style that marked early efforts in a showing that should blossom on the charts. Flip: "Summer's Comin' In" (2:59) (United Artists, ASCAP—Marks)

LOU RAWLS (Capitol 2550)

Your Good Thing (2:51) (East, BMI — Hayes, Porter)

Lou Rawls has finally returned to the kind of material that could add the extra spark for hit connection. Latest side kicks the movie theme habit and gives Rawls a powerful ballad with emotional huskiness to match his vocal toughness. Excellent r&b prospect with pop potency. Flip: "Season of the Witch" (5:50) (Peer Int'l, BMI — Leitch) Outstanding performance of this much-cut song. Faces the length problem that retarded earlier singles.

Picks of the Week

JOAN BAEZ (Vanguard 35092)

If I Knew (2:47) (Fennario/Robbins-Chandos, ASCAP — Duscheck, Marden)

Coming off an interesting sales showing singleswise with "Love Is Just a Four-Letter Word," Joan Baez presents a novel combination of Nashville and rock styles on a follow-up side that should capture enough attention to start a sales surge again. Flip: "Rock Salt & Nails" (3:50) (Flatt & Scruggs, BMI — Phillips)

JOHN HARTFORD (RCA 9753)

Orphan Of World War Two (2:42) (Glaser, BMI — Hartford)

Extremely well received through his television performance and from his latest LP, John Hartford's "Orphan of World War Two" promises to become a FM anthem and AM breakout. Soft-spoken protest ballad in the best of taste, the side could prove Hartford's first single breakthrough. Flip: "I Didn't Know the World Would Last this Long" (3:54) (Same credits)

WILLIAM BELL & MAVIS STAPLES (Stax 0043)

Love's Sweet Sensation (2:59) (East/Memphis, BMI — Floyd, Cropper)

Terrific teaming of William "I Forgot to Be Your Lover" Bell and Mavis Staples whose voice is captured with greater reflection of its electrifying impact than in recent sides. Standout track that has pop/blues momentum enough to skyrocket. Flip: "Strung Out" (3:05) (East/Memphis/Groovesville, BMI — Briggs) Another brilliant side well worth attention.

LOU CHRISTIE (Buddah 116)

I'm Gonna Make You Mine (2:41) (Pocket Full of Tunes, BMI—Romeo)

Pulsing with the style that has given Lou Christie his biggest breakouts before, this new track features the teen power to breakthrough on the sales side. Material is a cute teen romance song that picks up momentum from some exciting instrumental touches. Flip: "I'm Gonna Get Married" (3:28) (Kama Sutra, BMI—Christie, Herbert)

MASKED MAN & THE AGENTS (Dynamo 136)

Get Away Dreams (2:55) (Catalogue/Den, BMI—Bethea)

Getting away from the "One Eye Open" groove that has served him so well, Bethea, the Masked Man, turns up with a very, very strong rhythm side that should mount a heavy sales drive. Medium paced song is aimed at both dance fan and listening audiences. Got the makings of a runaway r&b and solid pop seller. Flip: "I Wouldn't Come Back" (2:07) (Same credits)

JOHNNY MATHIS (Columbia 44915)

A Time For Us (2:50) (Famous, ASCAP—Kusik, Snyder, Rota)

Just a brilliant vocal version of the "Theme from 'Romeo And Juliet,'" that's all! Mathis' reading of the song that is currently #2 instrumentally carries much of the manner that gave him "Maria," and should make this the decisive vocal version of the hit. Excellent. Flip: No info supplied.

TONY SCOTTI (Liberty 56118)

Those Lazy, Hazy, Crazy Days of Summer (2:35) (Comet, ASCAP—Carste, Tobias)

Bright revamping of the years back Andy Williams hit that features 'live' party effects and a chuckling effervescence that will earn the attention of MOR, adult and may teen stations. Could be the biggest yet for Tony Scotti. Flip: "I Miss You So" (2:27) (MCA, ASCAP—Henderson, Scott, Robin)

Newcomer Picks

MYRTH (RCA 0191)

We Got to Get Together (2:58) (Al Gallico, BMI — Mulholland, Kenrich, Cook, Drury)

The pressure-packed instrumental tension that marked the Friends of Distinction puts an internal explosiveness behind the vocal of Myrth's debut outing. Same producer, but a different approach in this slow rhythmic keg of sales dynamite. First twenty seconds are enough to mark this side for top forty breakout and blues support. Flip: "Get it Straight" (3:13) (Gallico, BMI — Cook, Cork, Drury, Guthrie)

CHARLIE McCLENDON & THE MAGNIFICENTS (Colossus 101)

We're Gonna Hate Ourselves in the Morning (2:12) (Rising Sons, BMI — Ward, Alexander)

Debut side for this group and the Bell distributed label is a wierd combination of Bill Deal and the Box Tops. The diamond-in-the-rough kind of non-gloss production that has revived early rock flavor to successful advantage is joined here by a romping group performance likely to take off. Flip: No info included.

THE INTRIGUES (Yew 1001)

In a Moment (2:50) (Odum & Neiburg, BMI — Intrigues)

Fine blues showing from the Intrigues gives this splendid ballad a shot at grabbing breakaway attention. Side is steeped in oldie harmonies and comes across with a dance rhythm which should give the side a running start toward the charts. Flip: "Scotchman Rock" (2:06) (Same credits) Yew Records, 250 W. 57th St. NYC.

WAYNE CARSON (Monument 1152)

(Don't Let the Sun Set on You) In Tulsa (3:09) (Earl Barton, BMI — Thompson)

Best known to fans as the composer of "The Letter," Wayne Carson (Thompson) has come up with the performance that will establish him as an artist. Tremendous material with a powerful story-line and the outstanding combination of pop-country and rock style to give "In Tulsa" heavy sales impact. Flip info not supplied.

DANNY EZBA'S GOLD (Jamie 1377)

Queen Mary (3:05) (Renner-Dandelion, BMI — Armistead, Baker)

Coming out of Houston in the Bubble Puppy manner, this new act has already broken out of the Texas area with a side that sounds like a nationwide winner. Booming blues-rock track is capped by a very fine vocal showing which should set up chart sales action for the master pick-up. Flip: "It's a Cryin' Shame" (Renner, BMI — Armistead, Baker, Buchanan)

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CashBox Record Reviews

Choice Programming

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

MASON WILLIAMS (Warner Bros.-7 Arts 7301)
A Gift of Song (4:30) (Irving, BMI — Ingles) Pretty ballad offering with Mason Williams singing once more. The misty-sweet style makes "A Gift of Song" likely fare for MOR and soft sound stations. Flip: "A Major Thang" (3:15) (Irving, BMI — Williams)

BARBRA STREISAND (Columbia 44921)
Little Tin Soldier (3:51) (Canopy, ASCAP — Webb) Almost a soloist version of a Gregorian chant, this unusual Jim Webb composition is exquisitely rendered by Barbra. Lyrics could capture the added underground attention to break this side wide open. Flip: "Honey Pie" (2:37) (MacLen, BMI — Lennon, McCartney)

LALO SCHIFRIN (Tetragrammaton 1533)

DON RANDI (Capitol 2546)
Theme from "Che" (Fox-Fanfare, BMI — Schifrin) Two distinctly different readings of the Lalo Schifrin title theme from "Che." The material is served with an MOR/adult sparkle in Schifrin's own 2:00 version from the soundtrack; but Don Randi's 3:40 handling has the novel percussion approach of a "Good, Bad & the Ugly" to possibly spark top forty programmer interest. Music deserving of more attention than the movie reviews might have indicated.

21st CENTURY (Dot 17256)
Every Little Heartache (2:43) (Brunswick, BMI — Goodloe, James) Blues backup and a good pop performance make this side a highly attractive effort for top forty consideration. Flip: "Got No Reason" (2:35) (Same credits)

JERRY VALE (Columbia 44914)
He Who Loves (2:29) (Blue Seas/Jac, ASCAP — Bacharach, David) Jerry Vale offers a light, breezy reading of a pretty tune from the always-powerful Bacharach-David catalog. Tune should become a good music favorite with ease. Flip: No info available.

PAULA SYDNEY (Capitol 2535)
I Wanna Be Free (2:06) (Screen Gems-Columbia, BMI — Boyce, Hart) Tune, intro'd by the Monkees on an early album, is hardly recognizable in this soft-beat good music recitation by Paula Sydney. Deck has Summer possibilities. Flip: "Pretty For Me" (2:32) (Westwood, ASCAP — Florence, Allen)

MILT OKUN ARRANGEMENT (Decca 732515)
Oh, Calcutta (2:57) (Window Wide, ASCAP — Walden) Title tune from the current off-Broadway success gets a fine vocal chorus treatment from the Milt Okun Arrangement and should do well at soft-sound outlets. Flip: "Yellow Cat" (2:42) (Cherry Lane, ASCAP — Fromholz)

JACK JONES (RCA 0185)
The Last Seven Days (4:00) (Beechwood, BMI — Hille, Moring) Change of pace outing from songster Jack Jones is a tale of Genesis-in-reverse, describing the repossession of nature's creations. Could become a heavy winner. Flip: "Sweet Child" (2:52) (Westwood, ASCAP — Jones)

JOEL GREY (Columbia 44907)
Don't Remind Me Now Of Time (2:58) (Callee, ASCAP — Yarrow, Simon) Haunting ballad from "You Are What You Eat" receives a sensitive reading from Broadway star Joel Grey. With enough exposure, deck could be picked up by Top 40 outlets. Flip: "1941" (2:11) (Rock, BMI — Nilsson)

JOHN ROWLES (Kapp 2018)
World Of The Young (3:28) (Peer Int'l, BMI — Reed, Stephens) Though regarded with English esteem as a Tom Jones/Engelbert Humperdinck rival, John Rowles has not yet achieved the same success stateside. Another brilliant ballad which could turn the trick this time out. Flip: "That Wonderful Sound" (3:21) (Francis Day & Hunter, ASCAP — Reed, Stephens)

FRANCINE "PEACHES" BARKER (Columbia 44910)
Traces (2:55) (Low-Sal, BMI — Buie, Cobb, Gordy) Marvellous rerun of the Classics IV hit by Peaches (and not Herb). The attractive material is matched by an equally superb vocal. Flip: "Angels In The Sky" (2:51) (Daedalus, BMI — Barker, Tillman)

KOTTON KANDIE (SSS Int'l 772)
Summer Bug (2:32) (Shelby Singleton, BMI — Saxon, Capello) Summer dance side with a sugar coating and cute teen lyric idea. Could gain enough momentum to climb into the sales lists. Flip info not included.

FAMILY DOGG (Bell 785)
Way Of Life (4:07) (Maribus, BMI — Greenaway, Cooke) Stylish British outing with a folk tinge and mixed teen/MOR sound. Tempo picks up midway to add a bit more teen importance. Flip: "Throw It Away" (2:00) (Mother Mistro, ASCAP — King, Most)

JIMMY REED (Bluesway 61025)
Don't Light My Fire (2:35) (Alstein, BMI — Smith) Charged up an bristling with the combined power of blues and underground-rock appeals, this Jimmy Reed side is an enticing track for FM and r&b attention. Flip: "The Judge Should Know" (2:45) (Alstein, BMI — A & L Smith)

JOHNNY WINTER (GRT 9)
Gangster of Love (2:27) (Andrea, BMI — Watson) Very early Johnny Winter whose style is completely unlike today's. Commercially, though, the reputation and oldie-flavor (Chuck Berry, Bo Diddley combined) could turn up an off-the-wall winner. Flip: "Road Runner" (2:02) (Arc, BMI — McDaniel)

THE ELECTRIC PRUNES (Reprise 0833)
Sell (3:15) (Newcomer, BMI — Herron, Herron) Been a while since this act had a single, and they've changed from Electric Prunes to an English-type act in the Spooky Tooth mould. Powerful sound that could explode. Flip: "Violent Rose" (2:24) (Newcomer, BMI — Herron, Whetstone)

DAVE CORTEZ & THE MOON PEOPLE (Speed 1014)
Happy Soul (With a Hook) (2:55) (Slew/First Date, BMI — Jackobeck, Clowney) Remember Mr. "Happy Organ"? Well, Dave "Baby" Cortez is back, a bit older and a good deal more soul-ed. Long-shot that could pay off. Flip: "Fishin' with Sid" (2:25) (Slew/Peek-a-Boo, BMI — Craft, Martin, Lewis) Speed Records, 345 W. 58th St. NYC 10019.

PAULETE PARKER (Duke 451)
(Gimme Back) My Love (2:20) (Don, BMI — Malone, Williams) Powerful vocal showcase on a rhythm side that has enough punch to drive into the playlists at r&b stations. Exposure is likely to spark a sizeable sales response. Flip: "Should I Let Him Go" (2:54) (Same credits)

THE STAPLE SINGERS (Stax 0039)
The Challenge (3:11) (East/Memphis, BMI — We Three) Message ballad with a rousing arrangement and "Everyday People" effectiveness. Could capture heavy enough exposure to take off saleswise. Flip: "The Gardener" (2:20) (Same credits)

Choice Programming

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IRONING BOARD SAM (Atlantic 2649)
Non Support (2:14) (Cotillion/Mikel Hooks BMI — Moore) Unusual down-home outing that has gathered action in several southern cities and could come into the winner's long-shot spotlight via r&b and FM breaks. Flip: "I've Been Used" (2:51) (Cotillion/Goldteak, BMI — Crout)

CLIFTON CHENIER (Bell 811)
Black Gal (2:30) (Tradition/Flat Town, BMI — Tradit.-Arr: Chenier) Picked up as a master seeing action in New Orleans, this strangely arranged blues side is a powerful lid with the potential to set FM-blues fans on their ears. Flip: "Frog Legs" (2:10) (Same credits)

THE MOTIONS (Philips 40624)
Freedom (2:56) (B.I.E.M.) — Ben-nink, Warner) Breezy rock side with a bit of the summertime happiness to carry it into the programming spotlight. Dutch group with a likely noise-maker. Flip: "What's Your Name/Little Boys Life" (2:53) (B.I.E.M. — Warner, Vennick)

AORTA (Columbia 44870)
Strange (2:34) (Ribbage Ribbage, BMI — Hoagland) Bristling underground rock and blues sound gives this track a heavy appeal that could pay off on the top forty circuit. Flip: "Ode to Missy Mzstspkkl" (3:05) (Edgewater, BMI — Donlinger)

THE BUOYS (Scepter 12554)
These Days (2:43) (Lou Levy, ASCAP — Gill) Pretty pop tune with a bit of oldie flavoring in the instrumental end to complement a light-lyrical jaunt. Story line is interesting and could prove just the hook to bait across the board receptions. Flip: "Don't You Know It's Over" (2:38) (Our Children's/C-Sharp, BMI — Furmanski, Bozena)

THE MAJIC SHIP (Majic-L 519)
Hummin' (Pronto/East, BMI — Hayes, Porter) A noisemaker song, done this time by a group that has seen regional success before; good combination to stir up top forty exposure and possible breakouts. Flip: "It's Over" (2:17) (Luristan, ASCAP — Majic Ship)

THE GROOVERS (A&M 1077)
He'll Break Your Heart (2:59) (100 Butler Road/Conrad, BMI — Butler, Mayfield, Carter) Sparkler from the Jerry Butler catalog of hits is revived with a bit of the "iceman" style and strong pop slanting. Flip: "I Need You" (3:20) (100 Butler Road/Screen Gems, BMI — King Goffin)

GENE "BOWLEGS" MILLER (Hi 2161)
Frankenstein Walk (2:25) (Jec, BMI — Miller) Blues novelty that moves on with a smashing instrumental track that could create explosive dance fan action. Might reach for the breakout standings. Flip: "Everybody Got Soul" (2:57) (Same credits)

THE HONOLULU ZOO (SSS Int'l 773)
Susua (1:45) (Brindaban, BMI — Morgan) Totally unlike rock sounds around, this track could score off-the-wall explosion that will have the top forty quaking. Long shot side with a teen slant. Flip info not supplied.

