

Columbia's Approach To The '70's

(Con't. from Page 7)

very well be a brisk selling pattern." "No one wants to lose a hit," he said, "but we shouldn't be bulldozed into getting a 50% return on a single." Davis also urged field personnel to judge for themselves what cuts from LP's could be hit singles rather than rely solely on radio station lists.

Profit's The Game

Moving to the sales area, Davis said that "too often we forget that in reaching and exceeding quotas, profit still remains the name of the game. The test of a good salesman is not to sell the most at the lowest price." Davis referred to reports that came in after the mono cut-out price was established. "We knew it was the highest price any label had established and frankly it was almost an insult to intelligence to read some reports that said we'd sell many more at 85 cents," Davis said.

"We don't need the quirk single, the fad artist, the one-time sale. We are leaders, building and looking to the future" was Davis' assessment of Columbia's approach to its share of the record industry dollar.

Other Speakers

Each arriving delegate and guest

Engineering Awards At Columbia Meet

HOLLYWOOD — During the Columbia sales convention, eleven awards were given to the engineers whose efforts aided in the production of a Gold Record. These awards were presented to eight Columbia Engineers by Clive Davis.

Columbia presented, for the third year, awards for engineering excellence. The award consists of a small gold record, mounted on a plaque, which bears the label of the actual record which achieved gold status.

Of the eleven awards presented, two were joint awards. Roy Segal and Jerry Hochman each received a plaque for their co-efforts on the million-dollar-seller LP "Cheap Thrills" by Big Brother and The Holding Company featuring Janis Joplin, and both Neil Wilburn and Bob Breault received awards for their co-efforts on the best-selling "Johnny Cash at Folsom Prison." Wilburn also received a separate award for his work on Bob Dylan's latest album, "Nashville Skyline."

Peter Romano, who works out of the Los Angeles studios, achieved the most awards given to one person in a single presentation. He achieved three separate plaques for his work on the million-selling singles "Little Green Apples" by O.C. Smith and "Over You" and "Young Girl" by Gary Puckett and The Union Gap.

In addition, Don Puluse received a plaque for the Epic single "Everyday People" by Sly and The Family Stone. Jack Lattig earned an award for the Ray Conniff LP "It Must Be Him," and Rafael Valentin achieved his for the Andy Williams "Honey" LP.

Campus Programming Serv.

NEW YORK — The creation of a radio programming service for college radio stations has been announced by Mike Brovsky, president of Campus Directions.

The service will consist of a monthly disk or tape (whichever the individual stations are programmed for), with 50 minutes of celebrity interviews, book reviews, information about the National Entertainment Conf., personalized station breaks by major personalities, news about recordings overseas, controversial debates and film reviews by Arthur Baron, professor at Columbia University, chairman of the Columbia Film Dept. and director of the recent Johnny Cash TV special. The material will be prepared by Campus Directions, which also runs the Campus Coffee House Circuit. The program will be supplied at a low yearly cost of \$25.00 for member schools in the Coffee House Circuit or N.E.C., and \$100.00 per year to non-member schools.

received a specially prepared booklet containing words of welcome from Davis; Goddard Lieberman, president, CBS/Columbia Group; Bill Farr, vice president of marketing, CBS Records; and Don England, vice president of sales and distribution, Columbia Records. Lieberman spoke of the label's place in the ever-changing, ever-growing record industry: "Ours is a business that demands permanent and continuous invention, constant renewal, with hardly a look back. One of the marvels of this company is the way it has claimed, earned and kept the leadership of this great, exciting industry." Farr spoke of the tremendous output of work by Columbia personnel, both for this meet and for all previous Conventions: "Each year, as Columbia's National Convention draws near, the almost monumental efforts of all those engaged in preparing it for you are balanced against the rewards of sharing with you the recall of past successes and the exciting challenge of future events." Don England summed up the entire theme of the Convention when he welcomed the delegates with: "Only Columbia Records could have 'The Sound of the Seventies' in '69. Our theme is indicative of the advanced thinking that continues to make Columbia Records No. 1 in the industry. 'The Sound of the Seventies' is the sound of product, and it's the sound of people. The sound of the future is Columbia Records — 'The Sound of the Seventies.'"

Four Banquet Shows

There were four banquet shows during the week of the Convention. (See separate release.) Wednesday's show featured a heavy lineup of Columbia's top rock groups; Thursday and Saturday nights spotlighted many of Columbia's top recording artists including such names as Andy Williams, Tony Bennett, Blood, Sweat and Tears, Peter Nero and Johnny Winter; and Friday evening was turned over to the Epic roster, with a show headlined by Bobby Vinton. Also on hand to perform or participate in Convention activities were Columbia notables including Simon and Garfunkel, Paul Revere and the Raiders featuring Mark Lindsay, John Davidson, Jim Nabors and Jo Ann Kelly.

Rock Band Trend?

(Con't. from Page 7)

two conga drummers as well as a featured drummer, a lead organ, plus bass and guitar. One of the conga drummers also doubles on marimba.

Chicago, a group already well represented on the charts with its "Chicago Transit Authority" LP, includes a sax, a trumpet, and a trombone along with the rock era's drums, bass, guitar and organ.

Since each group employs vocals, the combination of sounds are infinite and there is no limit as to what the potential of the rock sound of tomorrow will be like.

Each of the above named groups was manned with what every music man at the Columbia meeting called "some of the most talented and disciplined musicians we've ever heard."

The resulting effect of the opening Columbia Convention event was much more than evidence that the label has some strong young talent on its roster. It appeared that salesmen, promotion men, A&R heads and company brass were all convinced that this seven man or eight man "Rock Band" sound, definitely inspired by Blood, Sweat and Tears, is probably going to be the next big sound trend on the record scene.

Newmark Dad For 2nd Time

NEW YORK — Eddie Newmark, A&R director of Audio Fidelity Records, is the father of his second girl, Lisabeth Lee, born to Micki Newmark last week (30) at Doctors Hospital, this city. The couple has another child, Eve, who is 3½ years old.

Larry Ray Director Of A&M Special Proj.

HOLLYWOOD — Larry Ray has joined A&M Records as director of special projects. Ray was formerly with Elektra Records for 2-1/2 years as the west coast national promo director and was previously with Sid Talmadge.

Ray will be working with all A&M artists in the development and exploitation of all musical areas.



GREETING AT LANDING: Roy Silver, chairman of the board of Tetragrammaton Records, greets Elyse Weinberg, the label's songwriter/songstress, at International Airport, on her return from a successful appearance at the Toronto Pop Festival. Artist's first Tetra LP is "Elyse."

Decca Confab

(Con't. from Page 9)

four bound-in pages of Spanish text, translations and informative notes.

Mendelssohn's "Die Erste Walpurgisnacht," long absent from the catalog, is another of the choral masterpieces to be rescued from neglect by the Musica Aeterna. Soloists in this work, based on the Goethe poem, are baritone Herman Prey, tenor Ernst Haefliger, contralto Lili Chookasian and bass-baritone Raymond Michalski.

In addition to the "Symphony in C" of Bizet, Max Rudolf and the Cincinnati Symphony Orchestra offer two rarely performed works by Roussel ("Suite in F, Op. 33") and D'Indy ("Istar, Op. 42").

During the convention two evenings were allotted to showcase some of the label's key talents in fullscale stage performances.

On Friday, August 1, the evening was devoted to a country music program. Decca artists who preformed included Bill Anderson, Jeannie Sealey, Jan Howard, Jack Greene and Jimmie Gateley, among others.

On Saturday night, the closing of the convention, Decca presented a program in all areas of pop and contemporary music, on the national and international level. Performers were: the famed Irish Rovers, the chart riding Peppermint Rainbow ("Don't Wake Me Up In The Morning, Michael"), England's Leapy Lee ("Little Arrows") and young Jimmy Damon. The convention also offered the opportunity for those in attendance to sample the in-person artistry of newcomer Karen Wyman, as well as the newly discovered 20 year-old poet-composer-singer Peter Cofield, whose Coral album will soon be released, and McKendree Spring, a new underground act.

Crewe Cuts Wyman

NEW YORK — Bob Crewe produced Karen Wyman's next single for Decca Records. Date was made last week following discussions among the songstress, Crewe and the artist's manager, Ken Greengrass. Her current Decca single, "Why Can't I Walk Away," was released to deejays only, so the Crewe date will be her first commercially produced disk. Meanwhile, Wyman made her night club debut at the Concord Hotel on Saturday, July 26, having been introduced by lyricist Sammy Cahn. She sang three songs.

Capitol Names Dumont Classical Sales Mgr.

HOLLYWOOD, CALIFORNIA — Dumont has been promoted to national classical sales manager of Capitol Records Distributing Corporation (CRDC). Dumont, until now CRDC's western states district and promotion manager for Angel other Capitol-affiliated classical labels, will in his new position supervise classical merchandising and sales on a national level.

Joining Capitol in 1957 as a Capitol salesman in Los Angeles, Dumont became Angel sales representative in the Los Angeles area, and was promoted to western states district and promotion manager in 1960.

Douglas Moore Dead At 75

NEW YORK — American composer Douglas Moore died on July 26, Greenport, Long Island, after a long illness. He was seventy-five.

Known chiefly for his American operas, Moore's most famous work "The Ballad of Baby Doe," which received the New York Music Circle Award in 1958. Another Moore's operas, "Giants In Earth," won a Pulitzer Prize.

Moore was on the faculty of Columbia University for thirty-six years; retired in 1962 as MacDowell professor of music and chairman of the department of music.

The composer is survived by his widow, two daughters and a sister.

Frank Loesser Dies

(Con't. from Page 9)

Samuel Goldwyn film producer "Hans Christian Anderson," starring Danny Kaye. It contained some of Loesser's best songs, including "Inch Worm," "Anytime I Wander" and "No Two People."

In 1956, Loesser returned to Broadway with his most ambitious work "The Most Happy Fella," which was source was Sidney Howard's hit "They Knew What They Wanted." In this show, Loesser used extended forms on the level of opera, but the score also contained such typical Loesser numbers as "Big 5," "Standing The Corner." Columbia Records has both a single LP cast version and LP complete version.

Several years later Loesser offed his only On-Broadway failure, "Greenwillow" (in the middle of his "Pleasures & Palaces" was out of town).

Loesser's last Broadway effort, the Pulitzer Prize-winning "How Succeed In Business Without Really Trying" in 1962. Most of Loesser's compositions were so closely tied to the plot that the score, as service as it was, took a back seat to the edgy antics of Robert Morse. How "I Believe In You" — which Loesser established itself as a standard.

Much of Loesser's stage and screen works are published through his music publishing firm, Frank Loesser (ASCAP). Also, the company has published such scores as "Paddy Day," "Damn Yankees," "The Greenwillow" and "The Unsinkable Molly Brown." "Here's How" and his forthcoming "1492."

Cast and soundtrack coverage of Loesser's works is uneven. There never an American cast LP "Where's Charley?" although a British version was available. Decca course, has the Broadway cast "Guys & Dolls," yet only an EP released for the 1954 screen version. RCA offered the "Greenwillow" "How To Succeed . . ." cast soundtrack LP was never marketed for "Hans Christian Anderson," its star, Danny Kaye, recorded a set of the songs for Decca.

Loesser, who leaves his widow, Sullivan, a star of "The Most Happy Fella," was born in New York on July 29, 1910. He joined ASCAP in 1934, starting out as a songwriter in Hollywood in 1931.



love is blue
the dell's

**The Dells
new single
is on
The Dells
new album**

When The Dells cut "Love is Blue" as a single, it was one of the hottest records in the country.

Now, "Oh, What A Night" (Cadet) (5649) looks like an even bigger hit.

Both tunes, plus eight more of their best are on The Dells latest album.

They ought to be on your latest order.

Produced by Bobby Miller
Arranged by Chas. Stepney
Cadet LPS 829



Ruby's side of the story.....



I've painted up my lips and rolled and curled my tinted hair. Billy now you think I'm going to cheat on you somewhere. I don't know how much longer I can stand this jealousy. Oh Billy, please have some faith in me.

I begged you not to go and fight that crazy Asian war. But you believed so strongly in what you were fighting for and

now you've got to sit and stare at shadows on the ground. Oh Billy, I've got to go to town.

I'd gladly give the world if I could make you understand. I said I do and that's still true, you'll always be my man. They robbed you of your legs don't let them strip you of your pride. Oh Billy, you're still a man inside.

Don't make me leave this house with you accusing me of wrong 'cause Billy it's so hard to go and leave you here alone. You've given all you've got to give and now it's up to me. Oh Billy, that's how it's got to be.

**Oh my Billy, for God's sake trust in me.....*

BILLY I'VE GOT TO GO TO TOWN

#77927

GERALDINE STEVENS

Produced by Dana-Reisdorff
Cedarwood Publishing Co., Inc.