JULIE DRISCOLL, BRIAN AUGER & THE TRINITY (Atco 6685)
Save The Country (2:53) (Tuna Fish, BMI — Nyro) Song has been tried as a single several times before, but like "Get Together," it's possible that audiences are now in a listen to the lyric mood. Could come through this time round. Flip: Longer, complete track 3:56.

HUGO WINTERHALTER (Musicor 1368)
FERRANTE & TEICHER (United Artists 50554)
Popi (Unart, BMI — Frontiere, Gimbel) Two delightful performances of the theme from "Popi" will be vying for first honors in the easy-listening and MOR spotlights. The Hugo Winterhalter reading is a bit more youth-oriented, featuring vivid orchestral and rhythm lines; Ferrante & Teicher tackle the side with an even stronger tambourine backdrop, but more delicate strings. Toss-up.

RAMSEY LEWIS TRIO (Cadet 5645)
Wanderin' Rose (2:54) (Portable, BMI — Creque) Pretty pop-jazz-blue mixture with a bit of melancholy and some flashy keyboard sparkle to tempt across-the-board receptions for the new Lewis offering. Flip: "If You've Got It-Flaunt It — Pt. 1" (2:45) (Ramsel, BMI — Lewis, White, Eaton)

THE TURNAROUNDS (Tangerine 999)
Soul Walk (2:22) (Pass-Alta/Pan World, BMI — McWhorter, Aleong) Hearty r&b workout with the vocal vibrance and instrumental power to strike up breakaway programmer receptions. Prospect to break pop. Flip: "Somewhere In This World" (2:18) (Pasa-Alta/Pan World, BMI — Russell, Hunt-Thouston, Aleong)

McKENDREE SPRING (Decca 732510)
What Will We Do With The Child (2:53) (Serendipity, BMI — Holmes) Excellent song from the Serendipity Singers' catalog, and a group growing in popularity join forces for a buildup that might see sales breakouts. Stunning ballad with a "With Pen In Hand" message. Flip: "If the Sun Should Rise" (3:53) (Duchess, BMI — McKendree)

NEON (Columbia 44893)
Long Tall Sally (2:30) (Venice, BMI — Johnson, Penniman, Blackwell) Booming revival of the Little Richard classic comes on with the liquid fire and teen discotheque flair to score. Flip: "Back To Brooklyn" (2:14) (New Beat/Blackwood, BMI — Hill, Scaltrito) Very fine FM track.

THE UNIQUES (Paula 324)
Toys Are Made For Children (2:23) (Press, BMI — Penn, Oldham) Interesting look at love in a lyric that could turn on teen sales. Fine vocal showing could bring the Uniques home with a new winner. Flip: "My Babe" (2:30) (Arc, BMI — Dixon)

THE THREE SOUNDS (Blue Note 1950)
Sugar Hill (Metric/Wally Roker, BMI — Ervin, Grayson) An enchanting bit of jazz material in a pop mood. The pretty instrumental performance should find MOR welcomes that might spur sales. Flip: "Sittin' Duck" (Metric/Roker, BMI — Higgins) Piano showcase ala Ramsey Lewis.

C. J. LEACH (Shelia 551)
What Give A Soulman Soul (2:49) (She-Gen, BMI — Price, Richmond) "I'm A Man" framework is contemporized with a lyric that is bound to break this record throughout the south and into national blues charts. Flip: "Branded" (2:1/2) (She-Gen, BMI — Price, Pauling, Leach) Shelia Records, Englewood, N.J.

BETTY & CECIL (Sound Scape 100)
Kingdom (in Your Heart) (2:31) (Alakazam, BMI — Byrd) Enjoyable side with some smooth melodic material and a talk-break in the old-fashioned manner. Just plain bright, and listenable blues/pop effort. Flip: "Tell 'Em About Me" (2:18) (Same credits)



PETER SARSTEDT
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New Additions To Radio Playlists

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

CKLW — Detroit

Color Him Father—Winstons—MM
Yesterday—Roy Clark—Dot
Till You Get Enough—Watts 103 Band—WB
Soul Deep—Box Tops—Bell
Crystal Blue—Tommy James—Roulette
Everybody Knows Matilda—Duke Baxter—VMC
It's Getting Better—Mama Cass—Dunhill
My Cherie Amour—Stevie Wonder—Tamla

WDGY — Minneapolis

Quentin's Theme—Chas. Grean—Ranwood
April Fools—Dionne Warwick—Scepter
What Does It Take—Jr. Walker—Soul
Baby I Love You—Andy Kim—Steed
In Year 2525—Zager & Evans—RCA

WFIL — Philadelphia

My Cherie Amour—Stevie Wonder—Tamla
Sweet Caroline—Neil Diamond—Uni
In Year 2525—Zager & Evans—RCA
Abraham, Martin & John—Smokey & Miracles—Tamla
Reconsider Me—Johnny Adams—SSSI
Gold Old R&R—Cat Mother—Polydor

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WLS — Chicago

Soul Deep—Box Tops—Bell
Birthday—Underground Sunshine—Intrepid
Mother Popcorn—James Brown—King
Reconsider Me—Johnny Adams—SSSI
AM
Sittin' Dock Of Bay—Sergio Mendes—A&M
LP—Hey Jude—Tom Jones—Parrot
LP—Long Black Limo—Elvis Presley—RCA
LP—This Is Our Time—Johnny Mathis—Col.

WEAM — Washington, D.C.

So I Can Love You—Emotions—Volt
Mother Popcorn—James Brown—King
Abraham, Martin & John—Moms Mabley—Mercury
Abraham, Martin & John—Smokey & Miracles—Tamla
While My Sugar's—Honey Cone—Hot Wax
Sweet Caroline—Neil Diamond—Uni

WMCA — New York

Abraham, Martin & John—Moms Mabley—Mercury
Sweet Caroline—Neil Diamond—Uni
Good Old R&R—Cat Mother—Polydor
Reconsider Me—Johnny Adams—SSSI
Where Do I Go/ Be—In—Happenings—Jubilee
Along Came Jones—Ray Stevens—Monument
Choice Of Colours—Impressions—Curton
Let Me—Paul Revere—Columbia
It's Getting Better—Mama Cass—Dunhill
Mother Popcorn—James Brown—King

WQAM — Miami

I'd Rather Be An Old Man's Sweetheart—Candy Stator—Fame
Put A Little Love In Your Heart—Jackie De Shannon—Imperial
Abraham, Martin & John—Moms Mabley—Mercury
Sand & Shovels—Bobby Vinton—Epic
I Need Love—Rhino—Elektra

WOKY — Milwaukee

Moonlight—Vik Venus—Buddah
Mrs. Robinson—Booker T & MGs—Stax
Reconsider Me—Johnny Adams—SSSI
Break Away—Beach Boys—Capitol
Get Together—Youngbloods—RCA
Birthday—Underground Sunshine—Intrepid
Grand Terrace—Mark Lindsay—Columbia
Where Do I Go—Happenings—Jubilee
Let's Pretend—Love Society—Target
LP—Hey Jude—Dock Of Bay—Tom Jones—Parrot

WQXI — Atlanta

You Made A Believer Out Of Me—Ruby Andrews—Zodiac
You Can't Miss—Clarence Carter—Atlantic
Clean Up Back Yard—Elvis Presley—RCA
Sweet Caroline—Neil Diamond—Uni
LP—Hey Jude—Tom Jones—Parrot

WIBG — Philadelphia

Love Man—Otis Redding—Atlantic
On Campus—Dickie Goodman
In A Moment—Intrigues—Bullet
Sand & Shovels—Bobby Vinton—Epic
Along Came Jones—Ray Stevens—Monument
Baby I Love You—Andy Kim—Steed
Moments To Remember—Vogues—Reprise

Frank Brody New PD of Station CKLW

DETROIT — Frank Brody has just been named program director of CKLW which beams into this city. The Canadian has been a dee jay with the station for the past three years and will continue, at present, to be on the air as a personality during the 9AM to Noon slot daily.

In his earlier years he had been a dee jay in Hamilton and Edmonton, Canada. Brody replaces Jim O'Brien who left the station to join KHJ in Los Angeles.

Bill Sherard New PD of WIXY, Cleveland

CLEVELAND — Effective June 23, Bill Sherard becomes PD of radio station WIXY in Cleveland. He had been with WABZ in New Haven.

WABC — New York

Love Is Blue—Dells—Cadet
Where Do I Go—Happenings—Jubilee
In The Year 2525—Zager & Evans—RCA

WRKO — Boston

Muddy River—Johnny Rivers—Liberty
Everybody Knows Matilda—Duke Baxter—VMC
I Turned You On—Isley Bros.—T Neck
Soul Deep—Box Tops—Bell
In Year 2525—Zager & Evans—RCA
Willie & Laura Mae Jones—Dusty Springfield—Atl.
Ruby, Don't Take Your Love—1st Edition—Reprise

WIXY — Cleveland

Abraham, Martin & John—Moms Mabley—Mercury
Willie & Laura Mae Jones—Dusty Springfield—Atl.

WMAK — Nashville

Polk Salad Annie—Tony Joe White—Monument
Reconsider Me—Johnny Adams—SSSI
Summer Place—Ventures—Liberty

WTIX — New Orleans

I've Got The Best Of You—Jimmy Walker—Col.
Gotta Have Love—Paul Varisco—SCA
Walk In Rain—Turtles—WW
Silly Sarah Carter—John Fred—Uni
In Year 2525—Zager & Evans—RCA
Your Good Thing—Lou Rawls—Capitol
Girl I'll Never Know—Frankie Valli—Mercury
Out Of Sight—Little Anthony—UA
You, I—Rugbys—Amazon
If This Was The Last Song—Thelma Houston—Dunhill
Note: station reports better response to the short (2:05) version of Reconsider Me by Johnny Adams

WKBW — Buffalo

Old Sweet Roll—The City—Epic
Sand & Shovels—Bobby Vinton—Epic
Feeling Is Right—Clarence Carter—Atlantic
There Goes My Baby—Bob Francis—Atlantic
Don't Wake Me—Peppermint Rainbow—Decca
In Year 2525—Zager & Evans—RCA
Along Came Jones—Ray Stevens—Monument
LP—three cuts from N.R.B.Q.—LP—Columbia as part of contest
LP—Roanoke/Hello Sunshine/Baby Do You Turn Me On—Tim Rose—Col.

KXOK — St. Louis

Never Comes The Day—Moody Blues—Deram
Get Together—Youngbloods—RCA
Pledge Of Love—Joe Jeffrey—Wand
Good Old R&R—Cat Mother—Polydor
Mother Popcorn—James Brown—King
Clean Up Back Yard—Elvis Presley—RCA
Time For Us—Johnny Mathis—Col.
Abraham, Martin & John—Smokey & Miracles—Tamla
In Year 2525—Zager & Evans—RCA
Summer Place—Ventures—Liberty
I'd Wait A Million Years—Grass Roots—Dunhill
Prophecy Of Daniel, Etc.—Cowsills—MGM
Reconsider Me—Johnny Adams—SSSI
Famous Myth—Groop—Bell

WCAO — Baltimore

Break Away—Beach Boys—Capitol
Reconsider Me—Johnny Adams—SSSI
Last 7 Days—Jack Jones—RCA
He Will Break Your Heart—Groovers—A&M
In My Room—Sagitarus—Together
Willie & Laura Mae—Dusty Springfield—Atl.
12th Of Never—Harold Frazier—VMC
A Time For Us—Johnnie Mathis—Col.
Spring—Clay Hart—Metromedia
Summer Place—Ventures—Liberty
I Don't Want To Walk Without You—Julius Wechter—A&M
Lazy—Tony Scotti—Liberty

KQV — Pittsburgh

Mother Popcorn—James Brown—King
Dock Of Bay—Sergio Mendes—A&M
Ruby, Don't Take—1st Edition—Reprise
I Turned You On—Isley Bros.—T Neck
Sweet Love—Gideon—Harbour
Birthday—Underground Sunshine—Intrepid
Reconsider Me—Johnny Adams—SSSI
Polk Salad Annie—Tony Joe White—Monument

KFRC — San Francisco

In Year 2525—Zager & Evans—RCA
Moody Woman—Jerry Butler—Mercury
Ruby, Don't—1st Edition—Reprise
Soul Deep—Box Tops—Bell
Clean Up Your Back Yd—Elvis Presley—RCA
Muddy River—Johnny Rivers—Imperial
LP—Helplessly Hoping—Crosby, Stills & Nash—Atlantic

KYA — San Francisco

Along Came Jones—Ray Stevens—Monument
Willie & Laura—Dusty Springfield—Atl.
Happy Together—Hugo Montenegro—RCA
Lay Lady Lay—Bob Dylan—Col.
Never Comes The Day—Moody Blues—Deram
Wait Million Years—Grass Roots—Dunhill
Clean Up Back Yd—Elvis Presley—RCA
Soul Deep—Box Tops—Bell
Abraham, Martin & John—Smokey & Miracles—Tamla
Time Of Lives—Iron Butterfly—Atco
Cherry Hill Park—Billy Joe Royal—Col.
Fee Fi Fo Fum—Hungry Tiger—White Whale

KIMN — Denver

Along Came Jones—Ray Stevens—Monument
In Year 2525—Zager & Evans—RCA
Time Of Lives—Iron Butterfly—Atco
Sand & Shovels—Bobby Vinton—Epic
Happy Together—Hugo Montenegro—RCA
Sweet Caroline—Neil Diamond—Uni
Good Old R&R—Cat Mother—Polydor
Me & Bobby McGee—Roger Miller—Smash
Muddy River—Johnny Rivers—Imperial

KHJ — Hollywood

Color Him Father—Winstons—MM
Frozen Orange Juice—Peter Sarstedt—WP
Clean Up Back Yd—Elvis Presley—RCA
Walk In Rain—Turtles—WW
Everybody Knows Matilda—Duke Baxter—VMC
In Year 2525—Zager & Evans—RCA
LP—Ruby, Don't—1st Edition—Reprise

KILT — Houston

Abergevenny—Shannon—Heritage
Can't Say Goodbye—Marty Robbins—Col.
In My Room—Sagitarus—Together
Muddy River—Johnny Rivers—Imperial
Mother Popcorn—James Brown—King
Clean Up Your Own Back Yard/Fair Is Moving On—Elvis Presley—RCA
What Does It Take—Jr. Walker—Soul
Abraham, Martin & John—Smokey & Miracles—Tamla
In Time Of Lives—Iron Butterfly—Atco
LP—Light My Fire—Julie Driscoll—Atco

KJR — Seattle

Grand Terrace—Mark Lindsay—Col.
Polk Salad Annie—Tony Joe White—Monument
Choice Of Colors—Impressions—Curton
What Does It Take—Jr. Walker—Soul

KRLA — Pasadena

In Year 2525—Zager & Evans—RCA
Ruby Don't—1st Edition—Reprise
Pledge Of Love—Joe Jeffrey—Wand
Willie & Laura—Dusty Springfield—Atl.
Wait Million Years—Grass Roots—Dunhill
Good Old R&R—Cat Mother—Polydor
Road To Nowhere—Savoy Brown—Parrot
LP—Eli's Comin'—3 Dog Suitable LP—Dunhill
LP—Beginnings—Chi Transit—Col.
LP—Down By River/Round & Round—Neil Young—WB
LP—I'm Free/Amazin'—Who—Decca
LP—Chelsea Morning—Joni Mitchell Clouds—WB

WKNR — Detroit

Did You See Her Eyes—Illusions—Steed
Stay & Love Me—Brian Hyland—Dot
I'm Free—Who—Decca
I'll Never Fall In Love Again—Tom Jones—Parrot
Soul Deep—Box Tops—Bell

WAYS — Charlotte

Cherie Amour—Stevie Wonder—Tamla
My Love—Paulette Parker—Duke
Love Is Blue—Dells—Cadet
Reconsider Me—Johnny Adams—SSSI
Along Came Jones—Ray Stevens—Monument
Abergevenny—Shannon—Heritage
Crystal Blue—Tommy James—Roulette
Last Week
Soul Deep—Box Tops—Bell
Dynamite Woman—Sir Douglas—Smash
Sweet Love—Gideon—Harbour
Cheatin Heart—Bobbi Martin—UA
Wait 1,000,000 Years—Grass Roots—Dunhill
Pinch Me—Ohio Express—Buddah
What Does It Take—Jr. Walker—Soul

Just Recorded . . .
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America's Biggest
Young Recording Star

B. J. THOMAS

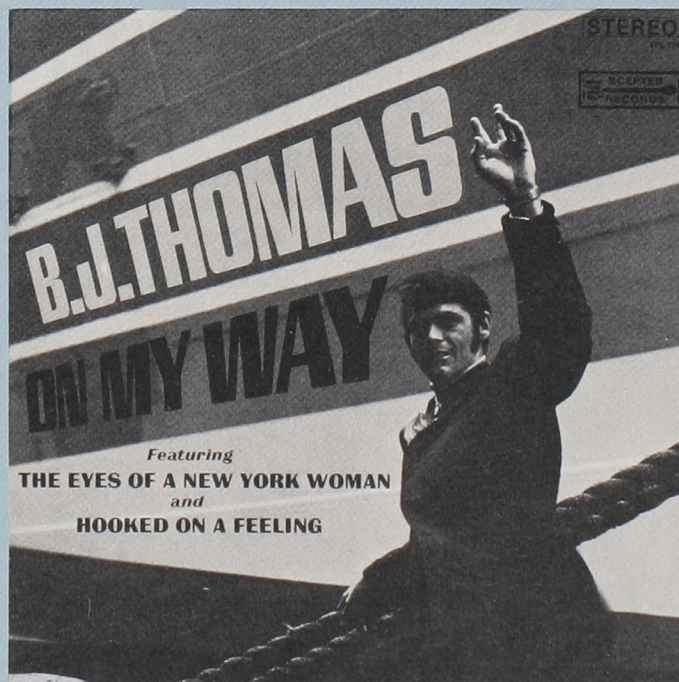
**PASS THE
APPLE EVE**

Scepter 12255-A

Mark James—John Christopher

Producer: Chips Moman

*Still Climbing . . .
B.J.'s Newest LP*



Scepter Records

Mercury Looks To Indie Producers

NEW YORK—Mercury Records is looking to independent producers to provide the company with product on both new and established acts, according to Bob Reno, director of recorded product for the Mercury family of labels.

Label is already reaping profits on Moms Mabley's "Abraham, Martin & John," produced by indie producer Barry Oslander (who also doubles as a full-time Mercury engineer).

Reno has already concluded agreements with numerous independent production companies for Mercury artists. Newly-signed soul singer Timothy Wilson is already in the studio with George Kerr, producer of the Hesitations and the O'Jays.

Rare, 'Total Concept' Prod. Firm, Opens

NEW YORK — Rare Productions, a multi-media production firm (movies, TV, Broadway, off-Broadway, records) that will lean heavily towards product with heavy merchandising potential, has been formed by Russ Robbins. Robbins, experienced in both the merchandising and screen ends of the business, is currently lining up an exec force to handle the different areas of exploitation, and expects to be in full operation by mid-Summer.

Though the firm will be involved in various areas of the music business, an internal disk outlet is not currently planned. Robbins is currently negotiating disk deals for two writer/singers signed to the publishing wing of Rare, Michael Minstrel and Numa Woods.

"Basically, Rare will be working with projects and concepts that have a long life span, to assure profitable merchandising tie-ins," Robbins explained. "All projects are pre-planned well in advance so that thorough groundwork can be laid for exploitation. Possible conversion of a movie or play to TV series, for example, would not be left to chance. We'll have the whole thing set-up before we begin work on anything."

"In keeping with the 'total-concept' theme, all our projects will involve music, and we will be heavy users and producers of original music. Though we are building an internal operation, we will be using outside sources to fill our needs."

Robbins has been working on various concepts for the past three years, with many projects completely finished or in complete story form. Although keyed at the youth market, Rare is hoping to keep all its product suitable for the general public.

Roger Stone To TRO Talent Post

NEW YORK — Roger Stone has joined the professional and talent development wing of The Richmond Organization. Stone will report directly to v. p. Marvin Cane, according to Howie Richmond, president.

In his new post, Stone will function in two basic areas. On the talent side, he'll be launching a sustained campaign aimed at finding, developing and producing new talent. This facet of his operation will be associated with TRO Workshop Productions Ltd., a division of the company.

Secondly, he will be closely involved with developing usages of TRO's extensive catalog of contemporary writing talent, including Procol Harum, The First Edition, The Who and The Moody Blues, among others.

Stone is already at work with two new groups, with initial disk productions scheduled within the next fortnight. Stone will not only produce discs, but will also seek to exploit their compositions through records by other artists.

The new TRO staffer, the son of Famous Music professional chief, Dick Stone, is a graduate of the Southampton campus of Long Island University. He was a member of various college bands as vocalist and piano player and during summer vacations, he worked at Hill and Range Music. Since graduation, he has worked with The Happenings, and later with producer-publisher, Herb Bernstein.

Melba Moore, of "Hair," will be produced by Jim Fragale, with a single to be released shortly. David Rubinson, who cut Moby Grape and the Chambers Brothers, is producing Group Therapy while Paul Leka, producer of the Peppermint Rainbow and the Lemon Pipers, is working on a new single by Leslie Gore.

Dee Dee Warwick's reading of "Ring Of Bright Water," heard over the opening credits of the new film, was produced by Ed Townsend and Jack McMann. Negotiations with Cinerama Releasing Corp. for Miss Warwick's film vocal were conducted by Reno.

Wide Range

Stressing the diversity of product, Reno said that Malachi McCourt, "Tonight" show raconteur, will be produced by Davis Hess, while two new pop groups — Sunday Season and Charity — will be studio'd by Ron Dante and Gene Allen's Weno Productions. Dante and Allen wrote the score and lyrics for the Broadway musical "Billy."

New producers are being assigned to such established Mercury artists as Gloria Lynne, the Left Banke and the McCoys, while newcomer artists such as the Family Affair, who hail from Cleveland, are in the process of "being matched with the right producers," said Reno. Production agreements are also being concluded with Ted Cooper, Rod McBrien, Milan, Helen Miller, Rose McCoy and other independent producers.

Making constant talent and master purchase tours, Reno cited the label's acquisition of the original soundtrack LP of "Dark Shadows," the popular daytime TV serial, as "part of our 'Be There First' program." Produced by Charles Grean, the LP features both music and dialogue from the show. Reno acquired the LP master from ABC Merchandising, a division of the American Broadcasting Company.

McCullough Prod. Bows

ATLANTA — John McCullough has opened McCullough Productions, Inc. at Suite 600, 1447 Peachtree Street, N. E., Atlanta, Georgia 30309 (telephone no. 404-892-3927). The new firm will be active in record production, music publishing, booking and management. BMI and ASCAP publishing companies are currently being set up.

McCullough produced and had the original publishing on the hit, "Stay," by Maurice Williams and the Zodiacs. He had co-publishing on the click, "Double Shot (Of My Baby's Love)," by the Swinging Medallions, and he co-wrote "The Return Of The Red Baron," the Royal Guardsmen's hit.

Blood Turns Gold

NEW YORK — Blood, Sweat and Tears has picked up their second RIAA Gold disk, this one for their "You've Made Me So Very Happy" single, which went over the million-copy mark last week. The nine-man jazz/rock group had previously achieved a Gold record for the million-dollar LP, "Blood, Sweat and Tears." The group's current single, "Spinning Wheel," is riding in the #12 slot this week.

Amos Signs Pop Art Experimental Band

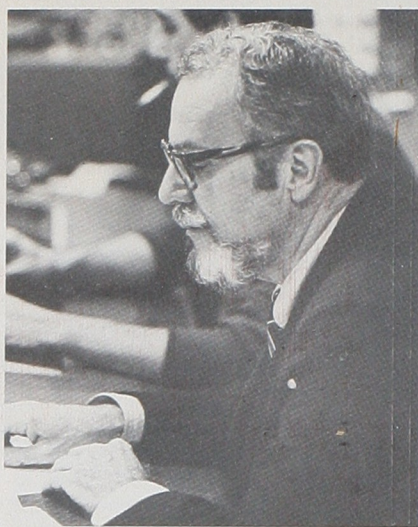
BEVERLY HILLS — An aggregation called the West Coast Pop Art Experimental Band has been signed by Amos Records. Bruce Hinton, general manager of the label, said that the initial album and single from the group will both be titled "Where's My Daddy?"

Purcell On Tour

NEW YORK — GWP Records' chief Jerry Purcell took off today (23) on the first half of a 28-city tour on behalf of his recently formed label. He will meet with deejays, rack jobbers and distributors.

He'll visit Detroit, Cleveland, Chicago, Los Angeles and San Francisco before returning to New York on July 7th, and he'll begin the second portion of his tour in late July.

Producer's Profile



The Producer's Profile spotlight usually shines on those producers heavily involved in the business of packaging instant recognition rock acts, and we sometimes tend to forget the massive adult buying power which is concentrated on other areas of the market. One area in particular which can, if handled right, provide lucrative and long-term sales, is the movie and TV soundtrack field. And one of the leading producers in this field is Dot's Tom Mack.

From yesterday's big bands to the pop sounds of the 60's, music is the way of life for Tom Mack. Based at Dot Records in Hollywood, Tom has been with the company since it first established offices in California.

Tom's recent projects include film soundtrack albums such as "The Odd Couple" and Rosemary's Baby" for Dot, "More Mission: Impossible" for Paramount Records and the upcoming "Paint Your Wagon" release on Paramount. He is in charge of recording such Dot regulars as Liberace, Frankie Carle and The Mills Brothers, and handles Count Basie's Dot sessions.

Before he joined Dot, Tom had directed Capitol's Custom Services operation and provided independent pro-

duction assistance for a number of small labels. Prior to that, he had served as Sonny Burke's assistant at Decca for five years. Earlier in his career, Tom had been trombonist and manager for bands such as those led by Glenn Miller, Claude Thornhill and Artie Shaw.

Jazz Days

In his early years at Dot, Tom produced a number of jazz sessions using Louis Armstrong, Paul Horn, Red Norvo and other prominent musicians of several eras, which were recently reissued in new packages as "The Classic Collection" series. It was Tom who produced Ken Nordine's "Word Jazz" albums, which today are underground classics. Tom also produced the soundtrack album from "The Ten Commandments," an item which is still selling steadily.

Two years ago, Tom began his association with Lalo Schiffrin, and has produced all of Lalo's Dot albums. Their latest collaboration, music from the TV series "Mannix," will be released soon on Paramount Records.

The Mills Brothers have enjoyed a new upsurge in popularity under Tom's expert direction, including several chart singles and two albums with the Count Basie Orchestra.

Always interested in new concepts for his artist, Tom cites the success of the Mills Brothers' "Cab Driver" as an example of how an established artist may enjoy even greater popularity with the right material. Along the same track, Tom has inaugurated a new series of recordings featuring pianist Frankie Carle performing atmospheric versions of big band hits of the '30's, '40's and '50's. A Count Basie album now being edited is a "live" performance recorded at the Tropicana in Las Vegas and featuring songs that have been high-lights of the Basie band's history, this time in updated arrangements.

"I'm basically an album producer," said Tom, "but when I cut albums with my artists I try to make nearly every track a potential single." This approach paid off well for him last year, when he had four singles on the Top 100 charts — all culled from the albums.

Columbia Inks Dyson

NEW YORK — Columbia Records has signed singer Ronnie Dyson to an exclusive recording contract. Billy Jackson, Columbia popular A & R producer, will be producing Dyson's disks.

Dyson, a protege of television per-

sonality Merv Griffin, has already been signed for 25 guest appearances on Griffin's new CBS show. The original singer of the song, "Aquarius" in the Broadway musical, "Hair," Dyson has been playing one of the leads in that musical for the past year. He has been featured with such performers as James Brown, Steve Lawrence, Eydie Gorme and Diana Sands.



THE STRAIGHT A'S GO STRAIGHT TO KAPP: Kapp Records has signed the Straight A's, a vocal/instrumental group, to an exclusive recording contract. Present at the pacting are members of the act; their producer Billy Meshel (standing center); Herb Gordon (far right); Kapp's national promotion director; Pete Garris (next to Gordon); and Sydney N. Goldberg (at desk, right), Kapp's vice president and general manager. The Straight A's first release for the label, Rogers and Hart's "Blue Moon," was issued last week.