World Pacific Records
Entertainment from
Transamerica Corporation



Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

#68
EASE BACK (2:55)
Meters-Josie 1008
1790 Bway, NYC.
PROD: Allen Toussaint-Marshall E Sehorn
1211 St. Phillips St. New Orleans, La
PUB: Marsaint BMI c/o Toussaint-Sehorn
WRITERS: Nocentelli-Neville-Porter-Modeliste
FLIP: Anne

#69
CHANGE OF HEART (2:55)
Dennis Yost & Classics IV-Imperial 66393
6920 Sunset Blvd. L.A. Calif.
PROD: Buddy Buie c/o Bill Lowery
P.O. Bx 9687 Atlanta, Ga.
PUB: Low/Sal BMI c/o Bill Lowery
WRITERS: Buie-Cobb
ARR: Emery Gordy FLIP: Rainy Day

#70
TILL YOU GET ENOUGH (3:45)
Watts 103rd St. Rythm Band-WB/7 Arts 7298
4000 Warner Blvd. Burbank, Calif.
PROD: Charles Wright 6321 Gilday Dr. L.A. Calif.
PUB: Wright Gerstel BMI 6290 Sunset Blvd. L.A. Calif.
Tamerlane BMI 6290 Sunset Blvd. L.A. Calif.
WRITERS: Chas. Wright & Associate
ARR: Gabe Fleming-Ray Jackson-John Rayford
FLIP: Light My Fire

#71
SING A SIMPLE SONG OF FREEDOM (3:49)
Tim Hardin-Columbia 44920
51 W 52 Street, NYC.
PROD: Gary Klein for Koppelman-Rubin
1650 Bway, NYC.
PUB: T. M. BMI 1619 Bway, NYC.
WRITER: B. Darin ARR: Paul Harris
FLIP: Question Of Birth

#72
NOBODY BUT YOU BABE (2:46)
Clarence Reid-Alston 4574
1841 Bway, NYC.
PROD: Brad Shapiro-Steve Alaimo c/o Alston
PUB: Sherlyn BMI 495 S.E. 10th Ct. Hialeah, Fla.
WRITERS: Reid-Clarke ARR: The Zoo
FLIP: Send Me Back My Money

#73
DON'T WAKE ME UP IN THE MORNING,
MICHAEL (2:45)
Peppermint Rainbow-Decca 732498
445 Park Ave, NYC.
PROD: Paul Leka for Heather c/o L. Lightner
PUB: MRC BMI 35 E Wacker Dr. Chicago, Ill.
Little Heather BMI
c/o L. Lightner 157 W 57 St. NYC.
WRITER: Al Kasha ARR: Paul Leka
FLIP: Rosemary

#74
FREE ME (3:06)
Otis Redding-Atco 6700
1841 Bway, NYC.
PROD: Steve Cropper c/o Volt
926 E McLemore Ave, Memphis, Tenn.
PUB: East/Memphis BMI 1501 Bway, NYC.
Time BMI 449 S. Beverly Dr. Bev. Hills, Cal.
Redwall BMI 535 Cotton Ave, Macon, Ga.
WRITERS: Otis Redding-Gene Lawson
FLIP: (Your Love Has Lifted Me) Higher & Higher

#75
EVERYBODY KNOWS MATILDA (2:38)
Duke Baxter-VMC 740
6922 Hollywood Blvd. L.A. Calif.
PROD: Tony Harris c/o VMC
PUB: VSAV BMI (same address)
WRITER: Baxter ARR: Harris
FLIP: I Ain't No Schoolboy

#76
LOOK AT MINE (2:55)
Petula Clark-Warner Bros./7 Arts-7310
4000 Warner Blvd. Burbank, Calif.
PROD: Tony Hatch c/o Vogue
82 Rue Maurice Grand Coing, Villetaneuse, France.
PUB: Leeds ASCAP 445 Park Ave, NYC.
WRITERS: Hatch-Trent ARR: Hatch
FLIP: You And I

#77*
JEAN (3:11)
Oliver-Crewe 334
1841 Bway, NYC.
PROD: Bob Crewe (same address)
PUB: 20th Century ASCAP 444 W 56 St. NYC.
WRITER: Rod McKuen
ARR: Hutch Davie
FLIP: The Arrangement

#78
DYNAMITE WOMAN (3:40)
Sir Douglas Quintet-Smash 2233
35 E Wacker Drive, Chicago, Ill.
PROD: Amigos de Musica c/o Smash
PUB: Southern Love BMI c/o MRC
110 W 57 Street, NYC
WRITER: D. Sahn FLIP: Too Many Dociled Minds

#79
HOT FUN IN THE SUMMERTIME (2:37)
Sly & The Family Stone-Epic 10497
51 W 52 Street, NYC.
PROD: Sly Stone for Stone Flower
700 Urbano, San Francisco, Calif.
PUB: Stone Flower BMI (same address)
WRITER: S. Stewart FLIP: Fun

#80*
MUDDY MISSISSIPPI LINE (2:41)
Bobby Goldsboro-U.A. 50565
729 7th Ave, NYC.
PROD: Bob Montgomery-B. Goldsboro
c/o U.A. Nashville, Tenn.
PUB: Detail BMI-729 7th Ave, NYC.
WRITER: B. Goldsboro
ARR: Don Tweedy
FLIP: Richer Man Than I

#81*
MAYBE THE RAIN WILL FALL (2:34)
Cascades-UNI 55152
8255 Sunset Blvd. L.A. Calif.
PROD: Andy D. DiMartino c/o UNI
PUB: Tupco BMI
WRITER: C. Storie
ARR: A. D. DiMartino
FLIP: Naggin Cries

#82
EVERYBODY TALKIN' (2:43)
Nilsen-RCA 9544
1133 Ave of the Americas, NYC.
PROD: Rick Jarrard c/o RCA
PUB: Cocanut Grove BMI-Third Story BMI
5455 Wilshire Blvd. L.A. Calif.
WRITER: Neil ARR: Gerge Tipton
FLIP: Don't Leave Me

#83*
YOU GOT YOURS & I'LL GET MINE (3:06)
Delfonics-Philly Groove 157
c/o Bell Records, 1776 Bway, NYC.
PROD: Stan & Bell 285 S. 52nd St. Phila, Pa.
PUB: Nickel Sho BMI c/o Stan & Bell
WRITERS: T. Bell-W. Hart
ARR: Thom Bell
FLIP: Loving Him

#84
IN MY ROOM (2:10)
Sagittarius-Together 105
9000 Sunset Blvd. L.A. Calif.
PROD: Usher-Boettcher-Olsen
1610 Butler Ave, L.A. Calif.
PUB: Sea Of Tunes BMI
9042 La Alba, Whittier, Calif.
WRITERS: Usher-Wilson FLIP: Navajo Girl

#85
OUT OF SIGHT, OUT OF MIND (2:38)
Anthony & Imperials-U.A. 50552
729 7th Ave, NYC.
PROD: Bob Skaff-Geo. Butler-Anthony & Imperials
PUB: Nom BMI 17 W 60th St. NYC.
WRITERS: I. J. Hunter-C. Otis ARR: Horace Ott
FLIP: Summers Coming In

#86
THAT'S THE WAY GOD PLANNED IT (3:22)
Billy Preston-Apple 1808
c/o ABKCO Inc. 1700 Bway, NYC.
PROD: George Harrison c/o Apple
PUB: Apple ASCAP (same address)
WRITER: Billy Preston
FLIP: What About You?

#87*
THE TRAIN (2:42)
1910 Fruitgum Co.-Buddah 130
1650 Bway, NYC.
PROD: Super K by J. Katz-J. Kasenetz
200 W 57 St. NYC.
PUB: Kaskat BMI c/o Super K
WRITERS: Katz-Kasenetz-R. Cordell
FLIP: Eternal Light

#88*
I TAKE A LOT OF PRIDE IN WHAT I AM (3:08)
Dean Martin-Reprise 0841
4000 Warner Blvd. Burbank, Calif.
PROD: Jimmy Bowen c/o Amos
6565 Sunset Blvd. L.A. Calif.
PUB: Blue Book BMI
P.O. Box 2387 Bakersfield, Calif.
WRITER: Merle Haggard
ARR: Glen D. Hardin
FLIP: Drowning In My Tears

#89
THE YOUNG FOLKS (2:59)
Diana Ross & The Supremes-Motown 1148
2457 Woodward Ave, Detroit, Mich.
PROD: George Gordy c/o Motown
PUB: Jobete BMI (same address)
WRITERS: G. Gordy-A. Story
FLIP: No Matter What Sign You Are

#90*
I COULD NEVER BE PRESIDENT (2:33)
Johnny Taylor-Stax 0046
126 E McLemore Ave, Memphis, Tenn.
PROD: Don Davis c/o Stax
PUB: East Memphis BMI 1501 Bway, NYC.
WRITERS: We Three
FLIP: It's Amazing

#91
ALL THE WAITING IS NOT IN VAIN (2:28)
Tyrone Davis-Dakar 609
1841 Bway, NYC.
PROD: Willie Henderson c/o Dakar
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
WRITERS: C. Davis-E. Record ARR: W. Henderson
FLIP: Need Your Lovin' Everyday

#92
IN A MOMENT (2:50)
Intrigues-Yew 1001
250 West 57 Street, NYC.
PROD: Martin-Bell c/o Yew
PUB: Odum-Neiburg BMI
WRITERS: Odum-Neiburg
FLIP: Scotchman Rock

AVAILABLE AUGUST 20th



The Official
"Living Documentary Account"
of the flight of Apollo 11—
the most breathtaking
adventure and
achievement in the
history of mankind!

"Man On The Moon"

was recorded 'live' at Mission Control Manned Space Craft Center, Houston, Texas, with 'official' NASA voice tapes and with special commentary by Roy Neal, NBC Science-News Editor.

"Man On The Moon"

features a deluxe double jacket . . . the cover is the first color photo of men on the moon . . . plus an eight page bound-in 12" x 12" booklet featuring articles and statements of and by the astronauts and many of the most breathtaking and extraordinary full color photos ever taken.

"MAN ON THE MOON" is on **STEREO DIMENSION**
EVOLUTION RECORDS

#3004

The Suggested Retail Price is **\$5.98**

ORDER YOUR STOCK NOW FROM YOUR STEREO DIMENSION DISTRIBUTOR.

"Change of Heart"
is not a change of pace for
Dennis Yost & The Classics IV; it's another hit.



**DENNIS YOST &
THE CLASSICS IV
CHANGE OF HEART**

#66393

b/w RAINY DAY

produced by Buddy Buie a Bill Lowery production





Picks of the Week

STEPPENWOLF (Dunhill 4205)

Move Over (2:59) (Trousdale, BMI — Kay, Mekler)

Blistering new rock venture from Steppenwolf features a scorching vocal and lightly searing lyrical message which will put it into the "must" bracket with FM programmers without alienating young-teen AM spinners. Top forty kicker to rekindle Steppenwolf sales. Flip: "Power Play" (4:48) (Trousdale, BMI — Kay)

THE SPIRAL STARECASE (Columbia 44924)

No One for Me to Turn To (2:20) (Spiral, BMI — Upton)

Powerful vocal performance and the same production impact that brought home breakaway sales for "More Today Than Yesterday" set this side spiraling upward. Terrific teen potential is matched with young-MOR appeal to establish a wide sales base on which to build a second hit for the act. Flip: "Sweet Little Thing" (2:23) (Same credits)

JOHN STEWART (Capitol 2605)

Armstrong (2:38) (Great Montana, BMI — Stewart)

Standing above the commemoration records such as "Abraham, Martin and John" rose above last year's memorial material, this track should become the selection that establishes John Stewart for singles listeners. Significant, definitive and just a monster side. Flip: "Anna on a Memory" (3:05) (Same credits)

O.C. SMITH (Columbia 44948)

Daddy's Little Man (3:59) (BnB, ASCAP — Davis)

The flavor of "Little Green Apples" and a poignant surprise ending lyric in the "Honey" manner give O.C. Smith a blockbuster of a new side. Tale of a weekend-visiting father carries an impetus that should put the single high on MOR and teen playlists. Flip: "If I Leave You Now" (no credits supplied)

BILL DEAL & THE RHONDELS (Heritage 817)

What Kind of Fool Do You Think I Am (2:13) (Whitley/Low-Twi, BMI — Whitley)

Old-fashioned gruffness and the simplicity that set Bill Deal rocking into the top forty picture twice before make this new side another solid candidate for teen listener approval. Fine dance side loaded with sales impact and rock-play potential. Flip: "Are You Ready for This" (2:21) (Legacy, BMI — Ross, Barkan, Adams)

THE VOGUES (Reprise 0844)

Green Fields (3:18) (Blackwood, BMI — Gilkyson, Dehr, Miller)

Running cycles on their material, the Vogues have found that oldies regularly become goldies twice-told. Latest in the team's smooth teen-MOR updating sequence of hits is the Brothers Four hit "Green Fields" renewed and broadened for today's across-the-board consideration. Flip: "Easy to Say" (2:55) (Spanka/Richbare, BMI — Anka, Glasser)

VANILLA FUDGE (Atco 6703)

Need Love (2:38) (Cotillion/Vanilla Fudge, BMI — Stein, Bogert, Martell, Appice)

Likely to become the most commercial Vanilla Fudge single yet, this predominantly instrumental track is a rousing rock venture filled with the sheer impact of a fiery session. Side is built for dance-fan appeal and intense FM exposure. Explosive outing with terrific sales prospects. Flip: "I Can't Make It Alone" (3:26) (Screen Gems/Columbia, BMI — Goffin, King)

DICK HYMAN (Command 4129)

Aquarius (2:45) (United Artists, ASCAP — Rado, Ragni, MacDermot) **Green Onions** (3:02) (East/Memphis/Bias, BMI — Cropper, Jackson, Jones, Steinberg)

Spearhead of the Moog single success, Dick Hyman follows his "Minotaur" breakout with a wild runthrough of the "Hair" side that itself led the score onto best seller charts. Towering teaming with excellent pop prospects. Equally solid for teen showcases is the coupler, "Green Onions," from the Booker T. oldie file, which comes off closer to Hyman's hit.