THE
CONSUMERS
ASKED FOR IT!
WE DELIVERED
**ABRAHAM,
MARTIN
& JOHN**
TAMLA 54184

**SMOKEY ROBINSON
& THE MIRACLES**
IT'S A SMASH!

MOTOWN
RECORD CORPORATION
The Sound of Young America



MUNTZ CART-CHART



New Release & Hit Index

COMPATIBLE 4-TRACK CARTRIDGES

Order	Inventory	Stock No.	Album & Artist
Muntz New Release Index			
	TET-A-120		A Blind Man's Movie — Murray Roman
	TET-A-5100A		8:15 — 12:15 (Part 1) Bill Cosby
	TET-A-5100B		8:15 — 12:15 (Part 2) Bill Cosby
	DOT-Y-25930		For The Love of Pete — Peter Marshall
	DNH-A-50061		Good Feelin's — The Happy Day Choir
	DNH-A50055		Bubble Gum, Lemonade & . . . Something For Mama — Mama Cass
	MT-A-689		Let The Sunshine In — Diana Ross & Supremes
	TET-A-106		Together Again For The First Time! Carol Burnett & Martha Raye
	DNH-A-50058		Suitable For Framing — Three Dog Night
	DNH-A-50059		The Great Oldies Done Hear and Now! The Rock and Roll Revival
	UNI-Y-73054		Good Morning Starshine — Strawberry Alarm Clock
	DNH-A-50060		Early Steppenwolf — Steppenwolf
	DNH-A-50062		Those Who Are About To Die Salute You — Colosseum
	MT-A-685		My Whole World Ended — David Ruffin
Some Current Supersales			
	4CL-2993		Romeo & Juliet — Soundtrack
	4CL-210		Galveston — Glen Campbell
	GOR-A-939		Cloud Nine — The Temptations
	4FA-1029		My Way — Frank Sinatra

Stereo Dateline Special

Watch this space each week for late-breaking announcements of Muntz preview hits, new cartridge products and a blockbuster news release of industry-wide significance.



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VAN NUYS, CALIFORNIA 91406
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A WORLD OF STEREO SALES GIANTS FROM THE 4-TRACK
GIANT AND ORIGINATOR OF THE CARTRIDGE CONCEPT.

Tape Seminar Wraps Up EIA Show

NEW YORK — The explosive impact of tape equipment on the entire electronics industry was effectively noted by Jack Wayman who said that 90% of the displays at this year's Consumer Electronics Show featured tapes or tape related equipment. The staff vice president of EIA's consumer products division also stated that according to EIA estimates, tape factory sales would this year reach \$11,000,000 as a conservative figure.

Wayman's remarks prefaced a three-and-one-half hour tape seminar on the final day of meetings. The conference included hour-long panel discussions on the cassette, cartridge and reel-to-reel configurations and a half-hour wrap-up regarding tape and accessories.

Coexistence/Consumer Education

Two of the major themes that were reflected in the separate discussions were the vital need for consumer education on the part of tape manufacturers and salesmen, and the call for economic coexistence among the configuration spokesmen.

Speaking for retailers on the cassette panel, Don Lombardi (Zayre Corp.) brought up both issues citing a "fear factor" between configurations that has held up buying and merchandising on many levels. "There is great uncertainty over which form is to be dominant, driving the others into obsolescence." He pointed to the coexistence that was early achieved between record manufacturers with 33/45/78 speeds and the different sized disks. In conclusion, Lombardi said that the tape manufacturer has been too slow in educating the public about the advantages of each form. Al Barsimanto (Crown-Industrial) stressed building cassette not as the "conqueror" of other forms, but as an electronic convenience with the advantages of functioning as an educational product, an industrial and business aid and fast sales-communication aid.

Wybo Semmelink (North American Philips) stressed the coexistence motif by forecasting "no sudden death anywhere." As in the case of so many products, each innovation or alteration takes years to supplant its predecessors. "What we must avoid, throughout the industry, is getting into hip-

National Tape Merger Absorbs Lewerke-Kaffel

MILWAUKEE — National Tape Distributors and the Lewerke-Kaffel group of 5 California distributing and recording companies have completed a merger agreement to be accomplished through an exchange of stock with Nat'l Tape the surviving company. The combined operation will serve more than 2,000 retailers through the U.S. and estimates a '69 sales volume in excess of \$25 million.

National, which offered its stock to the public in March of this year, will exchange shares for all the outstanding stock in California Record Distributors, Hitsville Inc., Merit Distributing Corp., United Tape Corp. and the Vault Recording Corp. All five of these firms are principally owned by Jack Lewerke, Ralph Kaffel and Mrs. Stella Terr. According to National's president James Tiedjens, they will retain their current positions with the Calif. operations and all three will elected vice presidents and board members of National Tape.

The California firms are to continue operating independently as Nat'l Tape Distributors, Inc. subsidiaries with no changes in management or staff being contemplated.

A similar exchange-of-stock merger was effected by National earlier last month with Record Distributing Co. of Houston.

hip-hooray spirits where a sales drive goes into such divergence and 'gold rushing' that disorganization sets in. What we have here is not a revolution to fear, but an evolution."

Cartridge Session

The coexistence accent was recalled at the start of the second seminar meeting on cartridges. Oscar Kusisto (Motorola automotive products div.) emphasized the channelling of efforts to hit individual configuration maximums. No obsolescence is needed for a form.

Harold Wally (Wally's Tape City) showed the effectiveness of consumer education by describing the means he used in building his retail outlet. He also noted that by beating the customer display problems, clients would be able to see, feel, touch, hear and understand products better. This will not only increase impulse buying, but enable consumers to make up their own minds in making a purchase freeing sales personnel and increasing satisfaction.

Frank Stanton (Playtape) called for a reduction in the engineering hoopla which is confusing the public both through standardization and simplification. Particularly important, he said, were the displays of adapter equipment which gives player units the ability to accept more than one configuration. New player configurations were predicted by the year's end by James Gall (Lear-Jet).

During the open-reel panel discussion, both major themes were combined by Paul Van Orden (General Electric) whose view is that no configuration will be replaced for a considerable amount of time, and, at present, consumers who become better acquainted with equipment tend to trade-up to reel product for excitement of editing, complexity, etc.

He reflected the general optimism that was shared on all the seminar panels, and though the audience dwindled by the start of the reel-to-reel segment, the main cause for high spirits was shown in Art Gaines' (Superscope) comment that even with unit sales slowing, open reel's dollar sales and profits continued to soar. Gaines also noted that growth in all the other areas would expose new tape listeners and buyers who will be shifting upward for quality. "Cassettes are actually becoming a great help to all other configurations."

Education of the consumers was the most widely agreed on note of the tape accessories group which agreed that this area could be used in developing a complete tape center concept to attract and keep customers. Don Hall (Ampex) opened the session with a parallel between tape novices and "the woman who drives a car and thinks of maintenance only in terms of filling it when it runs out of gas." If the consumer is properly acquainted with available accessories, the group concluded, they become a regular source of profit requiring small display space and having long-shelf-life beside being an incentive for shoppers visiting one store rather than a less fully-supplied center.

Roulette/GRT Renew Tie '73

SUNNYVALE, Calif. — Roulette Records and GRT Corporation have just extended their prerecorded tape license agreement into 1973. The extension was jointly announced last week by Roulette president Morris Levy and GRT marketing manager Tom Bonetti.

Bonetti stated that 1969 Roulette sales through May had surpassed the calendar year 1968. A rush release and special promotion is now being planned for Don Cooper, a new Roulette artist whose first recording has gone into release a week ago.



"LONG JOHN"

#774

HANK SCHIFTER



b/w How or When
Produced by
Johnny Rivers
and Mike Rubini



Soul City Records 
Entertainment from
Transamerica Corporation



Tape News Report

Liberty/UA Ties-In Cassette & Cartridge With Two Ad Schemes

LOS ANGELES — Tie-ins of tape product with two advertising drives have been set by the custom entertainment division of Liberty/U.A. Inc. The special use of tape products has just been arranged for campaigns now being activated with Norelco Inc. and Standard Oil of Indiana.

In both cases, Liberty/U.A. has produced demonstration commercials from scripts supplied by the clients. These taped spots are to be used by Norelco for on-the-spot consumer introduction to the firm's new cassette units. Placed in department and music stores, the demo-cassettes demonstrate the sound of units through five short announcements and five songs pre-recorded as a sales aid.

Standard Oil uses similar demonstration cartridges in explaining its current mid-west drive for Standard gas stations. Customers are being offered a reduced purchase price on a brand-name 8-track auto playback unit when purchasing four tires. Liberty/U.A. produced a 20 minute demonstration cartridge tape explaining the deal and giving examples of tape music.

Anticipating "favorable response" from these first efforts, Dick Blase, director of premium sales, said "Liberty/U.A. custom entertainment has the capacity to enter into large scale consumer commercials." He noted that the LST diversification was of critical importance in producing and duplicating the product and expressed the hope that these projects would lead to similar efforts in the future.

Beginner Consumers Keyed-On By BASF

NEW YORK — Several new products introduced by BASF Systems at the Consumer Electronics Show last week showed emphasis on the amateur and starter tape buyer. Highlights of the BASF tyro line are a "Starter Kit" aimed at the first-time buyer of a tape recorder and the introduction of a complete line of BASF recording tapes in blister packs for the amateur hi-fi market.

The firm also displayed a new plastic cassette mailer package for 60, 90 and 120 minute BASF cassettes now available for dealers. This mailer, approved by the US Post Office, includes an adhesive address label and index in polypropyleneplastic container similar in design to the home storage library boxes from BASF. A special display rack for the new cassette mailer package was also shown.

Beginners' Products

BASF's starter kit is being offered at a suggested \$19.99 retail and includes literature and instructions to answer questions and explain techniques and procedures for the first-time tape user; a four-reel assortment of BASF recording tape; spare professional-type tape reel and hobby box containing splicing, editing and marking tape utensils.

The newly blister-packed line of BASF tapes was called the first complete sound tape product line available in this manner by Tom Dempsey, marketing manager of sound & video products for the company. Developed primarily to encourage impulse buying, the packaging will service distribution through mass merchandiser outlets employing self-service. It will sell at the same price as standard packaging.

Lear Jet Sales Meet Previews 18 Products

NEW YORK — Lear Jet Stereo, Inc. staged its national distributors meeting last week in New York to coincide with the opening (15) of the Consumer Electronics Show.

Citing "pre-selling and preconditioning the consumer," Lear Jet's James Gall, vp and director of marketing, stated that "with the new products we're introducing today and the in-depth merchandising and advertising plans we have to support this introduction, we'll be giving our distributors and dealers the strongest sales support in the industry."

A series of 18 completely new Lear Jet products was then unveiled including a set of portables, all-new home music systems and an expanded series of auto units. Among the highlights were a reasonably priced 8-track cartridge auto recorder and a home recorder system for 8-track use.

Each distributor was supplied with a complete Lear Jet Stereo 8 sales meeting kit contained in a briefcase with a complete dealer show presentation, related sales materials and color spot presentations for radio and television advertising. With the kit, each distributor is completely supplied for presentations in his marketing area for dealers.

Abraskin Heads Tape Sales With Scepter

NEW YORK — Al Abraskin has just been named tape sales manager for Scepter and its affiliated labels. Abraskin is a five-year music business veteran who began with Cameo-Parkway, worked with MGM's tape division and ITCC.

In announcing the appointment, Scepter's president Florence Greenberg said that he would report directly to Scepter vp Sam Goff and handle tape product from the label and its Wand, Hob, Mace and Toddlin' Town affiliates.

GWP's Cassette, 8-Tr Distrib Rights to ITCC

NEW YORK — Jerry Purcell and James Elkins, presidents of GWP Records and ITCC respectively, have just concluded a deal giving product distribution rights for cassette and 8-track cartridge recordings from GRT and its Tribute Records subsidiary to ITCC.

Under the agreement, ITCC will distribute a minimum of eight albums per year for three years. Purcell estimated, though, that "the actual total will be at least double that."

First albums released will include Dizz Gillespie's "Soul & Salvation" and the Mission's "Let's Get Together." Both are Tribute recordings. Planned from GWP in the near future are albums featuring Debbie Taylor, the Hesitations, Betty Barney, the Pazant Brothers, the Pastors and the Persians.

Publicity-Promo-Merchandising

International Tape Cartridge Corp. is to implement a full program of publicity, promotion and merchandising on behalf of the GWP & Tribute releases via its vp of new product James Tyrell in coordination with GWP vp Paul Robinson and Gene Armond, national sales and promotion manager.

Wagner Promoted To GM At Superscope Recording

SUN VALLEY, CALIF. — Jack Wagner has been promoted to general manager and executive producer with the recording division of Superscope, Inc. Wagner had just recently been named executive producer in charge of A&R for the wing.

Wagner's experience in recording and broadcasting spans 22 years as producer and executive in entertainment companies such as CBS, RKO-General, Liberty and Capitol Records.

The Superscope label plans to debut this fall with an initial release of at least 30 albums in a repertoire ranging from rock to classical music.



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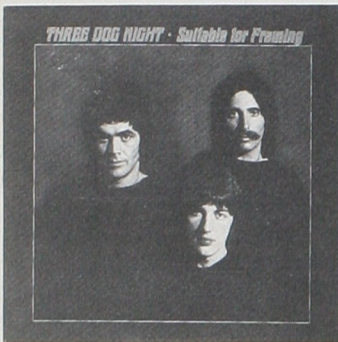
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CashBox Album Reviews

Pop Picks



SUITABLE FOR FRAMING — Three Dog Night — Dunhill DS 50058

Three Dog Night's debut album, in addition to going Top 20, provided three hit singles, building the group into a super-strong chart threat. Once, again, on its second album; the group turns to a wide variety of sources (including itself) to come up with a powerhouse collection which includes "Feelin' Alright," "Eli's Coming" (a Laura Nyro tune), "Easy To Be Hard" (from "Hair") and group member Danny Hutton's "Dreaming Isn't Good For You." Set is already on the charts.



MAKE IT EASY ON YOURSELF — Burt Bacharach — A&M SP 4188

Hit tunesmith/arranger/producer Burt Bacharach turns recording artist once again to conduct (and on one song, sing) his own interpretations of his tunes. Material ranges from past disk hits; Make It Easy On Yourself" (the vocal), "Do You Know The Way To San Jose," "This Guy's In Love With You" and "Any Day Now; tunes from "Promises, Promises"; and two new tunes, "Pacific Coast Highway" and "She's Gone Away. Hal David gets co-writing credit on all but the last two tunes.



SAUSALITO — Al Martino — Capitol ST 180

A consistently excellent album seller, Al Martino shows no signs of breaking the pattern he has established. His new album shows his talent to be very much intact. His smooth, rich voice is as good as ever. Among the numbers on the LP are the title tune, which was on the Top 100 for the chanter recently and "Traces," "Glad She's A Woman" and "Sandy When She's Sleeping." An item to stock



DOING HIS THING — Ray Charles — ABCS 695

For his latest album, Ray Charles has called upon singer/writer Jimmy Lewis to provide 10 contemporary-soul tunes, and Lewis, with an occasional assist from Charles and others, has come through in fine style. Charles' familiar vocal stylings are easily adaptable to any sound, and he handles such tunes as "Finders Keepers, Losers Weepers," "You Ought To Change Your Ways," "We Can Make It" and "That Thing Called Love" with his usual ease. Another hit for his collection.

Pop Best Bets



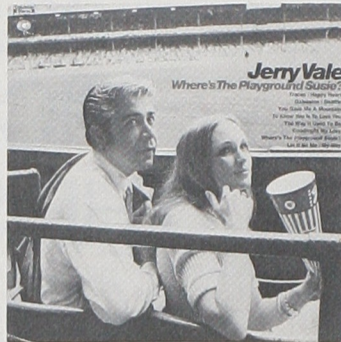
ONCE UPON A TIME — Kingston Trio — Tetragrammaton TD 5101

Recorded live at the Sahara-Tahoe in Lake Tahoe, Nevada, this 2-record set was made by the Kingston Trio before the act disbanded. Throughout the disks, there is a feeling of excitement, spontaneity, and just plain fun. Some of the group's biggest hits are included in the live shows that make up the package: "The M.T.A. (The Boston Subway Song)," "Greenback Dollar," "Scotch And Soda," and, of course, "Tom Dooley." There are 24 songs in all in this double-LP that no Kingston enthusiast will want to be without.



SHANGO — A&M SP 4195

Shango, a four-man steel band, offers a rhythmic, driving, zestful set of pop ditties, with the LP featuring their recent Top 100 entry, "Day After Day (It's Slippin' Away)." The group also serves up their latest single, "Ljuba Ljuba"/"Mama Lion;" "Um Um Um Um Um Um," a while-back Major Lance hit; and a joyous, romping version of Lennon-McCartney's "Ob La Di, Ob La Da." Package could catch on with a host of disk-buyers.



WHERE'S THE PLAYGROUND SUSIE? — Jerry Vale — Columbia CS 9838

Singer Jerry Vale's devoted audience will be delighted with the artist's latest album, as the chanter delivers graceful, warm renditions of 11 pop tunes, all of which scored for others on the Top 100. Topnotch readings of the title song, "Traces," "Happy Heart," and "My Way," highlight the LP. Vale, a consistent album-seller, should find heavy sales and subsequent chart action with this one.



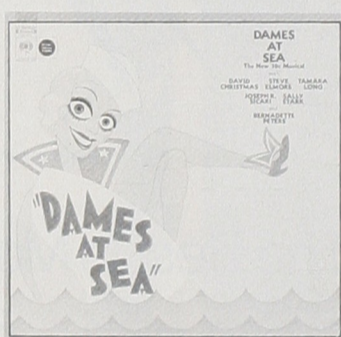
MEMPHIS QUEEN — Carla Thomas — Stax STS 2019

After a long string of chart successes, Carla Thomas has emerged as a major disk and live talent, and her latest (and perhaps best) album should further her rep as Memphis queen of soul. In addition to her recent single (from "Hair") "Where Do I Go," Carla contributes such strong efforts as "More Man Than I Ever Had," "He's Beating Your Time," "Unyielding" and "How Can You Throw My Love Away." This set has a healthy future.



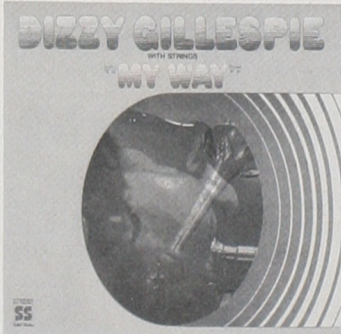
WILL YOU BE STAYING AFTER SUNDAY — Peppermint Rainbow — Decca DL 75129

Titled after and including the group's recent hit, this set should chalk up an enviable number of spins and sales for the Peppermint Rainbow. The group comes across with a host of light rock numbers that will appeal to many. The Rainbow's current chart-climber, "Don't Wake Me Up In The Morning, Michael," is also here and will add sales strength to the LP. Watch this one closely.



DAMES AT SEA — Original Cast — Columbia OS 3330

Billed as the "new 30's musical," "Dames at Sea" is an Off-Broadway triumph. It took some time to achieve a cast LP, but here it is. The "new" angle, of course, is that the score was written in the perspective of today, taking friendly swipes at the film and Broadway words and music of the 30's. The cast makes it all sound straight on record, making even more improbable the innocence of that long ago time.



MY WAY — Dizzy Gillespie — Solid State SS18054

Ace jazz trumpeter Dizzy Gillespie pops up on the Solid State label with the same old horn, a top group of sidemen and some surprisingly pop-contemporary arrangements. In fact, "My Way" is a pop album. "Galveston," "This Girl's In Love With You," "Games People Play" and the "Aquarius/Let The Sunshine In" medley from "Hair" are some of the new tunes that should help move the album. "Birk's Work," an old Gillespie tune, is also included.



THE VELVET UNDERGROUND — MGM SE 4617

The Velvet Underground takes a journey through musical psychedelia, low-keyed in the main, but a trip that should be interesting to a good number of listeners. The Velvet Underground composed, arranged, and conducted all selections on the album. Vocally and instrumentally, the group creates an evocative, sensuous sound, and the LP could pick up considerable sales.

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Al Martino's "Sausalito." The album that has been warming in the wings. A best. His style developed to a sweet-as-wine, occasionally sensual lyricism. Includes the fresh sounds: "Sandy When She's Sleeping," "Traces," "Glad She's A Woman," "Memories," "Then I'll Be Over You."

ST-180. Arranged and produced by Al DeLory. Available on Records and on Tape.



CashBox Album Reviews

Pop Best Bets



TOGETHER AGAIN FOR THE FIRST TIME — Carol Burnett & Martha Raye — Tetragrammaton T-106

"Together Again For The First Time," Carol Burnett and Martha Raye have a fun-filled time which the listener will enjoy as much as the two singer/comediennes who recorded this album. Bob Hope joins in the fun by writing the liner notes. Carol and Martha team up on the title song, and six other happy tunes; Carol solos on two other numbers, as does Martha. Disk-buyers who wish to combat depression would do well to take steady doses of this LP.



MAVIS STAPLES — Volt VOS 6007

Mavis Staples, of the famed Staples Singers gospel group, goes solo and soul in this Steve Cropper-produced set, and the album's appeal could easily spread to the underground/contemporary market. Mavis unleashes a trained, experienced and powerful voice on such items as "The Choking Kind," "A House Is Not A Home," "Son Of A Preacher Man," "Chained," "Security" and "You Send Me."



WINDMILLS OF YOUR MIND — Peter Duchin — Decca DL 75120

Pianist Peter Duchin should keep his fans happy with "Windmills of Your Mind." The set which, in addition to the title tune, includes such selections as "Light My Fire," "Stormy" and "The Worst That Could Happen," is pleasant all the way through, and should receive a nice amount of attention from middle-of-the-road outlets. Duchin chose a batch of new tunes which he thought leant themselves well to instrumental interpretation, and his followers should agree with his judgment.



THE NASHVILLE STRINGS PLAY GREAT COUNTRY HITS, VOL. II — Columbia CS 9830

Contemporary country hits are given lush, mellow treatments by the Nashville Strings, and the result should be plentiful good music spins and sales. Such biggies as "Stand By Your Man," "Laura (What's He Got That I Ain't Got)," "Wichita Lineman," "My Elusive Dreams," and "What's Made Milwaukee Famous," are included in the package. Lots of MOR programming fare on this album.

Jazz Picks



PLANET LOVE — Ernie Watts Quartet — World Pacific ST 20155

Saxman Ernie Watts, a former member of the Buddy Rich Orchestra, steps out on his own with this debut album on which he plays alto and tenor sax. He fronts a jazz quartet which includes Clarence McDonald, piano; Stanley Gilbert, bass; and Robert Morin, drums. Watts plays with smooth lyricism punctuated by sharp bursts of inventive improvisation. The artist wrote the title track and two other numbers on the LP; he also adapted "Going Home," which he performs beautifully. A very impressive jazz set.

Classical Picks



WORKS FOR HARMONICA — Larry Adler/Royal Philharmonic/Morton Gould — RCA LSC 3078

On this album, famed harmonica player Larry Adler performs four works written especially for him. Malcom Arnold's Harmonica Concerto, Op. 46, opens the set, and is followed by Arthur Benjamin's Harmonica Concerto, Vaughan Williams, Romance for Harmonica and String Orchestra and Darius Milhaud's Suite for Harmonica and Orchestra. Adler's performance is excellent, and he is ably supported by the Royal Philharmonic Orchestra, conducted by Morton Gould.



NUCLEUS OF SOUL — O.V. Wright — Backbeat 67

Soul/blues singer O.V. Wright is no stranger to the disk scene, having been responsible for several regional hits. His latest album could pull good sales in many areas. In addition to several of his own tunes, Wright interprets "Blowin' In The Wind," "Pledging My Love" and several newer tunes including "I'll Hate Myself Tomorrow," "Why Not Give Me A Chance" and "I Want Everyone To Know."



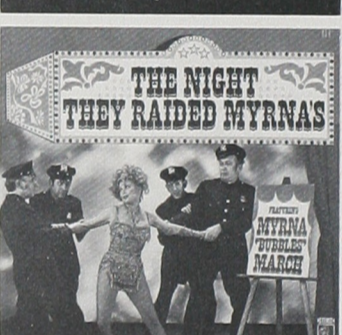
THE EXCITING JOHN ROWLES — Kapp KS 3597

Molded in the Tom Jones, Englebert Humperdinck image, John Rowles will appeal to basically the same audience. His latest outing finds him crooning such tunes as "Only You (And You Alone)" (the Platters oldie that is more than due for a revival), "If I Only Had Time," "(Sittin' On) The Dock Of The Bay," "Honey" and "By The Time I Get To Phoenix." Good music stations could pick up on this set.



GREECE — Request SRLP 8139

The vocal and instrumental sounds of Greek folk music are heard in this recording, which features the talents of a noted Greek Orchestra, Les Faiakes. Violin, clarinet, lute, "lyra," "santouri," bouzoukia and the human voice all join together to create the distinctive music which, heard once, is immediately identifiable the second time. Devotees of Greek music should find this set to their liking.



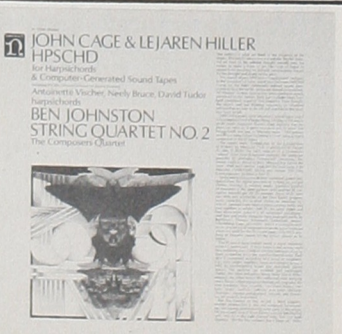
THE NIGHT THEY RAIDED MYRNA'S — Myrna March — Kapp KS 3603

Songstress/composer Myrna March harkens back to the heady days of burlesque, as she sings 11 tunes that represent the best music of that era. Miss March wrote the words and music of "Don't Touch" and the lyric of "Tell Me What You Want Me To Do," both of which are on the LP. Her performance is dynamic, vivid, and sparkling, as she delivers such top material as a "Walk Right In/Let Me Entertain You" medley, "Teach Me Tonight," "My Heart Belongs To Daddy," and "Thanks For The Memory."



KARMA — Pharoah Sanders — Impulse AS 9181

Tenor saxist Pharoah Sanders performs three jazz sessions in powerful, bristling style. The music is highly experimental in form - dissonant, searching, and played with great technical skill. All three selections ("The Creator Has A Masterful Plan," "Colors," and "Light Of Love") were written by Sanders. Lyrics are by Amosis Leontopolis Thomas. Jazz listeners who enjoy the more experimental trends will find this album of much interest.



CAGE & HILLER: HPSCHD/JOHNSTON: STRING QUARTET NO. 2 — Vischer/Bruce/Tudor/Composers Quartet — Nonesuch H 71224

One side of this album contains "HPSCHD," a piece for harpsichords (played by Antoinette Vischer, Neely Bruce and David Tudor) and computer-generated sound tapes composed by John Cage and Lejaren Hiller. Included is a KNOBS computer printout for playback control (the listener is to adjust the volume and treble and bass controls on his amplifier as the piece is being played). Side 2 of this disk contains Ben Johnston's excellent "String Quartet No. 2, performed by the Composers Quartet.

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Tuning In On... WWRL-New York: Grass Roots Approach To Social Ills

Norman Mailer, recent and unsuccessful candidate for the Democratic nomination for the Mayoralty of New York, wrote in the New York Times that "we are out on the lottery of the days," arguing in his article that New York City was in a time of deep trouble. If the city were a hospital patient, Mailer implied, its condition would be critical.

Public Service

WWRL-New York, a 5,000 watt radio station that broadcasts 24-hours-a-day, seven days a week to serve the black community, is attempting to minister to the patient's condition. The outlet's public service programming is not relegated to Sundays, traditionally the day upon which most stations air broadcasts considered to be in the public interest. Throughout the week, WWRL broadcasts "Job Opportunities," a program on which various business organizations buy time and list job openings. This feature is programmed in three-minute segments between records, once every 90 minutes.

Another daily WWRL public service program is "Social Whirl," also aired every 90 minutes in three-minute segments. WWRL offers free publicity to any non-profit organization, such as churches and other groups that are involved in projects of interest to the outlet's listeners.

WWRL's Music

WWRL's music is selected on the basis of the material, not the artist, says Jerry Boulding, operations manager, who determines the length of the playlist. The station programs 45 singles, including hitbounds, with five or six instrumentals added for balance. Three oldies are spun every hour, and six to eight oldies receive airplay on weekends. These oldies consist of "super old" and "gold oldies," and are part of WWRL's extensive oldies library. Overall, the station's record library includes about 1,400 disks. The heavy WWRL personality line-up is: Gregory (6-10 a.m.), Hal Atkins (10 a.m.-2 p.m.), Jerry Bledsoe (2-6 p.m.), Al Gee (6-10 p.m.), Gary Byrd (midnight to 6 a.m.), and weekend personality Jeff Troy.

A major WWRL music feature is "Weekend Spectacular," which, over a three-day period, airs selected cuts from the albums of the artist being spot-lighted that weekend. WWRL initiated "Weekend Spectacular" a month ago.

'Household Hints'

Alma John, who has been director of women's programming at WWRL for 16 years, is the hostess of another important community service program, "Household Hints." On this broadcast,

Alma John advises women on how to get the most value for their money when they are shopping. She warns them against credit traps and offers information about proper dieting procedures as well as various other health hints. Mrs. John recently took 30 youngsters on a trip to Washington, where they visited Representative Shirley Chisholm (D.-New York) and Adam Clayton Powell. The visitors also saw the home of Frederick Douglass, 19th century Negro leader, journalist, and statesman.

Part of WWRL's commitment to its listeners involves the station's "Soul Truck," which drives throughout New York City and New Jersey, hosting band concerts and trying to keep New York cool during the potentially explosive summer months. The WWRL air personalities riding the Soul Truck lead block parties in the ghetto areas of the city and have brought messages of hope for social change to as many as 1,700 youths at a single block party.

An additional WWRL public service feature, "Tell It Like It Is," is broadcast on Sundays from 4-5:30 p.m. A telephone talk show, this program has had guests ranging from current Mayor John Lindsay to representatives of the militant Black Panthers. "Tell It Like It Is" is hosted by Bernie McCain.

WWRL news director Dick London heads a news staff of five reporters, four of whom hold college degrees. Operations manager Jerry Boulding describes the integrated WWRL news team as broadcast journalists rather than deejays filling in as newsmen. WWRL maintains a completely equipped mobile unit containing a telephone and a two-way radio. At 20 minutes after the hour, the outlet programs headlines, and at 20 minutes before the hour there are five to six minutes of news. WWRL receives feeds from UPI and AP.