JOE SOUTH (Capitol 2592)

Don't It Make You Want to Go Home (3:18) (Lowery, BMI — South)

Softening his approach just a bit, Joe South delivers a hearty ballad that trims the social commentary and emphasizes emotional content from a wanderer's point of view. Track is a fine one that should draw notice from AM top forty and FM programmers to start South back up the hit lists. Flip: "Hearts Desire" (2:52) (Same credits)

ORPHEUS (MGM 13882)

Can't Find the Time (2:55) (Interval, BMI — Arnold)

One of the soft-sell ballads to break into the teen sales picture before rock trends mellowed into a melding of top forty and MOR stylings, this first Orpheus offering has an even stronger shot at achieving heavy action in the current market. Solid reissue behind "Brown Arms" could have the group happen again. Flip: "Lesley's World" (2:21) (Interval, BMI — L&B Miller)

DESMOND DEKKER & THE ACES (Uni 55150)

It Mek (2:34) (Irving, BMI — Dacres, Kong)

The sheer energy that gave Desmond Dekker a breakaway in the "Israelites" is toned down on the team's second release. Just crazy enough to attract second listens, and coupled with Dekker's on-the-way reputation, "It Mek" should set the team up for another hit go-round. Flip: "Problems" (2:21) (Irving, BMI — Dacres)

Picks of the Week

ISAAC HAYES (Enterprise 9003)

By the Time I Get to Phoenix (6:45) (Johnny Rivers, BMI — Webb) **Walk On By** (4:20) (Blue Seas/Jac, ASCAP — Bacharach, David)

Two spectaculars from the "Hot Buttered Soul" best seller mark Isaac Hayes entry into the singles realm, at least as a performer. Trimmed from its 18:40 LP version, "Phoenix" poses the immediate AM/FM/r&b and even MOR threat for runaway action; but currently play of the less ponderous "Walk On By" could spur solid two-sided action through FM channels.

OLLIE & THE NIGHTINGALES (Stax 0045)

I've Got a Feeling (2:47) (East/Memphis, BMI — Watson, Frierson)

Strong blues sellers and packing an extra whallop to break this side pop, Ollie & the Nightingales deliver a new side that should prove a sales sequel to their recent "I've Got a Sweet Thing." Stunning dance side with the Memphis top forty/r&b trademark. Flip: No info included.

Newcomer Picks

ROBT. COBERT ORCH. & DAVID SELBY (Philips 40633)

Shadows of the Night (Curnor, BMI — Cobert, Grean)

The other half of the "Shadows of the Night" composing team Robert Cobert follows in the hit footsteps of Charles Grean with his own version of the "Dark Shadows" theme. This performance features narrative by David Selby (Quentin) to tempt the teen market. Flip: "I'll Be With You Always" (2:22) (Same credits)

WILLIAM TRUCKAWAY (Reprise 0842)

Bluegreens on the Wing (2:42) (Great Honesty, BMI — Truckaway)

One step removed from the Beach Boys oldies flavor, this high-on-harmony and simple fun teen effort has just the right combination of listener appeal to carry it into the spotlight with teen and young-MOR programming shows. Pleasant, yet powerful, and featuring a wierd electronic break to carry it over the edge and into sales ranks. Flip: "Beside Yourself" (2:20) (Same credits)

GEORGE TINDLEY (Wand 11205)

Ain't That Peculiar (2:50) (Jobete, BMI — Moore, Robinson, Rodgers, Tarpun)

This oldie from the Marvin Gaye hit-book has lost none of its charm or drive in fact the refreshed rendering by George Tindley sets the song afire one more with an intensity that guarantees teen action from top forty and r&b segments. Terrific production on top of it all. Flip: "It's all Over But the Shouting" (2:59) (Double Diamond, BMI — Barry, Moore)

THE RUGBYS (Amazon 1)

You, I (2:50) (Shelby Singleton, BMI — McNichol)

Bright underground-rock left-fielder in the "Hot Smoke & Sassafras" traction marks the entry of this new label. Side is an up-tempo, driller with the momentum to boom into top forty and pop-underground playlists. Flip: No information supplied.

THE CLIQUE (White Whale 323)

Sugar on Sunday (2:59) (Big Seven, BMI — James, Vale)

The distinctive Tommy James sound material and production wise are joined as a force for breaking into the top forty sales picture by this bright new group. Side is a medium-paced teen item which has been attractively received at radio levels and seems ready to break into sales charts. Flip: No info supplied.

BUDDY DAVIS & DOODLE FAULK (Beverly Hills 9336)

And Then We Fell In Love (3:33)

Pretty in the melodic manner of "Honey," and filled with an altogether happy lyric, this enticer poses an across-the-pop-board smile to captivate teen and MOR listeners. The Webb-like shift as "We Fell In Love" clinches radio sales impact for this side. Bound to happen. Flip: "Something Really Happened" (3:02) (Cassis, ASCAP — Scibetta, Green)

ERNIE ANDREWS (Dot 17272)

Never Like This Before (3:05) (East/Memphis, BMI — Jones, Hayes, Porter)

Splendid blues outing with material from the Memphis leaders and a performance in the manner of a Lou Rawls turned teen. Track features a heavy dance rhythm to entice initial action from teen and blues spots. Should come from there. Flip: "It Ain't No Use" (3:11) (Aberbach/Green Water, BMI — Giebaum, Kaye) Much finer sounding side, though harder to break.

WE THE PEOPLE (Imperial 66404)

Moonstep (2:12) (Felsted, BMI — Dickerton, Waddington)

Flashy instrumental side in the vein of several moonshot celebratory singles released, but with a special extra to win center-stage notice. Piano, organ, guitar and some brass give the side a drive for teen interest and the splendor of an adult change-of-pacer. Flip: "Earthrise" (2:06) (Unart, BMI — Capps, Glasser, Saraceno)

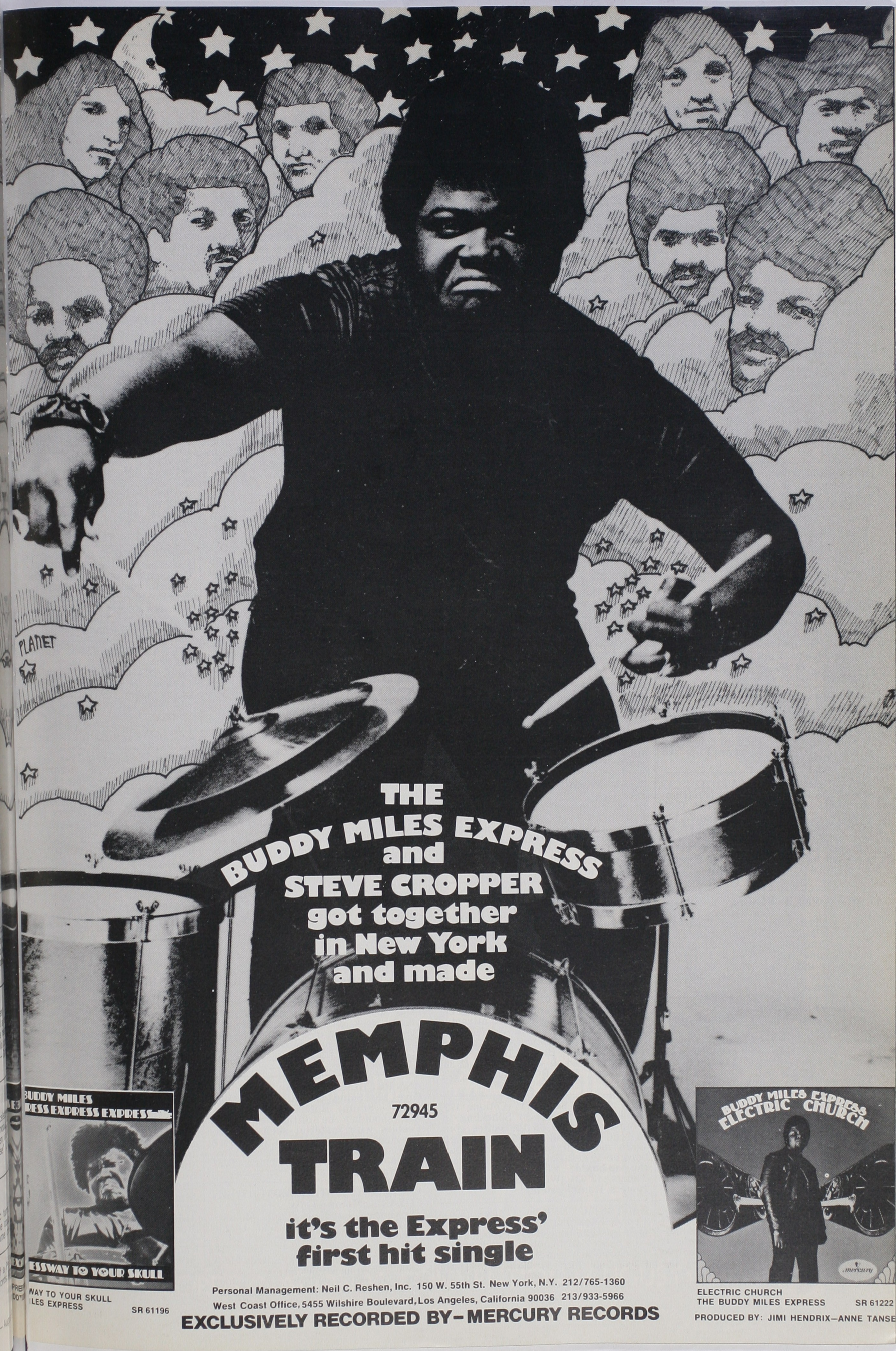
GLASS PRISM (RCA 0205)

The Raven (4:00) (Lewgene, BMI — Poe, Christiano)

Interesting adaptation of the Edgar Allen Poe literary classic turns poem into an underground drapery. Current supernatural vogue could be a key in captivating FM audiences. Flip: "Eldorado" (2:06) (Same credits)

CORRECTIVE NOTE: Last week's review of the Gayletts' "Son of a Preacher Man" listed an incorrect label. The copy should read **STEADY** Records. All other information is accurate.

b) Walk On
rk Isaac He
from its li
ven MOR
lk On By
n)
break this
d prove a
dance side
ing team
his own
res narra
I'll Be W
way)
vor, this
nt combin
and you
ing a we
nks. Flip
in, Rodgers
of its cham
the song
top forty
Over Bull
e & Sass
empo, drill
nd playlis
uction wise
this bright
tively rece
info suppl
with an all
to captiva
ve" clinche
ething Rea
ones, Hayes
phis leader
Track feat
lues spots
een Water,
to break
on)
al moonsh
center stage
a drive for
Flip. "Earth
literary classic
ernatural vogue
Jo" (2:06) (S
ylets "Son of a
d STEADY
Cash Box



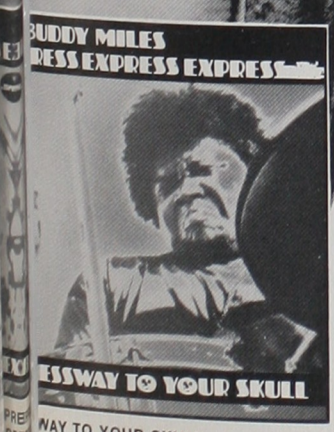
**THE
BUDDY MILES EXPRESS
and
STEVE CROPPER
got together
in New York
and made**

**MEMPHIS
72945
TRAIN**

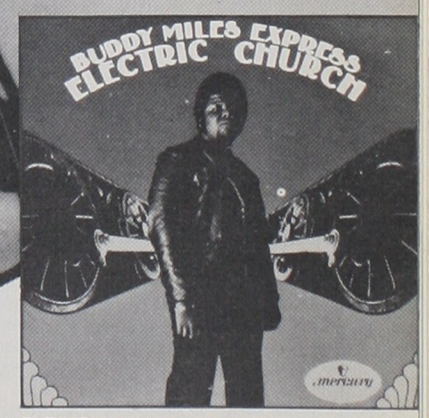
**it's the Express'
first hit single**

EXCLUSIVELY RECORDED BY-MERCURY RECORDS


Personal Management: Neil C. Reshen, Inc. 150 W. 55th St. New York, N.Y. 212/765-1360
West Coast Office, 5455 Wilshire Boulevard, Los Angeles, California 90036 213/933-5966



SR 61196



**ELECTRIC CHURCH
THE BUDDY MILES EXPRESS** SR 61222
PRODUCED BY: JIMI HENDRIX-ANNE TANSE



CashBox Record Reviews

Choice Programming

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

BOB DARIN (Direction 352)
Distractions (Pt. 1) (3:29) (T.M., BMI — Darin) Two solid underground records have successfully marked Bob Darin's transition and his new powerhouse is another **FM blockbuster** from his new LP. Flip: "Pt. 2" (2:02) (Same credits)

THE DIERDRE-WILSON TABAC (RCA 0215)
Get Back (2:25) (Maclen, BMI — Lennon, McCartney) Excellent adaptation of the latest Beatles bombshell for **soul/Latin and re-rock** consideration. Group is on its way and could happen with this effort. Flip: "Angel Baby" (2:47) (Springfield, ASCAP — Casella)

DON VARNER (Diamond 264)
More Power to Ya (2:28) (Ruler, BMI — Varner) Sparkling arrangements establish a powerful blues base on which Don Varner builds a potent **r&b** vocal. Side has the makings that could bring home a winner. Flip: "Handshakin'" (2:35) (Ruler/Press/Blackwood, BMI — Hinton, Fritts, Oldham)

DAN BRANTLEY (DeLuxe 112)
Get it Together & Do What You Should (2:55) (Lois/Left Turn, BMI — Clark, Brantley) Plain and powerful medium-slow blues outing with a glister that could set it into the breakout class on **r&b** charts. Flip: "Please Accept My Love" (3:30) (English, BMI — Brantley, Taylor)

LUTHER INGRAM (Ko Ko 2103)
Putting Game Down (3:17) (Klondike, BMI — Johnson) Low-keyed and driving, Luther Ingram's latest proves a hard-hitting dance side with especially strong **blues market** power. Flip: No info supplied.