'A Tale Of Two Cities'

Jerry Boulding, speaking of WWRL, uses the phrase "A Tale of Two Cities," a phrase that has been heard at the station's Woodside studios to define WWRL's relationship to New York. The outlet has a large audience composed of both blacks and whites; WWRL is a major New York media that aims at a dialogue between blacks and whites. It is perhaps not irrelevant to conclude this piece by noting that tapes of music played over WWRL are included in the soundtrack of "Midnight Cowboy," a film that deals with the alienation of strangers in New York City, who, although they are white, are nevertheless cut off from an urban society that has neither the time nor the greatness of heart to care whether they live or die.



TAKING A REHEARSAL BREAK is 16-year-old Karen Wyman, as she chats with Ed Sullivan, on whose show she appeared on June 22. The TV'er was the first of five appearances she will make on the Ed Sullivan Show, and enthusiastic response to her singing led to Decca's offering her a huge advance guarantee. Karen is managed by Ken Greengrass, and is signed to Greengrass' B&K Records, released through Decca. She is expected to begin recording next month.

Radio News Report

WWDC-Washington spurred Congressional reaction with its documentary of the D. C. ambulance problem, and an accompanying series of editorials. **Lawrence J. Hogan** of the U. S. House of Representative (R., Md.) commended WWDC in the House for its "enlightened public service in bringing to the public's attention through a series of searching reports, the problems related to ambulance service in Washington, D. C." Hogan urged his fellow congressmen to study the documentary and editorials particularly as they discharged their "legislative responsibility for the District of Columbia." WWDC newsman **Ross Simpson** researched, wrote, and presented the 12-part documentary, which was aired over a two-week period after exhaustive study of the problems. The broadcasts were based on interviews with city officials, ambulance crewmen, hospital personnel, and actual emergency runs with Simpson aboard Ambulance #7 on Washington streets. An overload of ambulance calls that are not true emergencies was revealed by Simpson's in-depth probing. Much ambulance time is taken up with simple transportation or "taxi" runs as they are called, while persons who are seriously injured or ill must wait long periods in some cases, until one of the 10 ambulances serving Washington is free. Often long hours elapse between the call for help, the study showed, and the ambulance arrival. Investigation revealed that, at the center of the problem, is the need for some authority to define an emergency, and to screen ambulance requests so that true emergencies will have priority.



PORTRAIT OF PEOPLE RADIO: Petula Clark, Warner Bros./Seven Arts recording artist, dropped in at CFCF-Montreal during her visit to that city, to record I.D.'s commemorating the station's 50 years of broadcasting. The music director of CFCF, known as the People Station, **Bob Johnston**, holds a copy of Petula's latest album, "Portrait Of Petula," which has gone Top 40 on the charts.

Several live pop concerts will be presented this season by KLAC-Los Angeles in a joint effort with Concert Associates, it has been announced by **Richard Janssen**, vice president and general manager of KLAC. **Dionne Warwick**, Scepter recording artist, begins the series with a performance at The Forum in Inglewood Friday night, July 25. She will sing a number of her Bacharach-David hits, including "Alfie," "Promises, Promises," "This Girl's In Love With You," and "Do You Know The Way To San Jose." On the program with Dionne will be the **Woody Herman Orchestra**, **Hugh Masekela**, and the **Watts 103rd Street Band**. **Les Crane**, who hosts the 4-7 p.m. segment each afternoon on KLAC, will emcee the show. A heavy radio, newspaper, and outdoor advertising campaign will support the concert, and special audience-involving promotions will be featured on KLAC.

The Carl Ally Agency of New York has commissioned **Delaney & Bonnie and Friends** to write and perform the original music for a TV commercial for the agency's Hertz account. The 60-second commercial, which is now in production, is based on a concept developed by **Rick Levine** and **David Alshuler**, vice presidents and copy and art group heads for the agency. Group members **Bonnie Bramlett** and **Leon**

Russell composed a special song for the film, entitled "Lonesome And A Long Way From Home." The group will record the tune for the commercial's soundtrack. The Carl Ally Agency contacted the group after hearing their Elektra album, "The Original Delaney & Bonnie And Friends," on a New York radio outlet. After completing a cross-country promotion and p.a. tour, including an appearance on the "Tonight Show," the act returned to Los Angeles to headline at the Magic Circus last week (20).

Gary Kines, music director of WGOW, new 5,000 watt rocker in Chattanooga, is requesting better record service. The outlet's playlist demands heavy play of hot new records and Top 20 established hits. Since this wears out disks, says Kines, WGOW needs duplicate service. The music director is asking record companies to clear up their mailing lists and classify WGOW as a dominant Top 40 station in the south. **Bob Reich**, program director of the outlet, made this request jointly with Kines.

Columbia recording artist **Tony Bennett** will entertain a large number of deejays and radio station personnel from across the nation in celebration of his latest single, "Play It Again, Sam," via an arrangement with Caesar's Palace. The performance takes place during the artist's current engagement at the Las Vegas hotel (June 20-July 16), where Woody Herman is on the bill with Tony.

Twenty-four-year-old singer **Ronald Kenoly**, formerly from Kansas, won first prize in the 1969 edition of the KGFJ-Los Angeles Soul Search. In addition to \$500 in cash from the outlet, Ron was chosen by **Stan Bly**, general manager of west coast operations for Bell Records, to receive a recording contract with the label. Ron will also make a guest appearance on **Rosey Grier's ABC-TV show**.

SPUTTERS: **William Sebastian Hart**, whose Sunday evening "Concert Hall" program has been aired on WCBM-Baltimore for nearly 15 years, will conduct the National Symphony Orchestra in a special concert next month (12) in Washington's Constitution Hall. **WIOD-Miami** program manager **Elliot Nevins** was appointed a Royal Knight of the 9th annual Royal Poinciana Fiesta at ceremonies recently held in the Bayfront Park Bandshell. The honor was conferred by the City of Miami Beautification Committee in recognition of "efforts on behalf of the entire community" for the success of the Poinciana Fiesta.

VITAL STATISTICS: **Bob Galen**, formerly the featured personality on the morning drive-time program at WREC-Memphis, has been named host of WCBM-Baltimore's all-night music program, "East of Midnight." **Gary Corry**, previously with WUBE-Cincinnati, has been designated program director of WQXI-Atlanta. Recently joining WQXI as air personalities are **Simon Trane**, formerly with KRUX-Phoenix, and **Neale Blase**, previously of KOMA-Oklahoma City.

Gold For Who's 'Tommy'

NEW YORK — "Tommy," the Who's 2-disk Decca album containing their rock opera of the same name, has been certified by the Record Industry Association of America (RIAA) as a million dollar seller. The album, written and recorded by the Who, was certified just three weeks after its release.

The rock opera, "Tommy," which was hailed by the New York Times as "just possibly the most important work that anyone has yet done in rock," was written by lead guitarist Peter Townshend with contributions from other members of the Who. It includes the group's recent hit single, "Pinball Wizard." It was produced in England by Kit Lambert and Chris Stamp.

KHJ To Spin CB Deejay Poll Winners June 28

For the fifth successive year KHJ-Radio in Los Angeles will be "saluting the nation's deejays" with a special four-hour broadcast previewing the winners of the annual **Cash Box D. J.** poll. Once again Sam Riddle will be the jock naming the winners while playing their most successful sides of the past year. Show is set for Saturday morning, June 28th. Categories will include "Most Programmed Records," "Most Programmed Albums," "Most Programmed Males, Females, Instrumentalists, Groups and Orchestras" as well as "Most Promising Females, Males, Orchestras, Instrumentalists and Vocal Groups."

Unusual We To Pulsar

NEW YORK — Pulsar Records, the Los Angeles-based label manufactured and distributed by Mercury Records, has signed a ten-member contemporary vocal group from Los Angeles named the Unusual We. In announcing the deal, Pulsar president Irwin Garr said the group would soon record an LP in Los Angeles.

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Multi-Facet Pact For L-R-B, Feldman

NEW YORK — Steve Feldman, who co-wrote the last two Ohio Express hits, "Merxy" and "Sweeter Than Sugar," has been signed to the Levine-Resnick-Berkman complex as an exclusive producer, songwriter and artist.

Feldman's diversified music business career has seen him as a staff writer for T.M. Music and for Bob Crewe's Saturday Music, where he composed for such artists as Peaches and Herb, Dee Dee Warwick, The Spellbinders, Dean Parrish and others. A multi-instrumental studio musician

as well as an arranger, Feldman also put in a year's stint as an engineer at Broadway Recording Studio.

Feldman and Levine have written several tunes for the new artist, Gideon, including his first release on Harbour Records, "Oh! Sweet Love." In addition to Feldman's own upcoming debut single, he will be scouting talent for the Levine-Resnick-Berkman complex.



Standing (l. to r.) Artie Resnick, Harold Berkman. Seated (l. to r.) Joey Levine, Steve Feldman.

Festival Pic Bright; Woodstock Adds Day

NEW YORK — As the Pop Music Summer Festival season got underway this past weekend with a three day event at Devonshire Downs, Calif., the picture for several other major events looked considerably bright.

The Woodstock Music & Art Fair, originally skedged for a two day run, Aug. 16 & 17, has added an extra day, Friday, Aug. 15, to make room for additional top-name British groups. Already signed for that date are the Who, Joe Cocker and his Grease Band, the Incredible String Band, Ravi Shankar, Joan Baez, the Grateful Dead, Santana and Sweetwater. Contract negotiations are still underway for additional talent.

Pop festivals in Atlanta (July 4-5), Denver (June 27-29), and Seattle (July 25-27) are all reporting good business so far. Talent is still being booked for the Seattle date.

Capitol Pacts Grand Funk RR

NEW YORK — A group from Michigan called the Grand Funk Railroad has been signed by Capitol Records. The three men in the group are Mark Farmer, guitar; Don Brewer, drums; and Mel Schacher, bass.

Capitol is rushing the group into its studios to cut both a single and an LP for immediate release. Recordings by the Grand Funk Railroad will be produced by the label's artist-producer Terry Knight through his Good Knight Productions. The group's original material is published by Knight's Storybook Music Company.

Brian Sullivan Found Dead In Lake Geneva

NEW YORK — A report from the American Embassy at Bern, Switzerland, last week, revealed that tenor Brian Sullivan was found dead in Lake Geneva. Sullivan was in Geneva to sing Siegfried in Wagner's "Gottterdammerung" at the Grand Theatre, but sources say the role was given to another singer. Sullivan, who had arrived in Switzerland in May (the Grand Theatre engagement ran from May 13 to June 9) was reportedly missing for "some days."

In the 1940's, Sullivan sang on Broadway as Gaylord Ravenal in "Showboat" and Sam Kaplan in "Street Scene." Opera was his forte, however, and from 1948-1964, he was a leading singer at the Metropolitan in New York.

Sullivan, who was 49 at the time of his death, is survived by his widow, two daughters and a son.

James, Cordell Open The Brotherhood; Set Columbia Deal

NEW YORK — Artist/producer Tommy James and indie producer Ritchie Cordell have formed The Brotherhood, a music complex that will include a production company, several music publishing firms and an artists management agency. The new firm has already received an assignment from Columbia Records to produce the Exiles, a group handled by Mark Alan's New Beat Management.

James stressed that The Brotherhood has been created to handle all projects and assignments not connected with his activities as Tommy James and the Shondells. James will continue to produce himself with the Shondells and all business affairs for the group will continue to be coordinated through Tommy James and the Shondells Production Co.

Cordell was instrumental in James' career, writing and producing such Shondells hits as the million-selling "I Think We're Alone Now," as well as "Mony Mony," "Mirage," "Get Out Now," "I Like The Way," "It's Only Love" and "Out Of The Blue."

James said that he intends The Brotherhood "to develop as a community of artists and fellow entertainers — a young people's creative complex." The Brotherhood will also seek new writers and young independent producers for "training and development" as well as pursue an aggressive master purchase program.



Tommy James (center) at studio session with the Exiles. With James are Ritchie Cordell (3rd from right) and Mark Allan (far right).

Milkwood Signed To Polydor By Rubott Management

NEW YORK — Rubott Management has pacted its new Canadian/English group, Milkwood, to Polydor Records.

Roger Rubenstein and Bill Ottinger, partners in Rubott, have described the five-man group with female lead as a country-blues rock act. Milkwood has made frequent appearances in Toronto at the Electric Circus, where the group was discovered by the Rubott partners.

Milkwood will come to New York on the 20th of June to begin a one-week recording session with producer Jerry Ragavoy for Polydor. The group will perform once in New York at the Polydor Benefit at the Village Gate June 23.

Bowen's Martin LP

NEW YORK — Mo Ostin of Reprise Records has assigned Jimmy Bowen, president of Amos Records and Amos Productions to produce a new album for Dean Martin to be released in mid-summer.

Ethel Music Formed

NEW YORK — Ethel Music Publishing Co. has been organized by producer-director Radley Metzger.

Ethel has been formed to publish music for Metzger's popular "Therese and Isabelle," and "Camille 2000," scheduled for release this summer.

Music for "Therese and Isabelle" was composed by Georges Auric, and Piero Piccioni is presently scoring "Camille 2000." Both films are Audubon releases.

Roman Hussakowsky Dies

NEW YORK — Roman Hussakowsky, father of Peer-Southern national promotion coordinator Andy Hussakowsky, passed away on June 7. Mr. Hussakowsky was educated in Czechoslovakia, and received a degree in Engineering. He worked as an engineer in Europe and later in the U.S. Hussakowsky resided with his family in Woodside, Long Island, New York.

Imperial Rehearsal

Little Anthony and the Imperials get it all together with their new producer, Bob Skaff, Liberty/UA vp just prior to recording their current UA single, "Out Of Sight, Out Of Mind" b/w "Summer's Coming In." Watching the workout is George Greenberg (2nd from left), east coast artist relations director.



IT'S A BEAUTIFUL DAY AT THE 'TOP OF THE TOWER' in New York City, where a recent party was held for It's A Beautiful Day, Columbia Records' new group. Joining the group is Clive Davis (far right, standing), president of the label. Group members, from left to right, are: Pattie Santos, Val Fuentes, Hal Wagenet, Mike Holman, David Laflamme, Fred Webb (kneeling), and the group's manager, John Walker (kneeling, right). It's A Beautiful Day, which is from San Francisco, has a sound described as an assimilation of jazz, rock, and classical influences. Their debut Columbia LP, entitled "It's A Beautiful Day," was recently released.

Musician's Fund

(Con't. on Page 9)

expanding dialogue with these youngsters and their parents. Their insights and exposure can offer a positive contribution to "musicians of every age and musical persuasion", he said.

The force of music is growing, economically and socially, Kenin noted. "One dollar of every five spent on recreation in this country goes to music..."

"It's remarkable to realize that today, in our country's largest cities, our parks are safe at night only when live musical concerts are performed!"

The musical audience is changing, Kenin said; and "we must broaden our base to reach this different audience..." New idioms, new musical forms, will bring new force to music.

Senator Howard Cannon (D. Nev.) traced the history of the Federation in its struggle to win "honorable wages and working conditions for musicians." The Senator announced that he will vote against the surtax and will work for reform of the existing income tax structure.

Business of the Convention, continued through Thursday, June 19, included election of officers. The AFM also welcomed appearances by Jack Benny, Senator Gale McGee, Congressman Robert Giaimo, and Father Norman J. O'Connor.



EYEING ALBUM ARRANGEMENTS are Kenny Burrell (center), jazz guitarist who records for Verve; Johnny Pate (r.), the label's recording director; and Warren Stevens, Burrell's manager. They were working at recording sessions in Chicago for an album scheduled for fall release. Kenny Burrell's current Verve LP is "Night Song."

Talent On Stage

MOTHERS OF INVENTION CHICAGO — YOUNGBLOODS

FILLMORE EAST, N. Y. — "Art is anything you can get away with," said Marshall McLuhan. Perhaps that quote, flashed upon the big Fillmore Screen by the very artistic Joshua Light Show during the Mothers Of Inventions' concert here last weekend, should have read: "Rock is anything you can get away with," Frank Zappa.

You can put me down for being an uncultured clod, Frank, and I'll take it gracefully. I like rock. I like to watch you put the Mothers thru their paces, using your entire body as a baton, twisting and shaping the music as the inspiration strikes you. I like to hear your satiric takeoffs on 1950's group rock, and I even like to hear your straight renditions of 1950's group rock (although the loss of Ray Collins' voice takes some of the edge off your vocal group sound). But seriously, Frank. A ballet for electric oboe and bassoon and other woodwinds, with two Mothers leaping around on stage and running up and down the aisles, that's a little too much. (That was the opening number for Friday's late show. Saturday's late show featured a similar, but somehow better sounding version, without the choreography).

If you're going to get into classical music (and there's no reason you shouldn't), let everybody know about it in advance. Maybe you should pre-plan your programs the way the really big orchestras do, and put big ads in the Sunday Times saying "Come see Frank Zappa conduct the Mothers in a new work for comb, gong and rattle". After all, how would you like it if Bernstein started singing "Sunshine Of Your Love" in the middle of a Beethoven program?

The only thing that bothered us

about the Youngbloods was that their set was too short. (Although Bill Graham, or Kip Cohen, wisely let them play an extra-long set). The Youngbloods have always been into country music, but there used to be a large dose of heavy, loud rock thrown in which never seemed to blend well. Last week, as in their previous Fillmore appearance several months ago, the trio poured forth a fragile, yet solid stream of music that seemed to envelop the audience in peace. Even their gifted improvisation was delicate. "Let's Get Together," a tune off the first Youngbloods' LP, was their encore. The tune is finally taking its place on the Top 100 charts and the next time the Youngbloods appear at the Fillmore, it should be as headliners.

One of Chicago's key voices was silenced recently when bass player Peter Cetera had his jaw broken at Los Angeles' Dodger Stadium last month. The loss has apparently affected the group greatly, for they failed to live up to the word of mouth that preceded them. Though several of the tunes, including the opener, struck me as excellent, most of the material was weak. Though Chicago has horns, and uses them well, their emphasis is on the rhythm section. Their instrumentation was at most times good, but every so often dropped down several notches, carrying my head with it. Not a very good feeling. Chicago attempts more than most big rock groups (with one notable exception), and even though they seem to succeed more than most, their ratio of attempts-successes is not as high as it should be.

A. R.

ROUNDUP

VARIOUS PLACES AROUND N.Y. — Some expectedly good performances, some surprises and some letdowns are always a part of the average musical week in this city, and last week was no exception.

David Rea, former guitarist with Ian & Sylvia, has been out on his own for some time now, but somehow I always seemed to arrive after his performance was over. I finally caught up with him at the **Cafe Au Go Go**. He was my surprise for last week. In addition to being an exceptionally fine guitarist, and possessing a distinctive and enjoyable voice, Rea stands out as a writer and picker of material. His forte is humorous country-blues and some of his songs verge on recitation. His use of the instrumental portion of "Wildwood Flower" as a backdrop to a song about wildweeds (the smoking kind) was especially catching.

The McCoys, back home at **Steve Paul's Scene**, have gotten even deeper into the blues idiom than we expected. Coupled with their talent for writing top-grade material, their instrumental expertise makes them the most enjoyable American blues-oriented group we've seen yet. One late night jam we caught found Buddy Miles sitting in on organ and it was pure dynamite.

Slim Harpo, also at the Scene last week, has picked up a new, young

band, and also sounded much better. The group, which can also do some nice things on their own, gave Slim a good cushion to display his talents against, and the vet blues singer/guitarist took full advantage.

The Motions, another Dutch group, may be very big in their own country, but they still have a lot to learn before their ready for the U.S. Their original material is weak, and their readings of American hits, such as the Rascals' "You Better Run," while having some good points, soon begins to grow thin.

The New York Rock & Roll Ensemble were on the second day of their engagement when we caught them at the **Bitter End**. They've incorporated the material from their new album, "Faithful Friends" (due out this week) into their act, but aside from that they have not changed much. The interesting thing about the Ensemble continues to be their use of classical instruments and themes in a semi-rock form, and though it's a gimmick, it's a good one. Their long, two-movement vocal interpretation of "The Brandenburg" (current single) struck us nicely, as did "Wait Till Tomorrow" and the title tune of the album.

On the same bill were **Kenny Rankin** and **Jerry Merrick**, combining their talents for the first time. Both Rankin and Merrick are talented songwriters, and although they support each other with guitar work and some harmony, they perform their own material individually. Rankin's soft voice and the amazing ways he can use it, impressed me as it has in the past, but Merrick's voice didn't have quite the same effect. Perhaps with a little work they will click solidly as a team, but for the moment we prefer Rankin as a solo.

A. R.

THE WHO POCO BONZO DOG BAND

THE MAGIC CIRCUS, L. A. — One of the most potent nights of rock entertainment in some time took place opening night at a new club, the Magic Circus, currently housed in the Hollywood Palladium. Lawrence Welk's usual stomping ground became the showcase for The Who, POCO, and the Bonzo Dog Band.

Thw Bonzos were making their initial American rock club appearance and if they get half the reaction elsewhere that they got here, they'll easily conquer America. They're the British counterparts of the Mothers of Invention—featuring some of the strongest parody and satire ever presented in pop... all done with that sence of sly, mocking British humor. Led by the infamous Vivian Stanshall, the Imperial group went through the history of popular music, from the crooning of Frank Sinatra to the love-raunch-rock songs of Richie Valens and Elvis Presley. Stanshall is a master of mimicry, intonation, and pantomime and his five cohorts gave him quite ample backing. Their "oldie" lyrics are masterful ("from the canyons of your heart, to the ventricles of your love..."), as is the variety of their presentation, encompassing instrumentation (about 20 different instruments), props (speech bubbles, bubble machines dedicated to Lawrence Welk), makeup and costumes.

Poco came on next and proved that Buffalos still roam... members of the Buffalo Springfield, that is, Richie

Furay and Jim Messina of the former group lead a four man contingent that seems to have as much fun performing as the audience does watching. The group performed material from their new Epic album, employing rockified country through some of the richest harmonies ever heard. Particularly noteworthy was improvisational process of Rusty Young on pedal steel guitar.

The Minute the Who came on, the audience rushed the stage and stayed within inches of the group the rest of the evening... witnessing one of the greatest exhibitions of rock ever presented locally.

The Who performed about 90% of their new rock-opera, "Tommy", the story of a deaf, dumb, and blind boy and it came off even better than their Decca recording. This, of course, was due to the tremendous visual effect of Peter Townshend's guitar chord bashing, Roger Daltry's lasso-like microphone swinging, and the blazing drumming of mad Keith Moon. Between the musical tightness of "Tommy" as an opera and the inherent tightness of the Who as a group, the fusion of the two becomes an instant classic. Following "Tommy", the group bowed out as they came in... in a blaze of good, ol' rock and roll, with "Summertime Blues", "Shaking All Over", and a long, extended version of "Magic Bus".

P. S.

DR. JOHN THE NIGHT TRIPPER

UNGANO'S, N. Y. — Dr. John the Night Tripper made quite an impact with his first album, "Gris Gris," released last year to a lot of critical acclaim and some moderate sales successes. His first New York appearance was also a moderate success, but gave indications that with a little improvement, Dr. John could yet sweep the country with his Cajun mysticism.

The trouble with the show I caught (I've heard from reliable sources that there was at least one far better show that week) was with the backing band and lack of backing vocalists. Since Dr. John (producer Mac Rebenack in reality) doesn't claim to sing, once can't judge him on that basis, and, as

a voodoo chanter, he succeeds admirably. His material did seem to get a little repetitious, but there again that can be attributed to a missing undercurrent of excitement that should have been contributed by the rest of the aggregation. After all, the whole secret of voodoo is to catch the audience up in the happenings.

After a good opening with "Gris Gris," Dr. John settled into mediocrity for several songs, finally emerging to show his true power on "Black Spider," a tempo changing piece which even found the band interested in what was going on. "I Walk On Gilded Splinters," the good doctor's almost single-hit of last year, lost a little in the translation to the stage, but the spell was quickly reworked with "Twilight Zone" and a tongue-in-cheek patriotic tune built around "My Country 'Tis Of Thee" (off the second album).

The good witch doctor will be back in New York shortly, I'm told, with a better band and a handful of pretty virgins to be sacrificed to the gods of music. From all indications, it should be a powerful ceremony.

A. R.

Dunhill Has Baby

HOLLYWOOD — The Baby, a self-contained rock quintet, has signed with Dunhill Records, according to vice president Jay Lasker. Steve Barri, director of the label's A&R department, will personally produce the group, whose first single is set for mid-July release. Deal with Dunhill was negotiated by the group's personal manager, Forrest Hamilton.



Common Ground Sound

Tommy West (l.) and Terry Cashman (r.) work with members of the Common Ground during their first studio session. The new group has been signed by Columbia Records, with Cashman, Pistilli & West handling production. Group is under the management of The Music Agency.

Pocket Disc Deal For GWP, Americom

NEW YORK — The American Corp., developers of the 4 inch Pocket Disc record, has been awarded a license by Jerry Purcell, president of GWP Records, to include all GWP Records product in its vending machines and counter sales.

Woodstock Art Fair To Sponsor Ghetto Artists

NEW YORK — \$2600 in scholarships will be presented to ghetto artists to enable them to exhibit at the Woodstock Outdoor Art Fair, being held Aug. 15-17 in conjunction with the Woodstock Music Fair.

According to Art Fair co-ordinators Peter Leeds and Howard Hirsch, space for at least one hundred exhibitors from ghetto areas in New York, Newark and elsewhere will be reserved.

Lovelace Watkins & Blue Notes Inked To Uni Pacts

HOLLYWOOD — Uni Records has just signed two acts, singer Lovelace Watkins, and a group, the Blue Notes.

Watkins, whose single, "Gone A-way," has been rushed into release, has been set for nine guest appearances on the Ed Sullivan Show.

Bettye Marx To Run Atlantic Pub Firms

NEW YORK — Bettye Marx has been appointed manager of Atlantic Records' publishing divisions, Cotillion Music and Walden Music, according to the label's executive vice president Nesuhi Ertegun.

She joined Atlantic in Feb. 1968 as administrative assistant in the music department under Johnny Bienstock. In her new position, she will also be responsible for mechanical licensing of singles and albums for the Atlantic, Atco and Cotillion labels.

Prior to going to Atlantic, Miss Marx was vice president and manager of the George Paxton Corp. and Coed Records for 18 years. Previously she had served as executive secretary to J. J. Robins, head of J. J. Robins & Sons, and Jack Mills, president of Mills Music.

Bell Launches 'Hits' Promo

NEW YORK — Bell Records has launched a "Nothing But Hits" promotion campaign for June and July on three albums: "All Mitch Ryder Hits," "Box Tops Super Hits" and "Dial-A-Hit," a collection of singles by various Bell artists. The program is being coordinated by Gordon Bossin, national director of album sales for Bell.

Using a pre-determined buying power index and quota for each distributor, the program will be backed up by trade advertising and streamers for in-store promotion display. Additional discounts will be allowed on all three LPs ordered by distributors during the two months of the "Nothing But Hits" program.

Carter Inks/Amos

HOLLYWOOD — Mel Carter, who hit with "Hold Me, Thrill Me, Kiss Me" and several other singles while with Imperial, has signed with Jimmy Bowen's Amos Records. After only two hours as an Amos artist, Carter waxed his first single, "San Francisco's A Lonely Town," and the deck was shipped last Monday.



A WINNER FOR WAND: Joe Jeffrey, Wand recording artist whose first hit single, "My Pledge of Love," is Top 50 this week, is flanked by co-producer Jerry Meyers, left, (Jeffrey's other producer is Al Klein), and Chris Jones, right, the label's national R&B promotion director. Currently Jeffrey and his group are appearing at the Three Coins nitery in Buffalo.

Leeds stressed that "No differentiation between these artists and exhibitors who pay for their space will be made in terms of location or lodging." The ghetto artists will be eligible to compete for cash prizes.

Sponsors are being sought to contribute \$60.00 toward the cost of transportation and lodging for each ghetto artist. Interested sponsors can contact Leeds or Hirsch at MJA Management, 440 E. 56th, N.Y. 10022, (212) 787-2669 or 421-7384.

Bell Gets Master Of Chenier's 'Black Gal'

NEW YORK — Bell Records has bought the master of "Black Gal," by Clifton Chenier. Already showing action in the tri-city area of New Orleans and Shreveport, Louisiana and Houston, Texas, the master was purchased from Bayou Records by Dave Carrico, national director of singles sales and artist and producer relations for Bell. Bayou Records, a division of Arhoolie Records, and ethnic music label specializing in rural blues and well-known to folk-blues aficionados, was represented at the negotiations by Arhoolie president Floyd Soileau.

Oscar Fields, director of national promotion for Bell, said "Black Gal" has been receiving play on both underground and R & B stations.

Summertime 45's Get World Pacific Push

LOS ANGELES — World Pacific Records has launched extensive promotional activities to support two 'Summertime' singles, "Frozen Orange Juice" by Peter Sarstedt and "Hey, Little Girl" by the Soul Cadets.

Sarstedt, who hit internationally with his last single, "Where Do You Go To (My Lovely)?" is planning a national promotion tour of the U.S. in the immediate future, with several club dates and TV shots already lined up. In addition to a heavy ad schedule, World Pacific is setting up a promotional contest tie-in with a large orange juice manufacturer.

The Soul Cadets featuring Mel Brown are managed by Ron Townson of the Fifth Dimension who also produced their single. Their music combines the Afro-American sound of conga drum and maracas with the R&B electricity of guitars and organ.

"Both 'Frozen Orange Juice' and 'Hey, Little Girl' were released at just the right time," said Ben Scotti, national promotion manager for World Pacific/Soul City Records. "Starting about mid-June people lose their craving for songs that stress death, war and unrequited love. They went uplifting, happy songs which go with convertibles and both our 'Summertime' releases fit this description... we're expecting great things from them."