THE CHOSEN FEW (RCA 0217)
Maybe the Rain Will Fall (3:06) (Dunbar, BMI — Storie) With the Cascades now hitting via this song, the Chosen Few has ground to make up and a powerful performance to do just that. Bee Gees styling could catch solid **top forty** attention. Flip: "Deeper In" (2:47) (Dunbar, BMI — Casella)

CHRISTOPHER KINGSLEY (Winro 112)
Long Haired Lover From Liverpool (2:15) (Mike Curb/Burda/Virgin Ear, BMI — Kingsley) Banjo tinkling pop novelty side which has a summery charm to entice **across-the-board** activity. Cute change-of-pace. Flip: No info included.

GEORGIO (Atco 6691)
Looky, Looky (2:40) (Cotillion, BMI — Moroder, Rainford) Blend of the Beach Boys and bubble gum creates an infectious **teen and pre-teen rock** cutie. Given a taste of exposure, the side could happen. Flip: "Happy Birthday" (2:14) (Same credits)

LONGBRANCH/PENNYWHISTLE (Amos 121)
Jubilee Anne (2:51) (Taj/Palo Mesa, ASCAP — Souther) West Coast rock's answer to soul, this funky-folk track offers down-keyed **FM rock** material that could spur national interest for this new act. Flip: "Don't Talk Now" (3:24) (Apple, ASCAP — Taylor)

BUZZ CASON (Elf 90032)
Nashville in the Summer (3:15) (Sons of Ginza, BMI — Cason) The Southeast's comeback for "San Francisco: Wear Some Flowers," this attractive teen ballad could come home a **top forty, softer spin** winner. Flip: "Adam & Eve" (2:56) (Same credits)

RAY CHARLES SINGERS (Command 4130)
Holly (2:30) (E.H. Morris, ASCAP — Pockriss, Pinz) Pretty material and a scintillating performance by the Ray Charles Singers finds the group likely to connect with **easy listening, MOR** and possibly **teen** programmers. Flip: "Summer Morning" (2:59) (Bondola, BMI — Kent, Arthur)

EYDIE GORME (RCA 0206)
Runaway (3:55) (Razzle-Dazzle, BMI — Randazzo, Pike) Sparkling contemporary material gives Eydie Gorme a fresh outlook for adding extra **pop** potential to her **easy listening** following. Flip: "Girl With a Suitcase" (2:47) (Same credits)

MARGARET WHITING (London 128)
At the Edge of the Ocean (2:23) (Famous, ASCAP — Goland, Walker) Hawaiian ballad side from Margaret Whiting is a sparkler for **easy listening** adult market entertainment. Fine change-of-pace. Flip: "Love Has a Way" (2:52) (Ensign, BMI — Fox, Darrow)

DON CORNELL (Jaybee 402)
When I Was a Child (2:55) (Valando/Earl Wilson, ASCAP — Wilson, Jr.) Very strong ballad that has been tried before marks a return by Don Cornell that should capture **easy listening** and coin-op notice. Flip: "I'll Be the Lonely One" (2:19) (Valando/Como, ASCAP — Colt, Lyttle)

MIKE MILAN (Marietta 151)
Didn't We (3:37) (Ja-Ma, ASCAP — Webb) Strong performance of the frequently recorded Jim Webb neo-standard. Superb atmospheric rendering could renew interest on **MOR/late night** levels. Flip: "With Pen in Hand" (4:02) (Unart, BMI — Goldsboro)

BILLY VAUGHN (Dot 17295)
True Grit (3:12) (Famous, ASCAP — Black, Bernstein) Movie theme now scoring for Glen Campbell is turned instrumental on a side with more than spin-off appeal. **MOR/easy listening** and **juke box** potential. Flip: "Odds & Ends" (2:30) (Blue Seas/Jac, ASCAP — Bacharach, David)

RAY ANTHONY (Ranwood 854)
Love is For the Two of Us (2:07) (Gil, BMI — Lee, Izumi) Pleasant **easy-listening** track with a fine vocal line and soft somewhat Hawaiian and Italian flavored instrumental for unusual **MOR** appeal. No flip info available.

JAMES LAST (Polydor 15004)
Happy Heart (3:02) (Miller, ASCAP — Last, Rae) Co-author of the recent Andy Williams hit which also attracted sales for Petula Clark, James Last comes back in an instrumental rendering of his "Happy Heart" song. Flip: "A Man & a Woman" (2:38) (Northern, ASCAP — Barouh, Lai, Keller)

NEW SWING SEXTET (Cotique 172)
Think Drink (2:15) (?) Sparkling instrumental based on the coffee commercial jingle and spiced up with light Latin and jaunty jazz take-offs. Could become a left-field breakout **across-the-pop-board**. Flip: "My Favorite Things" (3:33) (Williamson, ASCAP — Rogers, Hammerstein)

FANTASTIC EPIC'S (Tories 1001)
Fun & Funk Part 11 (3:15) (Kelton, BMI — Dumas, Harris, Brooks) Pulsing blues instrumental in the Motown-psychedelia bag which is already beginning to pick up **r&b** momentum and could break **pop**. Flip: Pt III (3:45) (Same credits)

MARLENA SHAW (Cadet 5650)
Woman Of The Ghetto (3:02) (Chevis, BMI — Miller, Shaw, Evans) "Work Song" progression gives a powerful underlining impact to this potent blues side. Could bring Marlena Shaw back onto the **r&b** and **pop** sales charts. Flip: Complete 5:25 version.

JERRY O (White Whale 318)
There Was A Time (3:02) (Golo, BMI — Brown) Third time out for this song could see it turning the trick once again. The James Brown and Gene Chandler clicker is brought back with strength for **r&b** and **rock** audiences. Flip: "Funky Charge" (3:05) (Gaucho, BMI — Thomas)

SUNDAY (Chess 2074)
Ain't Got No Problems (2:45) (Nor-Bil/Heavy, BMI — Davis) Picking up action already, this grand old-fashioned blues offering should carry strongly enough into **r&b** lists to gain **pop** attention. Flip: "Where Did He Come From" (2:40) (Nor-Bil/Heavy, BMI — McGilberry)

JOE GRAVES (RCA 9758)
"Baby" If You Were Gone (2:40) (Regent/Daedalus, BMI — Williams, Storm) A master purchase which developed from **r&b** action, this easy-going ballad from Joe Graves could surge into national attention via dual exposure **blues** and **rock**. Flip: "It's Got To Be For Real" (3:05) (Regent, BMI — Williams, Storm)

SOUTH STREET SOUL GUITARS (Silver Fox 10)
Poppin' Popcorn (2:08) (Shelby Singleton/Bell Bottom, BMI — McEwen, Cunningham, Singleton) Perky instrumental to burn on the fuel of James Brown's new dance fad. Side should add **rock** to its **r&b** impact for widespread sales. Flip: No info.

SWEET INSPIRATIONS (Atlantic 2653)
Chained (2:14) (Jobete, BMI — Wilson) Medium-sized Marvin Gaye hit is burned into a flaring **r&b** outing once more by this team. Blistering vocals should spark **blues market** explosions. Flip: "Don't Go" (2:14) (Renleigh/Chuck & Betty, BMI — Ashford, Simpson, Armstead)

PATTI DREW (Capitol 2575)
Which One Should I Choose (2:43) (Andjun, BMI — Hathaway, Johnson, Draper) Following up a series of strong sellers, Patti Drew plows into a highly polished ballad side which could crash from **r&b** into a **top forty** showing. Splendid session. Flip: "He's The One" (2:27) (Jobete, BMI — Robinson)

JACKIE THOMPSON (Columbia 44912)
Bad Woman, A Dime A Dozen (2:59) (Soul, Creque) Fine fare is turned into a spotlight side by the stunning vocal work of Jackie Thompson. Power packed dance side with **r&b** impetus and a pop possibility. Flip: "Games People Play" (2:55) (Lowery, BMI — South)

ANN PEEBLES (Hi 2165)
Give Me Some Credit (2:55) (Jec, BMI — Smith) Building her reputation shouldn't be difficult for Ann Peebles with material such as this. The artist has seen **r&b** action before and could coast with this side. Flip: "Solid Foundation" (2:07) (Jec, BMI — Bryant, Jones)

CAPT. ZAP & THE MOTORTOWN CUT-UPS (Motown 1151)
The Luney Landing (2:24) (Jobete, BMI) With Vik Venus and Dickie Goodman climbing into the best seller lists via "flying saucer" hits, the Motown roster joins forces with lunar lunacy to spur **top forty/r&b** interest for this effort. Flip: "The Luney Take-Off" (1:18) (Same credits)

GERSHON KINGSLEY (Audiodelity 151)
The First Step (Sea of Tranquility) (2:18) (Kingsley Sound, ASCAP — Kingsley, Mure, Earle) Moog instrumental with narrative linking astral sound track to the news, done, and likely to attract **pop**, and some **easy listening** play. No dialogue version (2:20) s credits.

THE JERMS (Honor Brigade 4)
Nobody (1:50 + :15) (Melchell, — Cooper, Shelby, Beatty) I single to hit for Three Dog N returns as a heavy slugging effort from the Jerms ("G Door"). Team could burst into **forty** sales. Flip: Regular ver 3:12 + :15.

SOUND SOLUTION (Kapp 996)
Hide Your Face In Shame (Non-Stop, BMI — Todras) St rock intro and material that he between **AM** and **FM rock** could this side in the running for market recognition. Booming e from one of Schaeffer's recent winners. Flip: "Ken's Blues" (Non-Stop, BMI — Hirsch, Demitr) Funky instrumental with extra imp

THE CLAYTONS (Columbia 44941)
For What It's Worth (3:07) (Ten Cotillion/Springalo, BMI — Stills) powerful rock-country rendering of Buffalo Springfield classic gives side new appeal for **FM** program. Flip: "Fourth Street" (4:55) (4th BMI — P & R Clayton)

STEFAN ANDERSON (Crazy F 4742)
Help (2:47) (Maclen/Unart, BM Lennon, McCartney) Latest of blackening efforts on Beatle rial work up an **r&b** and **FM** (aka Cocker) frenzy for the movie. Flip: "I Feel Better Now" (Malaco/Kemisico, BMI — Anders

RON HOLDEN (VMC 748)
Sea of Love (2:38) (Kamar, BN Khoury, Baptiste) Oldie revisited. Ron Holden a hearty **soul** side added prospects of picking up **forty** play. Flip: "Lovers Never Goodbye" (3:00) (Ivy-Gee, BM Johnson, Wilson)

ROBERTA SHERWOOD (H Tiger 513)
San Francisco Is A Lonely Town (Shelby Singleton, BMI — Pe Third vocal on this especially ballad brings the name of Ro Sherwood back into play. Spl vocal fare for **across-the-board** sideration. Flip: "It Only Hurts They Laugh" (3:00) (Melon, A — Schoch)

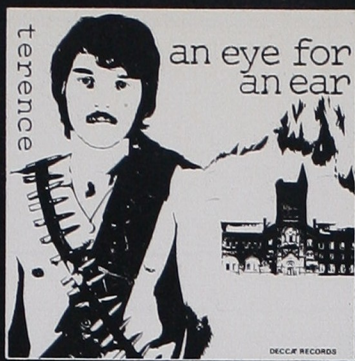
GENE BUA (Heritage 816)
Goodbye My Old Gal (3:34) (Satu BMI — Bloodworth, Brown) Ple MOR ballad is given a bright ment which is likely to add reputations in **easy listening middle-of-the-road** channels to Bua's television fame. Flip: No included.

WALLACE COLLECTION (C 2579)
Daydream (3:50) (Beachwood, — Vincent, VanHolmen, Ma Very attractive modernization on a theme from "Swan Lake." material and performance could this side the **MOR/top forty** pov hit. Flip: "Baby I Don't Mind" (Beechwood, BMI — Van Hc Mackey)

MAJOR WILEY (Verve Forecast)
Rockin' Chair (2:50) (Lavender Major Wiley, BMI — Wiley) Un combinations of **rock** and **blues** ingredients give this song a teen impetus. Flip: "One More Heart" (2:57) (Jobete, BMI — Rob White, Moore, Rogers, Tarplin)



... AND SO TO BED DL 75107
HERBERT REHBEIN



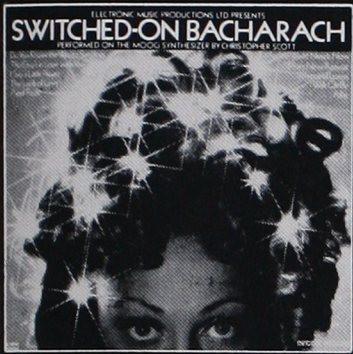
AN EYE FOR AN EAR DL 75137
TERENCE



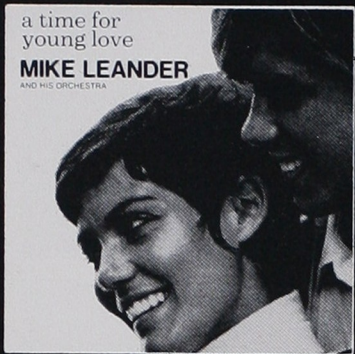
GOOD MORNING STARSHINE DL 75138
VINNIE BELL



TRACES OF LOVE DL 75140
BERT KAEMPFERT



SWITCHED-ON BACHARACH DL 75141
CHRISTOPHER SCOTT



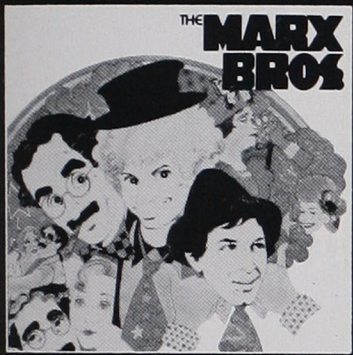
A TIME FOR YOUNG LOVE DL 75144
MIKE LEANDER AND HIS ORCHESTRA



THE JOYS OF LIFE DL 75148
KAREN BETH



JUDY GARLAND'S GREATEST HITS DL 75150



THE MARX BROTHERS DL 79168
THE ORIGINAL VOICE TRACKS FROM THEIR GREATEST MOVIES

INCREDIBLE NEW EXCITEMENT ON DECCA RECORDS



"STEPPIN' OUT"—VOL. 1 DL 79244
LIONEL HAMPTON



THE BIRTH OF SOUL! DL 79245
VARIOUS ARTISTS



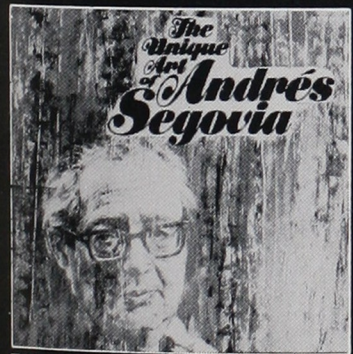
MUSIC OF THE SPANISH THEATER IN THE GOLDEN AGE DL 79436
NEW YORK PRO MUSICA



BIZET/ROUSSEL/D'INDY DL 710162
CINCINNATI SYMPHONY ORCH.



MENDELSSOHN DL 710164
MUSICA AETERNA



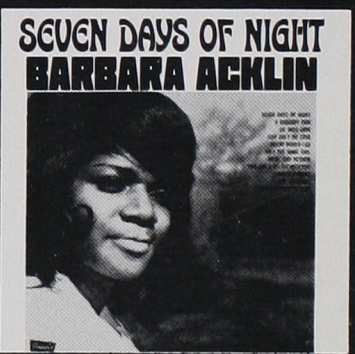
THE UNIQUE ART OF ANDRES SEGOVIA DL 710167



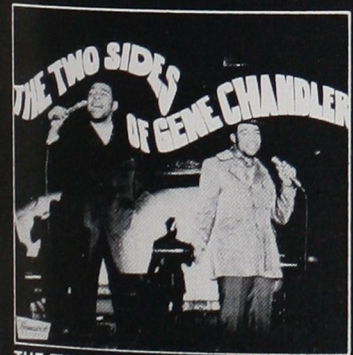
WE CAME IN PEACE FOR ALL MANKIND DL 79172



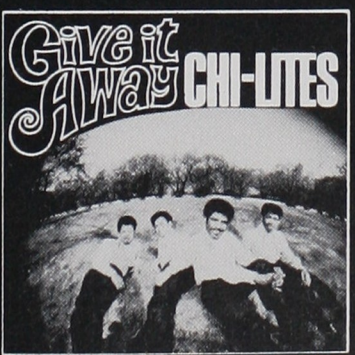
SOUL SISTER BL 754147
ERMA FRANKLIN



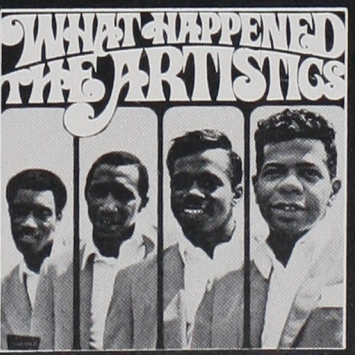
SEVEN DAYS OF NIGHT BL 754148
BARBARA ACKLIN



THE TWO SIDES OF GENE CHANDLER BL 754149



GIVE IT AWAY CHI-LITES BL 754152



WHAT HAPPENED TO THE ARTISTICS BL 754153



MORE MILLION SELLERS VL 73883
THE TODAY PEOPLE

DECCA RECORDS / NATIONAL CONVENTION / AUGUST 1969



Pop Picks



DIONNE WARWICK'S GREATEST MOTION PICTURE HITS — Scepter SPS 575

Dionne Warwick's latest album has nothing going for it except the brilliant artist herself, six tunes penned by Bacharach-David, and motion picture music from "Alfie," "West Side Story," and "Oliver." Consequently, the set shapes up as a monster. Among the fine tunes are "Alfie's" title song; "One Hand, One Heart/With These Hands," from "West Side Story;" and "As Long As He Needs Me," from "Oliver." Watch this one soar.



BLIND FAITH — Atco 33 304A

The long-awaited, much discussed Blind Faith album is here (already on the charts), and it is an excellent showcase for the enormous talents of Steve Winwood, here aided and abetted by guitar great Eric Clapton, drummer Ginger Baker, and bassist Rick Grech. These assorted members of three broken groups, Traffic, Cream, and the Family, have put together an exciting, vibrant set that proves them all to be virtuosos. Winwood's lead vocals and organ playing, excellent as always, work very well with the sound of his new group.



TRUE GRIT — Motion Picture Score — Capitol ST 263

"True Grit," based on the widely-acclaimed novel by Charles Portis, and starring John Wayne, Glen Campbell, and Kim Darby, has opened in NYC to critical hosannas and big box office. The film is the beneficiary of an excellent score by Elmer Bernstein, and Glen Campbell, who appears in the movie (his first acting role), sings the title song. The music is rugged, melodic, and highly compelling, and the soundtrack LP should prove to be very successful. Set has now hit the charts.



COLOR HIM FATHER — The Winstons — Metromedia MD 1010

A remarkably wistful album, this first LP by the Winstons keeps the mood of the smash best-selling title tune and is following it up the charts. Revealing themselves to be a major new group, the Winstons sing and play with great verve and style, making very new such oft-recorded tunes as "Traces," "I've Gotta Be Me," and "The Days Of Sun And Shovels." Every tune is something special in the Winstons' hands, and one need only hear their sparkling and original instrumental version of "Amen, Brother" to know they are an exceptionally talented team.



ISRAELITES — Desmond Dekker & The Aces — Uni 73059

Likely to hit substantially on the charts, this very refreshing Jamaican soul set by Desmond Dekker and the Aces. All the qualities that made the title tune a smash chart item are here in full force: lively and unusual rhythms, a unique and exciting vocal style, and some very bright original songs, such as "It Is Not Easy," "Nincompoop," and the group's sprightly new single, "It Mek." Also included is a brilliant rendition of the oft-recorded "For Once In My Life."



A GROUP CALLED SMITH — Smith — Decca DS 50056

Smith is a powerhouse hard rock group that has put together on their first album a blockbuster of a set. Excellent instrumental and superlative vocals, particularly from lead singer Gayle McCormick, give the LP top notch excitement. A bluesy rendition of the Zombies' "Tell Her No" (here "Tell Her No"), a heavy rhythm-rock version of classic "Get Together" (now a hit for Youngbloods) and a fine new reading of Diddley's old "Who Do You Love?" round out an energetic set. LP and group have tremendous chart potential. Action could be very big.

Pop Best Bets



MOTORTOWN REVUE — Various Artists — Motown MS 688

Stevie Wonder, Gladys Knight and the Pips, Bobby Taylor, Blinky, the Originals and special guests the Temptations (doing one number, their "Cloud Nine" hit) are presented here in exciting live performances. In addition to the Temps number, highlights include Stevie Wonder's "For Once In My Life," "Shoo-Be-Doo-Be-Doo-Da-Day," "Uptight," and Gladys Knight and the Pips' "Ain't No Sun Since You've Been Gone" and "I Heard It Through The Grapevine." Should sell well.



ROGER MILLER — Smash SRS 67123

Roger Miller could garner nice airplay and sales with his latest album effort. The heavily country set showcases the chanter in eleven numbers, among them three of his own compositions — "Boeing Boeing 707," "I'm Gonna Teach My Heart To Bend (Instead Of Break)," and "Shame Bird." Miller's latest single, "Me And Bobby McGhee," and the while-back "Vance" are also included in the package.



TRACES OF LOVE — Jane Morgan — RCA Victor LSP 4171

Songstress Jane Morgan offers 11 contemporary tunes in characteristically tasteful manner, imparting her own distinctive song styling to such heavy pop numbers as "Traces," "I Started A Joke," "My Way," and "Hey, Jude." The artist's following should favorably respond to Miss Morgan's personalized delivery, and the set should garner good music airplay and record shop sales.



INSTANT GROOVE — King Curtis — Atlantic SD 33-293

A goodly number of listeners should agree that pop saxist King Curtis has come up with what the title of the set indicates he's come up with: "Instant Groove." The King please his following with the title tune, "Joe," "Wichita Lineman," "The Weight," the eight remaining cuts on the package. Guitarist Duane Allman solos on four of the numbers.



TELL IT LIKE IT IS — George Benson — SP 3020

Sparkling, effervescent sounds and rhythms permeate this new album from George Benson, guitarist and singer. Singing effectively on three tracks, Benson demonstrates in his ability as a guitarman. Included in this sprightly LP are such outings as "Soul on Ice," the title tune (sung by Benson), "Woman's Good To Me" and "Out In The Cold Again" (both sung by Benson). The artist's last set, "Shape Of Things To Come" hit the charts, and this package should do likewise.



CLEAR/SPIRIT — Ode — Z1Z 44016

This set is a blend of jazz and rock so carefully melded that the difference between the two styles become virtually nonexistent. Much of the album is purely instrumental, and the quality of Spirit as a band of instrumentalists is striking. "Ice" and the title tune are standouts in this category. Like "Dark Eyed Woman," "Police Ball," and "So Little Time To Fly," these also bring notice. Spirit's last set made charts; this one could, too.

When It Rains, It Pours...
and It's Raining Hits
at UNI!

THE CASCADES

"MAYBE THE RAIN WILL FALL"

55152

B/W "Naggin' Cries"

Produced by Andy Di Martino



UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.

Pop Best Bets



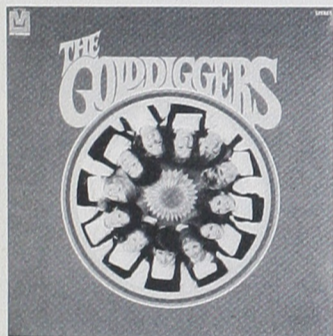
BOSSA RIO — A&M SP 4191
With Sergio Mendes producing, this debut LP by Bossa Rio (5 men and a gal) figures to enjoy good sales action, via the zestful, buoyant, bedazzling sounds on the disk. Such items as "Do You Know The Way To San Jose," "Up, Up, And Away," "Old Devil Moon," and Luis Bonfá's "Gentle Rain" provide scintillating bossa nova rhythms. Keep tabs on this offering; it could be a mover.



ONE OF THOSE SONGS — The Fluegel Knights — MTA MTS 5014
The Fluegel Knights, formerly King Richard's Fluegel Knights (Dick Behrke is associated with the band as music director for this album and he also wrote four of the cuts) create a vibrant, bouncy, slick and polished instrumental sound. This album showcases such numbers as "Cabaret," "A Lover's Concerto," "The Crusades" and a very Herb Alpertesque "Everybody Love My Baby." Fluegel Knight fans should want to latch on to this one.



FIVE YEARS GONE — Jerry Jeff Walker — Atco SD 33 297
Jerry Jeff Walker is a good songwriter and a good guitarist, but he is an excellent singer, and this new album reveals the power and the subtlety of his vocal style. On "Janet Says," he is tender and gentle, on "Blues In Your Mind," he is softly ironic, and on "Tracks Run Through The City," he is intense and majestic. The real standout, however, is a five-and-a-half-minute version of Walker's chart single of last year, "Mr. Bojangles." This new version was taped live on Bob Fass' WBAI radio show. Set could appeal to many contemporary listeners.



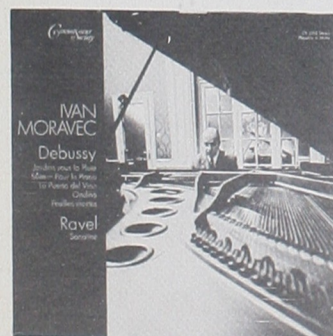
THE GOLDDIGGERS — Metromedia — MD 1009
This album is like the Goldiggers themselves. It is fresh, sprightly, a lot of fun. The infectious sound of these young ladies pleasantly winds itself around such old-time, good-time tunes as "A Place For Lovers," "Come Rain Or Come Shine" and "Shuffle Off To Buffalo." The real dish of the album is a marvelously bouncy version of Paul Simon's brilliant "59th Street Bridge Song (Feelin' Groovy)." Group's appearances as the regular singing group on the Dean Martin TV show have brought them fans who will want this disk.

Jazz Picks



I GOT A WOMAN — Brother Jack McDuff — Prestige PRST 7642
Brother Jack McDuff, always a steady album-seller, lays down a groovy set of five jazz sessions as he plays the organ with éclat and vitality, and also performs on piano and celeste on one track, "English Country Gardens." The four other tunes ("How High The Moon," "Spoonin'," the title effort, and "Twelve Inches Wide," the last of which McDuff wrote) see the artist's fine musicianship supported by an all-star back up group for big-band emphasis. Good jazz sales should greet this one.

Classical Picks



DEBUSSY: JARDINS SOUS LA PLUIE; SUITE-POUR LE PIANO; LA PUERTA DEL VINO; ONDINE; FEUILLES MORTES; RAVEL: SONATINE—Ivan Moravec—Connoisseur Society CS 2010
Lovers of the piano music of those two great French impressionists, Achille Claude Debussy and Maurice Ravel, should enjoy hearing this album. Pianist Ivan Moravec offers fine interpretations of the five Debussy works and Ravel's "Sonatine." Both composers filled their works with subtle, sophisticated tonal colors and shifts in mood, and these Moravec matches with his own sensitivity.



STRONGER THAN DIRT — Big Mama Thornton — Mercury SR 61225
Big Mama Thornton is one of the gutsiest blues singers around, and her new album showcases her in a potent performance. Her readings of "Born Under A Bad Sign," "Hound Dog" (yes, it's the old Presley hit which, by the way, Big Mama recorded before he did), her own "Ball and Chain" and other tunes on the set prove her a mistress of her art.