Beverly Hills Staffer

LOS ANGELES — Beverly Hills Records has added Ramona Richey, formerly with Liberty Records, to its staff. Miss Richey, who served as office manager and was in charge of the copyright department for Liberty, will serve as special assistant to Morris Diamond, vice president of Beverly Hills Studios, in charge of music publishing and recordings.

Col Buys Moody's 'Dime'

NEW YORK — Columbia Records has just bought the master of the single, "If I Didn't Have A Dime," which is a hit in Richmond, Virginia. The single is being rushed into immediate release, according to an announcement by Bob Devere, label A&R manager of independent productions.

The record was spotted by Steve Popovich, Columbia's assistant director of national promotion, on the Southern Music Survey, put out by Dick Reus of Radio Station WLEE in Richmond. Popovich then brought the record to the attention of Bob Devere, who purchased the master from Tom Maeder and Charles Bradshaw of Stagecoach Productions. The two producers have been signed to an exclusive contract with Columbia.



Top 50 In R & B Locations

1	COLOR HIM FATHER Winstons (Metromedia 117)	5	26	EVERYTHING I DO GONH BE FUNKY Lee Dorsey (Amy 11055)	30
2	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla 54181)	1	27	ABRAHAM, MARTIN & JOHN Moms Mabley (Mercury 72935)	40
3	GRAZIN' IN THE GRASS Friends Of Distinction (RCA Victor 0107)	3	28	I'D RATHER BE AN OLD MAN'S SWEETHEART THAN A YOUNG MAN'S FOOL Candi Staton (Fame 1456)	38
4	SO I CAN LOVE YOU The Emotions (Volt 4010)	7	29	IT'S YOUR THING Senor Soul (Whiz 611)	21
5	TESTIFY Johnnie Taylor (Stax 0033)	4	30	CHOICE OF COLOURS Impressions (Curton 1943)	39
6	MOODY WOMAN Jerry Butler (Mercury 72929)	9	31	AQUARIUS/LET THE SUNSHINE IN MEDLEY Fifth Dimension (Soul City 772)	31
7	OH HAPPY DAY Edwin Hawkins Singers (Pavilion 20001)	2	32	IT'S MY THING (Part 1) Marva Whitney (King 6229)	33
8	WHAT DOES IT TAKE Jr. Walker & All Stars (Soul 35062)	15	33	I WANT TO TAKE YOU HIGHER Sly & The Family Stone (Epic 10450)	36
9	I TURNED YOU ON Isley Bros. (T-Neck 902)	14	34	ANGEL OF THE MORNING Bettye Swann (Capitol 2515)	37
10	MOTHER POPCORN James Brown (King 6245)	22	35	GIRL YOU'RE TOO YOUNG Archie Bell & Drells (Atlantic 2644)	48
11	PROUD MARY Solomon Burke (Bell 783)	6	36	LET'S GET TOGETHER Little Milton (Checker 1225)	—
12	CISSY STRUT Meters (Josie 1005)	10	37	FRIEND, LOVER, WOMAN, WIFE O. C. Smith (Columbia 44589)	32
13	WE GOT MORE SOUL Dyke & The Blazers (Original Sound 86)	11	38	ABRAHAM, MARTIN AND JOHN Smokey Robinson & the Miracles (Tamla 54184)	—
14	LOVE IS BLUE MEDLEY Dells (Cadet 5641)	17	39	DON'T TELL YOUR MAMA (WHERE YOU'VE BEEN) Eddie Floyd (Stax 0036)	45
15	BLACK PEARL Checkmates Featuring Sonny Charles (A&M 1053)	18	40	STOP GIVING YOUR MAN AWAY Ella Washington (Soundstage 7 2632)	41
16	WHY I SING THE BLUES B. B. King (Bluesway 61024)	13	41	I DO The Moments (Stang 5005)	—
17	GOTTA GET TO KNOW YOU Bobby Bland (Duke 447)	8	42	THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE Howard Tate (Turn Table 505)	44
18	MRS. ROBINSON Booker T & MG's (Stax 0037)	25	43	WHILE YOU'RE OUT LOOKING FOR SUGAR Honey Cone (Hot Wax 6901)	—
19	THE POPCORN James Brown Band (King 6240)	19	44	I'M A STRUGGLING MAN Edwin Starr (Gordy 7087)	—
20	NO MATTER WHAT SIGN YOU ARE Diana Ross & The Supremes (Motown 1148)	20	45	SO MUCH IN NEED Natura elles (Volt 4010)	46
21	BABY DON'T BE LOOKING IN MY MIND Joe Simon (Soundstage 7)	26	46	MY CHERIE AMOUR Stevie Wonder (Tamla 54180)	—
22	LOVE MAN Otis Redding (Atco 6677)	28	47	FUNNY FEELING Delfonics (Philly Groove 156)	47
23	MINOTAUR Dick Hyman (Command 4126)	24	48	YOUR GOOD THING IS ABOUT TO END Lou Rawls (Capitol 2550)	—
24	THE FEELING IS RIGHT Clarence Carter (Atlantic 2642)	34	49	WALKING WITH MY NEW LOVE Gloria Walker & the Chevelles (Flaming Arrow 37)	—
25	RECONSIDER ME Johnny Adams (SSS 1770)	35	50	BY THE TIME I GET TO PHOENIX The Madlads (Volt 4016)	—

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ON **BUDDAH RECORDS** ...OF COURSE



Choice Programming

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

DEE DEE WARWICK (Mercury 72940)
Ring Of Bright Water (2:30) (Ampco, BMI — Cordell, Botley) Dee Dee Warwick will be heard singing this tune in the flick of the same name, and the wide exposure (not to mention Miss Warwick's popularity and talent) will give it a good shot at the charts. Flip: "Next Time (You Fall In Love)" (2:30) (Chappell, ASCAP — Cacavas, Becker)

BOOK OF MATCHES (Bell 803)
Hard To Be Without You (2:38) (Screen Gems-Columbia, BMI — Fischhoff, Powers) English-sounding teen-aimed deck has some strong qualities, including a catchy chorus and a good performance by Book Of Matches. Could break thru. Flip: "Something's Up" (2:19) (Screen Gems-Columbia, BMI — McGaw)

MIKI (GNP Crescendo 428)
Swan Lake (2:39) (Hill & Range, BMI — Dallon) Tradition tune gets a commercial arrangement and performance from Miki (Dallon) and should start showing up on good music station playlists shortly. Flip: No info available.

ALBERT COLLINS (Imperial 66391)
Do The Sissy (2:48) (Corridor, SESAC — Hollister) Blues guitarist Albert Collins could break into the Top 40 market with this listenable and danceable workout on one of the current dance crazes. Collins' guitar work and vocal punctuation excel. Flip: "Turnin' On" (2:47) Same credits.

MICHAEL P. WHALEN (Pete 713)
Lisa Comes To You (2:51) (Wingate, ASCAP — Brown) Contemporary ballad from Michael P. Whalen, in the Leonard Cohen tradition, could be the side this gifted young talent has been looking for. Qualifies for Top 40, MOR and underground play. Flip: "A Late Night Love Song" (3:30) (Petersen, BMI — Whalen)

PAUL DESMOND (A&M 1075)
Lady In Cement (3:00) (20th Century, ASCAP — Montenegro) Paul Desmond's saxophone shines jazzily on this title tune outing from the white back Frank Sinatra flick. Disk could be another "Peter Gunn." Flip: "Samba (Struttin') With Some Barbecue" (3:08) (Leeds, ASCAP — Armstrong)

HERB BERNSTEIN'S NEW CRUSADE (Metromedia 127)
Infinity Blue (2:44) (Jillbern/Pocket Full Of Tunes, BMI — Dorff) Bright and bouncy instrumental with vocal chorus should earn Herb Bernstein's New Crusade a lot of good music airplay. Don't neglect the flip: "Ode To Wes" (2:41) (Jillbern/MRC/Pocket Full of Tunes, BMI — Bernstein, Freedman)

HUNGRY TIGER (White Whale 313)
Fee-Fi-Fo-Fum (2:22) (Kaleidoscope/Moffit, ASCAP — Moffit) Another bubble-gum outing based on a catch phrase, this deck from the Hungry Tiger could easily capture strong teen attention. Flip: No Info

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SATURDAY'S PHOTOGRAPH (Columbia 44904)
Gentle Loving San Francisco Man (Blackwood/Doppler, BMI — P. & S. Nunn) Soft and gentle as its title, this sunny tune from Saturday's Photograph is a good candidate for Top 40 and MOR attention. Flip: "Summer Never Go Away" (2:09) Same credits.

THE CRYSTAL MANSION (Capitol 2543)
Everything's In Love Today (3:10) (Golden Egg/Beechwood/Luvlir, BMI — White, Caswell) The reputation that this team has accrued in teen and underground areas should begin to pay back dividends to this easy-going side. May break top forty and FM. Flip: "Country" (3:20) (Thrice, ASCAP — Faulkner)

DONNA WEISS (Atco 6688)
I'm Only Human (3:15) (Screen Gems/Columbia, BMI — Weiss) Featuring a vocal sound that combines a little of Dusty and a bit of Cher, this newcomer artist pumps a power into her own material that should start things happening top forty-wise. Good teen ballad that could break loose. Flip: "Bonafide Love Me" (3:19) (Tree, BMI — Hurley, Wilkins)

CHUCK BARRIS (Capitol 2536)
Too Rich (3:37) (Chuck Barris, ASCAP — Barris) TV's game czar Chuck Barris ("Dating Game," "Newlyweds Game," etc.) makes an artist debut with a big-band rock side. Reputation could open enough doors to spark reaction. Flip: "I Know A Child" (4:40) (Same credits)

THE NEW LIFE (Amaret 107)
Only For Our Minds (2:15) (Daje, BMI — Shapazian, Krikorian, Van Maarth) Exceptional rock side with enough promise to come through for an FM showing. Likely to spread from there to top forty. Flip: "Strollin' Sunday Mornin'" (2:20) (Daje, BMI — Wood)

CRAZY HORSE (M. O. C. 671)
Love (2:06) (Jec, BMI — Gordon, Yancy) Flashy, fiery, booming side with a glaring statement in the lyrics and matching instrumental shock. Side comes on so strong that it's bound to grab first impression action. Flip: "High On Lovin'" (2:15) (Jec, BMI — Park)

GEORGIE BOY (SSS Int'l 771)
Til He Calls My Name (2:52) (Shelby Singleton, BMI — Smith, Lewis) Off and running from the very start, this blazing blues workout has the dynamite impact to spearhead breakaway response. Could turn into a pop runner as well. No flip info supplied.

PAL CRAWFORD (Jamie 1376)
The Bed (2:50) (Heard, BMI — Rabbitt) Several releases of this song last year created confusion and split play among them in teen, country and easy listening areas. Now, Pal Crawford has the field all to himself with an r&b/rock reading. Strong. Flip: "Show A Little Appreciation" (1:45) (Dandelion, BMI — Rakes)

COUNTRY MILE (World Pacific 77918)
Tonight I'll Be Staying Here With You (2:25) (Big Sky, ASCAP — Dylan) Lumbering rock and underground side lightly colored in Big Pink. The appealing material and lustrous arrangement could spur teen interest. Flip: "I Who Have Nothing" (3:28) (Cottillion/Trio/Milky Way, BMI — Donida, Mogol, Leiber, Stoller)

AL GREEN (Hi 2164)
One Woman (2:59) (Rhomers, BMI — Rhodes, Chaimers) Slow tasty ballad side aimed at the r&b market with point blank power. Very fine performance which should stir action. Flip: "Tomorrow's Dreams" (2:14) (Jec, BMI — Mitchell, Green)

THE GREATEST LITTLE SOUL BAND IN THE LAND (Congress 6002)
Something for My People (2:38) (Pelew, ASCAP — Jackson) Familiar J.J. Jackson instrumental line is charged with power in this bright dance-rhythm side that is likely to grow as a blues area hit. Flip: "Win, Lose Or Draw" (3:55) (Meager, BMI — Ousley)

SCOTT WALKER (Smash 2228)
Lights of Cincinnati (3:19) (Arch, ASCAP — Macaulay, Stephens) Pretty side that is certain to see heavy MOR exposure and could well pop into the teen areas. Very fine performance. Flip: "Two Weeks Since You've Gone" (2:48) (B.I.E.M. — Engel)

FRANK IFIELD (Hickory 1540)
Let Me Into Your Life (Damian, ASCAP — De Angelis, Hotlen) Latest from this English artist is a stunning side which unifies much of the British and French ballad flavors to form a powerful pop offering. Could well happen. Flip: "Mary In The Morning" (3:28) (Pamco, BMI — Rasknow, Cymbal)

ANDY RUSSELL (Capitol 2516)
Bring Me Sunshine (2:30) (Bourne, ASCAP — Dee, Kent) Softly spun spellcaster for attractive adult programming. Enticing lyric is matched by a small combo backdrop and nice vocal performance. Flip: "Julie" (2:10) (W-7, BMI — Reed, Mason)

JON & ROBIN (Abnak 138)
Give Me Your Love (3:30) (Metric, BMI — Holiday) A good song that's been cut before with noisemaker results. "Give Me Your Love" is treated to a heavy rock handling that could spur top forty action. Flip: "Lonely One" (2:20) (Jetstar, BMI — Clark)

THE AD LIBS (Share 104)
Giving Up (3:01) (Trio, BMI — McCoy) Familiar ballad is super-charged by a standout vocal and intriguing orchestration. Side is a powerful entry for pop and blues market action and could break away saleswise. Flip: No info included.

TIMOTHY WILSON (Blue Rock 4087)
Love Is Like An Itching In My Heart (2:45) (Jobete, BMI — Holland, Dozier, Holland) One of the Supremes hits from the between-peaks period, "Love" has the unique H-D-H style that makes any reading an enjoyable one. This new performance is likely to see solid r&b market acceptance. Flip: "I Wanna Know Right Now" (3:10) (Natra/MRC, BMI — Kerr)

JOE BUTLER (Kama Sutra 264)
Revelation: Revolution '69 (2:29) (Faithful Virtue, BMI — Butler, Finiz) Dynamite song could easily become a key track in the FM programming area. Overcoming likely AM objections, the side has a heavy shot at coming home a sales winner. Flip: No info supplied.

ZUCKERMAN'S DREAM (Columbia 44831)
The Revolution's Over (3:07) (Jonathan, ASCAP — Carney) Very interesting folk-pop track in the vein of Peter Sarsted's recent "Where Do You Go To My Lovely." Lyrical weight and overall production quality could attract the momentum to project this side into best seller showings. Flip: No info afforded.

SKIP JACKSON & THE SHANTONS (Dot-Mar 324)
I'm On To You Girl (ASCAP — Jackson) Rambling instrumental vigor and handsome group vocals influenced by the Philadelphia blues outings of recent months give this side a heady magnetism. R&b interest might put the side on the charts. Flip: "Promise That You'll Wait" (2:15) Same credits. GI's plea that could add sales for the team. Dot-Mar Records, 103 Belmont, Jersey City, N.J.

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