REMEMBER HOW GREAT/VOL. 1 — Various Artists — Roulette SR 42027
Pop oldies fans will find a lot of good nostalgic listening in this album of 1950's hits by black artists. Remember Chuck Berry "Roll Over, Beethoven"? And Frankie Lymon's "Why Do Fools Fall In Love"? And the Monotones' "Book Of Love"? They're here, and so are hits by the Heartbeats, the Chantels, the Flamingos, the Fiestas, Little Anthony and the Imperials, Lee Dorsey, Lee Andrews & the Hearts, Robert & Johnny and Etta James. Should do nicely.



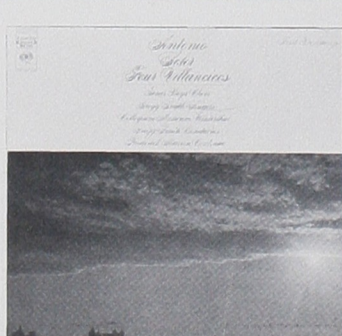
THE STRAIGHT A's — Kapp KS 3604
The Straight A's, recently pacted to Kapp, serve up a smooth blend of soft and soul sounds on their debut LP for the label. Excellent renditions of "Blue Moon," "Game People Play," "Too Big To Hide," and "Abraham, Martin And John" are featured on the disk. There's likely to be plentiful sales in store for this very pleasing album.



MOOG ESPANA — RCA LSP 4195
The sound of the moog synthesizer, here utilized with orchestra arranged and conducted by Sid Bass, is rapidly becoming one of the most popular sounds of 1969. Like a tour through an electric Spain, this features such tunes as "Granada," "Valencia," "The Spanish Flea," "Lady of Spain" and "Malaguena" done ala-Moog. Set could appeal to middle-of-the-road listeners and sell nicely.



THE SOUL OF STANLEY TURRENTINE — Sunset SUS 5255
Tenor saxist Stanley Turrentine, on a selection of old cuts on Sunset Records, an economy label, displays a rugged, dynamic, controlled artistry throughout the six sessions on the LP. Now with Blue Note, Turrentine receives stellar support on this set by Horace Parlan, piano; George Tucker, bass; and Al Harewood, drums. The saxist penned three of the compositions; Parlan one.



ANTONIO SOLER: FOUR VILLANCICOS — Various Artists — Columbia Masterworks MS 7287
Spanish composer Padre Antonio Soler Ramos (1729-1783) wrote 128 Villancicos choral works that are somewhat longer than the madrigal. Most of Soler's villancicos are Christmas pieces, the rest saints' days; all were intended for use in church. On this LP, The Texas Boys of Fort Worth, the Gregg Smith Singers, Collegium Musicum Winterthur, Fred Marvin (continuo), and conductor Gregg Smith offer excellent debut recordings of four Villancicos. Devotees of classical religious choral music should find this set of interest.

A HAUNTINGLY BEAUTIFUL MELODY

FOOTPRINTS ON THE MOON

WB7319

THE JOHNNY HARRIS ORCHESTRA*

Buzz Lawrence, KHO Denver
Thinks This will be the
Instrumental Single of the Year

* Johnny Conducts For Both
Tom Jones and Lulu



Metanomena

Tom Donahue

A large number of so-called Rock Festivals have been slated for the summer of '69 and at many of the ones staged to date there have been fights, riots, and cries of "never again" from the city fathers. It is customary to blame the hassles that arise on long-haired anarchists, but the truth of the matter is that most of the problems are brought about by greed-head promoters who are getting \$7.00 and up peddling seating space in some hot, dusty field and then staging a poorly planned show whose sound is rotten and whose principle acts oftentimes do not appear.

There are other aspects of greed involved here, too, including some of the acts, their management, and their agencies. But I don't think a kid is being greedy when he resents having to pay that kind of money. If he is part of a group of organized anarchists (can you dig it?) the promoters should be smart enough to let the ten or fifteen noisemakers in free and avoid the hassle that will erupt if the crowd is allowed to grow.

In San Francisco, Wild West is trying a new approach by having the artists themselves stage a non-profit festival that will involve over 150 hours of free entertainment in the park during a three day period as well as three nighttime events priced at just \$3.00.

The festival's growth has been organic and is based on the concept of the artist presenting himself in a situation he creates and the presentation is one that involves all the arts in San Francisco, not just rock musicians.

In addition to some eighty rock groups there are jazz and Dixieland shows, film people, graphic artists and ecologists.

People in all the artistic areas are coming together to create their own concept of a festival. It is hoped that it will be sufficiently successful that in another year sufficient subsidization can be obtained to make all the events free and that the idea of the artistic community staging its own celebration will spread across the country.

I was having a discussion recently with some friends about the sound produced by groups like Iron Butterfly, Blue Cheer and the MC5. They are the more successful representatives of a whole flock of groups who play at very high amplification, who utilize extensive distortion of their instruments, and who fall into a category of either love or hate on the part of the record buyers and people in the business. You don't find a middle ground when you ask an opinion on groups like Blue Cheer. You're either with them or against them and yet these groups, Iron Butterfly in particular have proven tremendously successful in recording and are big concert and ballroom attractions.

Henry Carr, a former Texas DJ who has for some time been a part of the Bay Area scene says they are playing "monster music" appealing to the same kind of audience who once loved the grotesquery of rock and who dig the extremes in sound and satire.

At another level are the groups like Arther Brown, Bonzo Dog Doodah Band, Hapshash and the Coloured Coat (featuring the Human Host and the Heavy Metal Kids!), the Mothers of Invention, Captain Beefheart and Red Crayola, the Texas group that, as Rolling Stone pointed out, are proud of the fact that they have never been invited to play anywhere twice. In an appearance at the Berkeley Folk Festival several years ago they utilized a galvanized drum with chicken wire stretched across the top supporting a chunk of ice which, as it melted and dripped, provided a kind of bottom to their sound which at the top consisted of electronic distortion at such a high level of intensity that when they performed, all of the street peoples' dogs fled howling from the scene.

Among these groups whose emphasis lies in the area of the satirical and the bizarre there are many fine musicians

and if you are among the Establishment population and suffer heavily from advanced Communication Gap, you can learn a lot by listening to them on LP and particularly by seeing them in person.

Almost without exception these groups are fine showmen, an ability sadly lacking among most rock groups and an attribute that when found, is usually being used to conceal a lack of musicianship, something that is no problem with the aforementioned. Spike Jones would have loved them all.

I've recently been giving some counsel to a group of young ladies who have formed an organization called Bandades, that will shortly begin functioning in New York, Los Angeles, San Francisco, Houston, and hopefully, other major markets.

If a record company or booking agency has a group on the road they will prepare an extensive local itinerary, setting up radio station and press interviews in advance and do record promotion for the group.

They meet them at the airport, take them to a hotel where they will be accepted, see that they get a sound rehearsal where they are playing, iron their shirts, find them dates, keep them away from the wrong parties, take them sight-seeing and generally keep them happy and make their visit effective promotionally. Money back if the group gets busted and what more could you ask than that?

In a national record publication's review of new releases, I recently discovered the word, "click" used about 15 times within a few paragraphs. I would like to offer: realize, prevail, flourish, triumph, conquer, prosper, gain, turn up trumps, thrive, win the day, outmaneuver, weather the storm, and bear fruit, as possible alternatives when reviewing records one thinks might click (do you ever get the feeling when reading reviews that no one is making bad records?).

It's going to be fun to watch the record companies pursue the nostalgia groups that have been coming on heavily as of late. Some of them are extremely clever in their re-creation of rock sounds of the 50's and I'm a fan of those who can use the attack of yesterday while applying the good musicianship and recording techniques of today. Watch out for Sha-na-na and a group we're working with at North Beach called Fast Bucks.

I would like to get in touch with all the AM and FM stations playing so-called "underground" music on either a full or part-time basis. You can write me of your woes and your triumphs at North Beach Productions, 445 Lovell Avenue, Mill Valley, California 94941.

The Man Behind Metanomena

Tom Donahue has been involved in many phases of the record and radio business in the past twenty years. He was a highly rated Top 40 disk jockey at WIBG in Philadelphia and KYA in San Francisco and over the years has been involved in C&W, R&B and jazz programs. In 1967 he initiated the first "underground" radio station at KMPX in San Francisco and later programmed KPCC in Los Angeles and KSAN in San Francisco. In the early 60's he was president of Autumn Records, of the starting points of the San Francisco Music Scene and in partnership with the late Bob Mitchell had the Tempo Productions Programming Service and Tip Sheet, as well as Taracrest Music Publishing and a highly successful concert production business. He is currently general manager of North Beach Productions in San Francisco, involved in record production, music publishing, television programming, and will shortly be offering a syndicated free-form radio program called "Tribal Stomp" which will utilize the talents of top disk jockeys and music people in the United States.

Talent On Stage

SERGIO MENDES 9 BRASIL '66 WALTER WANDERLY BOSSA RIO

HOLLYWOOD BOWL, HOLLYWOOD — Two and a half hours of Latin pop, Latin jazz and Brazilian bossa nova (even if that's your thing) is enough tequila un-mokingbird. Still, thanks to Mendes precise, regimented and tuneful excursions, the results last Friday eve (25) were satisfying; even memorable.

Mendes, more and more compromising improvisation for more modest and commercial dimensions, was the star attraction. Offering discipline and conformity in lieu of spontaneity. Yet his arrangements are so compelling that one hardly misses the absence of accidental art. Repertoire, which includes a barrage of Bacharach and Lennon-McCartney, also involves (predictably) a handful of chart titles. And too, that marvelous lost-lonely ballad, "Crystal Illusions," the title tune of their current A&M LP. Lani Hall (the one artist, with the exception of Mendes himself, remaining after the recent '66 purge) and Karen Phillips are the two mini-skirted attractions. They are excellent soloists

though their unison work could imitate more woodshedding. Sebastião Neto on bass, Don Um Ramalho on drums and Rubens Bassini on cussion back admirably.

The Bossa Rio, discovered in Rio Mendes, is a reasonable facsimile of the Brasil '66 contingent. Their versions of "Day by Day," "Up and Away," "Old Devil Moon," "Eleanor Rigby" are bright and acceptable but hardly original. One wonders, since they ape Mendes, they were booked for the date (except that Mendes is probably financially involved) or why A&M has paid this "Son of Sergio" act. Only the group is 18 year old. Grace Leprace, also a mini-skirted chanteuse. Pery Ribeiro joins her on vocal.

Walter Wanderly, another A&M artist, opened the evening's affair was somewhat hampered by a lighting system that didn't dim until five o'clock. Mendes' performance was halfway through thirty minute turn. "So Nice," a chart title a few seasons back, was highlight.

CREEDENCE CLEARWATER REVIVAL TERRY REID

FILLMORE EAST, NYC — Born on the West Coast, Creedence Clearwater Revival's brand of bayou rock has taken a long time to mature but it has been well worth the wait. Two weeks ago, Creedence blew into New York on one of its all too infrequent visits to Fun City to prove once and for all that rock is not dead.

Led by singer/songwriter/lead guitarist John Fogerty, Creedence played a solid hour of good, hard, clean, incredibly tight rock. And it was just that; good ol' rock 'n' roll; not blues-rock or jazz-rock or heavy-rock. It is simple and direct and great to dance to.

John is, of course, the focal point of the group. His unique voice, coarse and gravelly, spearheads the thick layers of sound that Creedence creates to wash over you like an aural tide. His guitar, always in impeccable taste and under control, growls, roars, and purrs with a life of its own. It's extremely refreshing to see a completely undervivative guitar style from so gifted a performer. Throughout the

set, which included all their hits such LP tracks as "Born On Bayou", the rest of the group provided flawless work, leaving no in anyone's mind that Creedence is one of this country's best bands.

Epic's Terry Reid preceded Creedence on the bill. Group act consists of Terry, on guitar, on a cist and a drummer. They are a thing quite special. Along with Faith, the Nice, the Moody Blues, Led Zeppelin, they are part of a new vanguard of British groups trying to push back the frontiers of music.

Terry's voice is utterly astoundingly at least live. It is hard and high most like an alto Joe Cocker. He got a great feel for jazz, too, as shown by a solo number he did the new LP, "Move Over For Reid"; just his guitar and voice. Highlight of the encores was a namite extended version of the new single, "Super Lungs".

LED ZEPPELIN B. B. KING

WOLLMAN RINK, N.Y. — The New York pop scene became a roman candle Monday night, July 21, when The Schaefer Music Festival highlighted its season with an outstanding double-bill featuring Led Zeppelin and B. B. King.

King, a veteran bluesman only recently coming into his own, demonstrated the earthy and powerful sensitivity that invariably makes one bow in acknowledgement of a master's touch. His husky, expressive voice and sweet, sweet guitar were the perfect vehicles for the rich, human understanding that the blues is really all about — something that B. B. King knows all about; he is a truly great man in a great tradition.

Led Zeppelin practically brought the house down; no kidding. By the end of a four-encore musical colossus the beam and erector-set framework of the temporary stage (and adjoining walls) were creaking under the strain as performers and audience alike were swept into a rock 'n' roll bacchanalia that would have made

the most cynical critic wilt. The accomplishment and spontaneity of Paul Jones on bass and John Bonham on drums could have only been surpassed by a phenomenon like Page. The apparently unimpaired gifts of the youthful virtuoso had, as possible, expanded since we saw last. The subtlety and lyrical tenderness for which Page has been recognized seem to have a hitherto dormant passion that of any flamenco gypsy, whipped through "I Can't Quit You Babe," "Dazed and Confused" and the incredible "White Summer".

Outstanding candidate for stardom is the group's luminescent, Robert Plant. His spellbinding voice revealed an ordinary physical and emotional as he wove Zeppelin's demagogical musical atmosphere with grace. This, combined with his totally awesome stage presence, of movement, and searing intensity all testify that Robert Plant very well be the artist who could body all nine muses at once.

...it on his soon-to-be-released album, The Special Tommy Sands "Seasons in the Sun."
...him sing it on his own TV special to appear nationally before 40,000,000 viewers.

**tommy sands
sings**

"Seasons in the Sun"

**English lyrics by Rod McKuen
Music by Jacques Brel**

B/W "Ain't No Big Thing"

Arranged and Conducted by Al DeLory

Tuning In On...

WMAK—Nashville: Contemporary Sound & Civic Service

WMAK-Nashville, a 5,000 watt, 24-hour-a-day operation, is a contemporary Top 40 operation helmed by program director Joe Sullivan. Sullivan selects the station's playlist with the assistance of WMAK's personalities at informal meetings.

WMAK's Music

Although located in the heart of the country music scene, the closest to C&W WMAK comes, according to Sullivan, is the music of Johnny Cash and Roy Clark, both of whom have broken heavily into the pop market.

WMAK's Top 40 format includes a few extras in addition to the basic playlist, as well as the "Power Hour" on which oldies are aired 7-days-a-week from 11 to midnight.

News at WMAK is programmed at 55 minutes after the hour, 24-hours-a-day, in 5-minute segments. Locally significant news is broadcast within the hour, whenever it happens, and at 55 minutes after the hour. A Mutual affiliate, WMAK offers taped Mutual news at the half-hour. The station's own four-man news staff, headed by Jim Miller, won the coveted Middle Tennessee Radio-Television Council News Award for 1968 in local news programming, as well as a 1968 AP award.

In November 1967, Mooney Broadcasting Corp. bought WMAK, resulting in a complete change-over in the station's personnel. Says program director Sullivan, "We've established these men (the WMAK personalities) in their own time slots." These men are: Dick Kent (6-10 a.m.), Joe Sullivan (10-noon), Gary Douglas (noon-3 p.m.), Allen Dennis (3-7 p.m.), Scott Shannon (7-midnight), and Phil Stanley (midnight-6 a.m.). Except for Shannon, who has been with the outlet for a few months now, all of these personalities have been with WMAK for at least a year.

Orpheus Sings Out For Biafra

Orpheus, an MGM recording act, canceled their August 3rd concert date to appear at a benefit for Biafra sponsored by WMEX-Boston and The American Freedom From Hunger Foundation. The performance took place at the Unicorn here on Sunday, August 3rd, and was broadcast live over WMEX. Admission was free, with all money donated to The American Freedom From Hunger Foundation.



(B)RINGING A GOLDEN BELL to Chuck Brinkman (center), music director of KQV-Pittsburgh, is Oscar Fields (r.), national promotion director of Bell Records. Gold disk award was for Brinkman's cooperation in breaking "Gimme Gimme Lovin'" by Crazy Elephant, in Pittsburgh. At left is Howard O'Donnell, Pittsburgh promo man for Seaway Distributors.

Civic Service

The station's community service programming stresses assistance on a local basis. Dick Kent gave the first pint of blood for the Red Cross, in a campaign that saw donors give a total of 500 pints of blood. Last summer, WMAK conducted "Wish of a Lifetime," a promotion that granted a listener's life-long wish. A young girl received the funds to have an eye operation which corrected her vision.

Another WMAK public service feature is the "Nashville Music Special," now an annual affair. The first Special, held in 1968, was a big, free festival, which attracted an audience of 70,000 people. Centennial Park was the scene of that concert, in which the Box Tops, Ray Stevens, Andy Kim, and Jeannie C. Riley performed from a bandstand. This year's Nashville Music Special, reports Sullivan, is set for August 22, 23 and 24. Already firmed up for the festival are Lou Christie; the Neon Philharmonic; and the Rugbys, who record for Amazon Records, distributed by S.S.S. International.

'Stamps For Tots'

WMAK's concern with community service is further illustrated by the outlet's "Stamps for Tots" campaign. The station pastes trading stamps that have been donated by listeners into a book, and then exchanges the book for Christmas gifts for Nashville area children. Finally WMAK's commitment to its listeners is exemplified by the outlet's involvement with the Heart Fund on Washington's Birthday. WMAK gives \$1,300 in cash to anyone who can toss a 45 rpm across the Cumberland River. The station sponsors the record toss, charging the contestant 25¢ for three throws. All monies collected, of course, go to the Heart Fund.

Station Breaks:

"What Must Be Done," WLIB-New York's much-honored series of 13 half-hour programs on the urban crisis, has brought honors to that Harlem award-winning radio outlet. The station was honored for the sixth time in the past year, as WLIB won the New York State Broadcasters Award for the Best Radio Public Affairs Program or Series . . . **Kenny Bass**, WELW-Willoughby, Ohio, personality, emceed once again at the Richmond Mall last week (30), as the Mall and WELW sponsored the last of three Wednesday night concerts. Feature attraction was a Dixieland jazz show, and was free to the public.

Charlie Greer, air personality with WABC-New York for the past nine years, will join WIP-Philadelphia in mid-August, and will be heard from 8 p.m. to midnight . . . **Bill Bailey**, formerly morning man on WKLO-Louisville, Ky., is the new morning on-air personality for WLS-Chicago . . . **Deano Day** has taken over the morning slot on KLAC-Los Angeles. He replaces **Joel A. Spivak**, who had been with the station since 1964 . . . **Joe Harnell**, music director of the Mike Douglas Show, has signed an exclusive pact with Motown Records (he is noted for his bossa nova hit, "Fly Me To The Moon"). He'll fuse musical elements of his own and Motown's to create sounds that appeal to MOR and Top 40 outlets . . . **Jeff Starr**, formerly with WORC-Worcester, Mass., has been appointed music director of revamped KTLK-Denver.

WDAS - FM's Face Mask Promo Unmasks Philly-Air Pollution

PHILADELPHIA — Mitch Gilbert, host of the "Raps From The Head of Mitch Gilbert" show aired on WDAS-FM here, has landed with both feet on the air pollution problem in the City of Brotherly Love. Titled "Wear A Face Mask On Your Nose, 'Til Air Pollution Goes," Gilbert's WDAS-FM-sponsored drive is calling public attention to the gravity of Philly's unhealthy air.

During the course of the personality's campaign, thousands of WDAS-

FM listeners have written to the station for free face masks in order to pressure the city council into enacting strong air pollution codes. Said Gilbert in one of his "raps," "Why destructive when being alive is much fun?" Hy Lit, vice president of WDAS-FM, stated that "anyone who has to return to this sludge after a day in the country should be willing to join in this campaign."

"Raps From The Head of Mitch Gilbert" is heard on the outlet times a day, with Gilbert rapping a couple of minutes about "being alive." The personality's long experience as a professional writer was the editor-publisher of Philadelphia's first underground magazine, which plugs him into "tune in" language to discuss subjects both ancient and modern. Encounter groups, therapy, drug education, health astrology, and mysticism have been discussed by Gilbert on "Raps."

RRR Data Shows FM Sets As Mobile As AM

NEW YORK — New data released by RKO Radio Representatives indicates that the high level of portable FM radio sets sold in recent years makes this medium almost as mobile and accessible to out-of-home listeners as AM. FM's growing popularity is revealed by sales figures for the last few years.

Of the total 102,286,000 radios sold in 1967/68, 37% were FM sets. In 1968 alone, FM sales rose to 48.4% of all sets sold (auto units excluded) a 35% increase over 1967. In 1960, total FM sales were one million. By 1968 this figure had skyrocketed to 18.2 million.

Besides proving the wide public acceptance of FM radio, sales figures also prove the almost equal mobility of FM to AM.

Since 1960, the RRR findings show, annual portable FM/AM-FM radio set sales have soared.

In 1963, for example, of the total 18.2 million were portable.

Adding TV-phonograph combinations, auto units, and phonograph-portable combinations, 57% of the total 21,714,000 FM/AM-FM radio sets sold in 1968 were portable. Forty-four per cent of the total 32,934,000 AM radio sets sold in that year were portable.

Over 4 out of 10 portable radios sold in 1968 were FM/AM-FM. They accounted for 46.4% of the total 26,747,000 portable sets sold.

And, according to 1967/68 averages, 11% of the total 22,031,000 auto radio units sold had an FM dial, again signifying the ability of the FM medium to stay with the listener.

The RRR study, conducted under the supervision of Marvin Roslin, RRR's director of sales planning and research, was intended to dispel widespread misconceptions that FM listenership decreases in the summer when out-of-home listening increases. Advertisers, the study shows, need not fear losing the reach of FM radio spots during the summer because the FM medium, in portable and auto unit form, is steadily becoming as mobile as AM.

RRR is a subsidiary corporation of RKO General, which handles the RKO AM-FM properties in seven major markets and a limited number of non-RKO owned radio stations.

RCA's 'Intro-Time' Assists Deejays

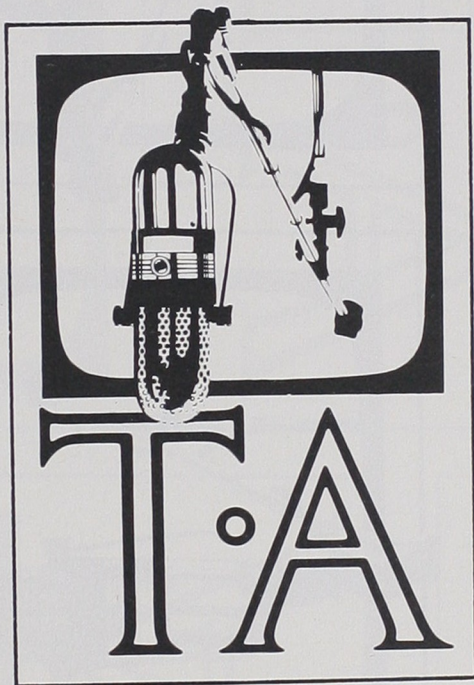
NEW YORK — Another innovative step at the radio station level has been taken by RCA Victor Records, via the label's responding to numerous requests from deejays by adding the listing of an Intro-Time to all singles where a music lead-in exists. The Intro-Time will appear on the label of all radio station singles under the time of the entire single, and will assist air personalities in their programming of the record, by aiding them in their attempt not to speak over the lyrics of a single.

The first single release to feature the Intro-Time concept will ship to arrive at radio stations on August 22nd.



A PUBLICITY AND PROMO FOR Gene Bua, MGM recording artist, during his recent visit to Minneapolis boosted the sales for his LP and for "Love Of Life." Campaign included radio and TV interviews, a press reception, and an appearance at a town Minneapolis, where it was reported that over 200 albums were sold in less than an hour. Shown in photos are (top pic) Gene Bua and Anderson of WCCO-TV-Minneapolis; Bua and Jerry Brook of W Minneapolis (middle photo); bottom pic (l. to r.) Stu Klam, Harold Lieberman Co., Jimmy and Tac Hammer of KRIS-St. Park, Minn., and Bua (2nd from r.)

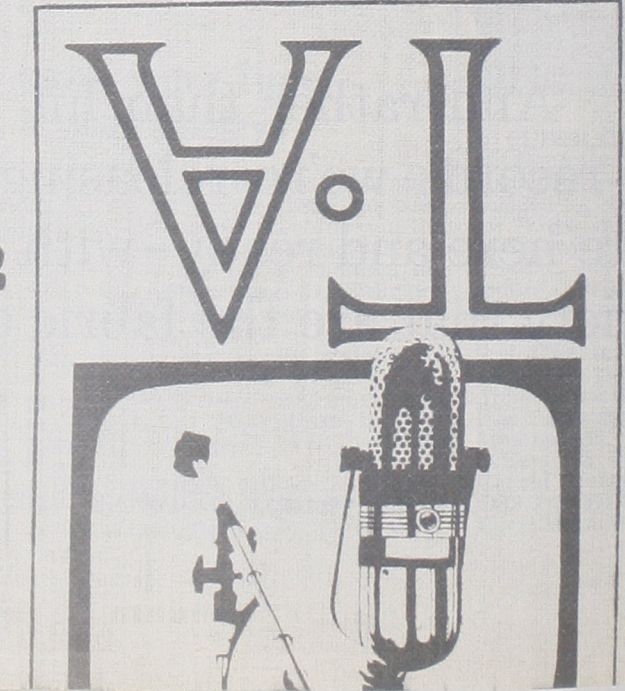
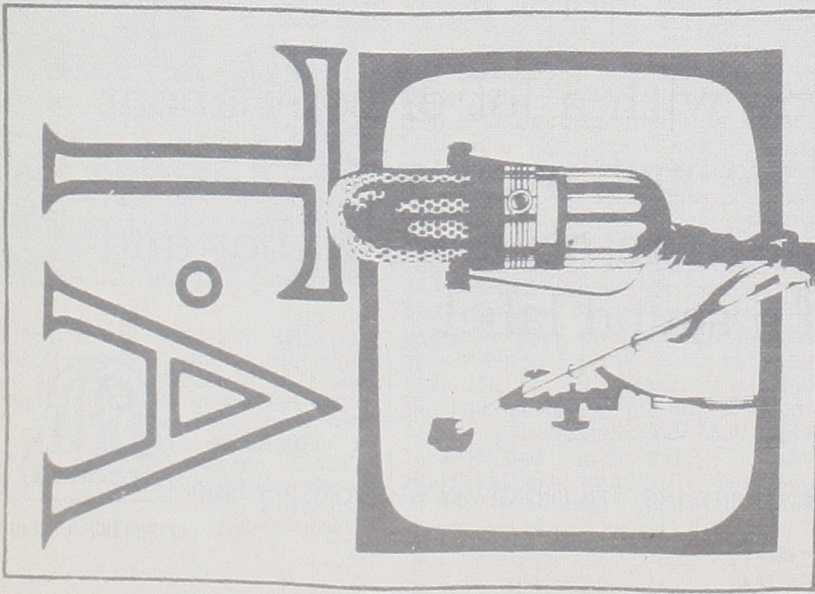
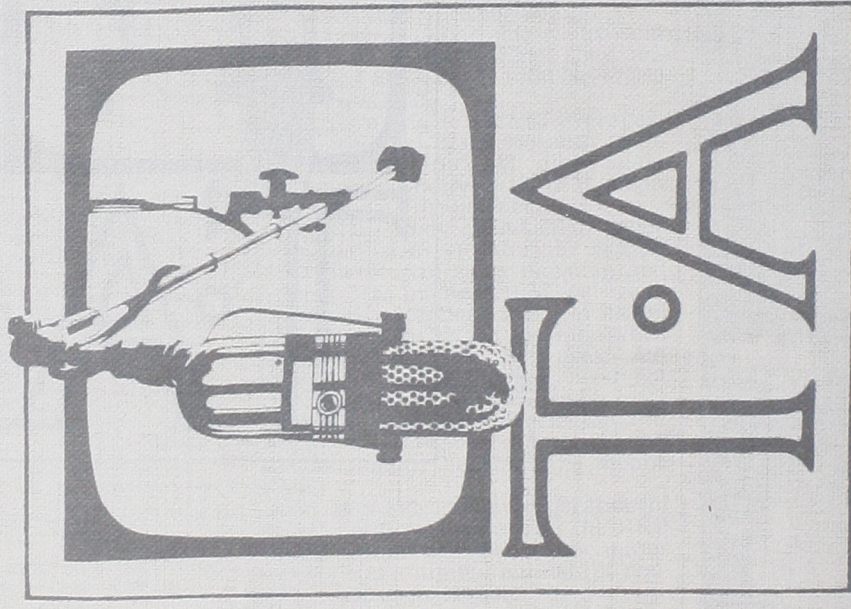
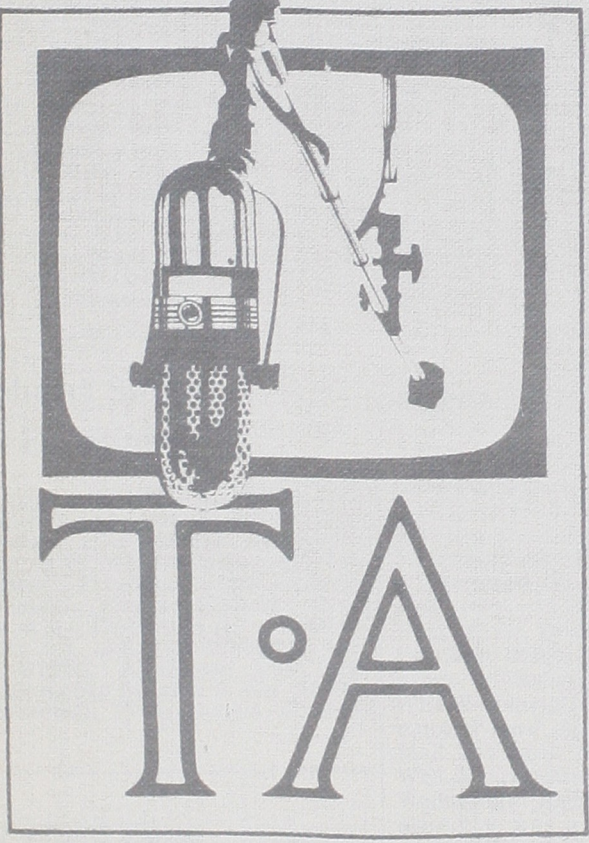
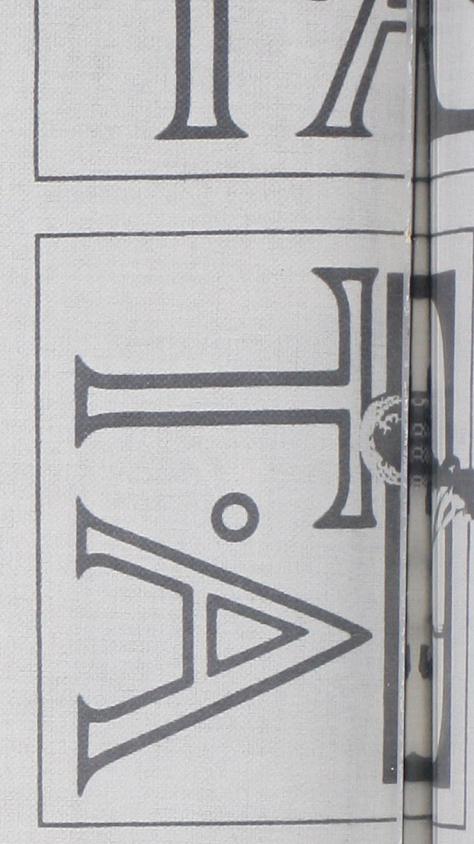
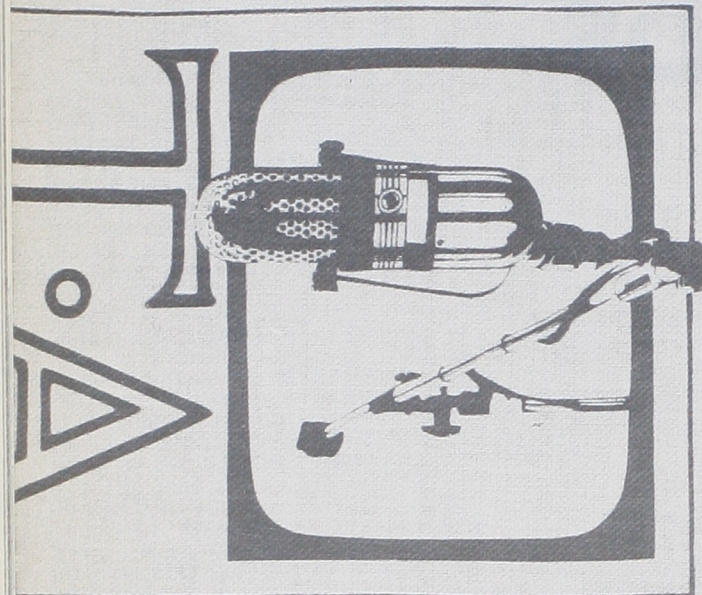
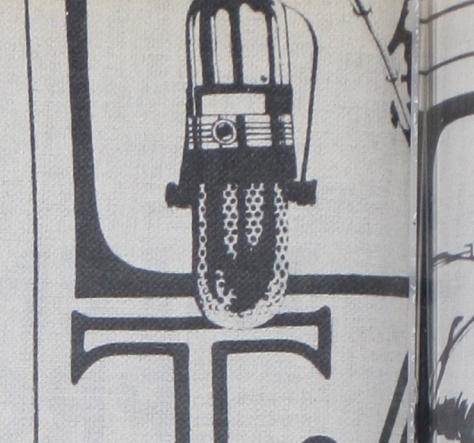
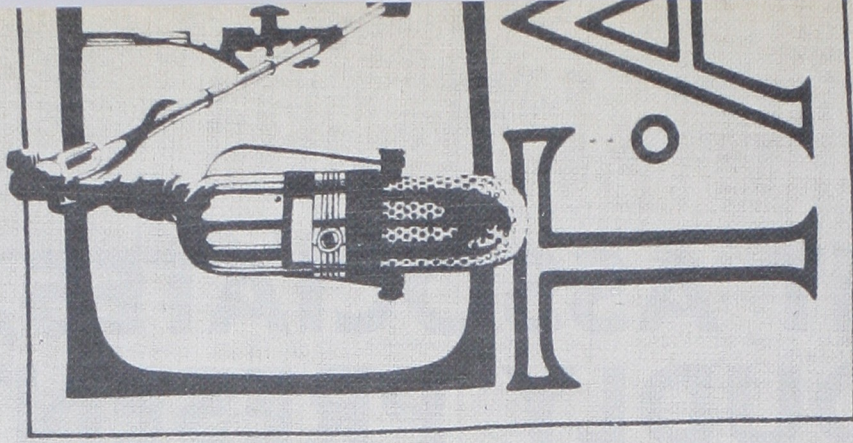
TALENT ASSOCIATES, LTD. PROUDLY PRESENTS T·A RECORDS

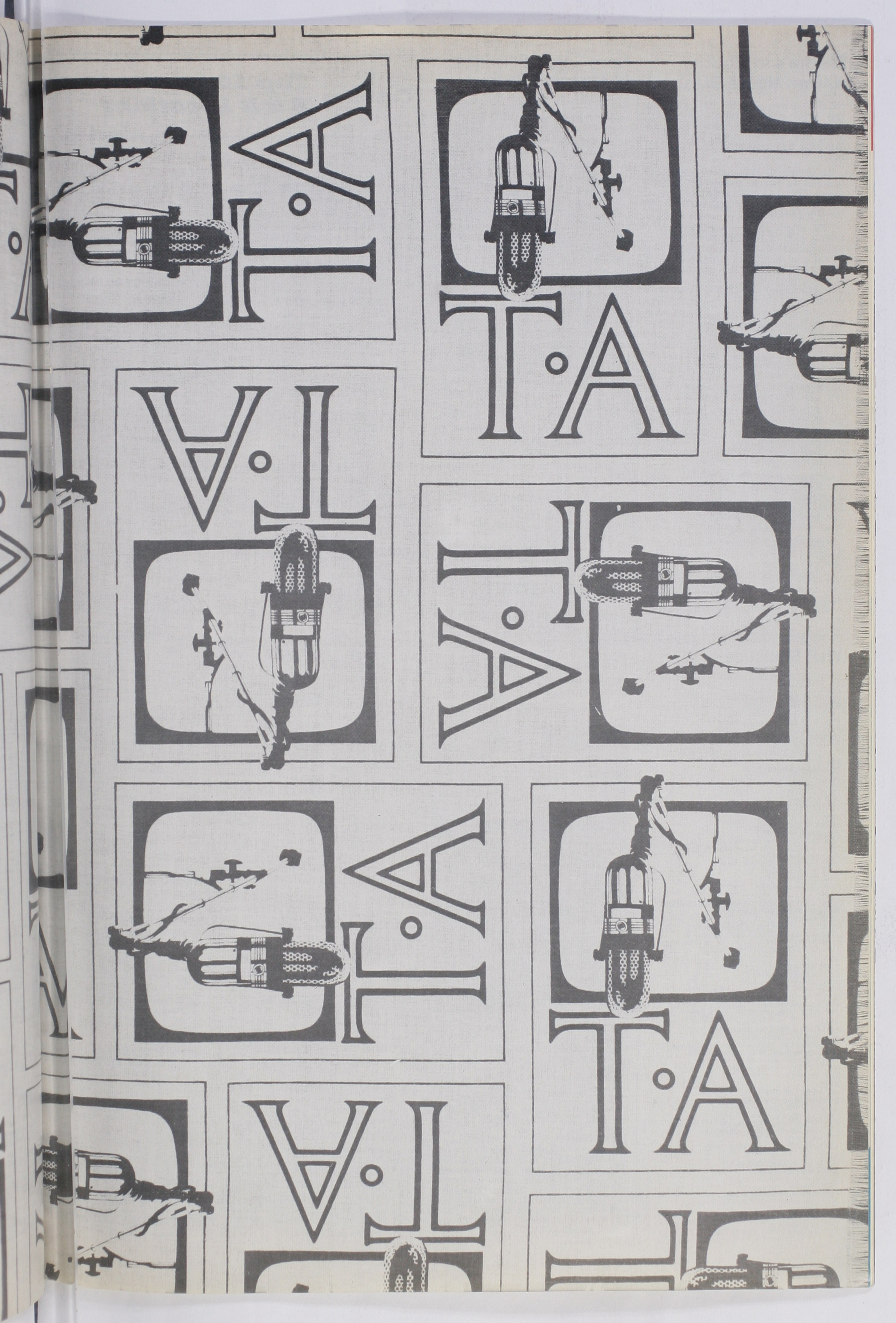


And rather than hit you with a lot of copy about the records we're releasing, we just want you to know we're here and ready—with the taste, acumen, humor and anxiety that are the fabric of a sound label.



DISTRIBUTED BY BELL RECORDS, A DIVISION OF COLUMBIA PICTURES INDUSTRIES, INC., 1776 BROADWAY, NEW YORK, N.Y. 10019





Elektra's In 'Touch' w/Own House Organ

NEW YORK — Elektra Records joins the print media next month with "Touch," a monthly newsletter. Issuing the announcement by Dennis Murphy, publicity director of the label.

According to Murphy, "Touch" will attempt to reach reviewers, distributors, deejays, and record buyers at the same level, letting each in on the doings of the others.

"The attempt is to make Touch more than a part of the inevitable monthly junk mail that wades into the living rooms and hearts of America," says Murphy. "It's to be a four-page mass of shorthand information not available through the normal publicity channels."

The first issue, due in August, will be a wrap-up of Elektra's established artists (including Judy Collins, the Doors, David Ackles, Paul Butterfield, and Tom Paxton) and will introduce Elektra's expanded group of new artists, including the Stooges, Delaney and Bonnie and Friends, Bread, Koerner and Murphy, and Lonnie Mack.

In future issues Touch will deal with specific happenings with Elektra artists, with Elektra as a company, and with the contributions to the industry by other labels, artists and keystones within the pop music culture.

Correspondents on the east coast are Elektra publicist and fan-gleaner Josephine Mori, Robert Wainwright Zachary (assistant publicity director), and publicity head Murphy, who also writes and edits the monthly.

West coast correspondents are Elektra publicist Pat Faralla and Michael "Rover" Jackson.

A desire to be on "Touch's" mailing list, as well as comments and suggestions, may be communicated to Josephine Mori at Elektra, 1855 Broadway, New York 10023.

Vital Statistics

(Con't. from Page 36)

- #93
I WANT YOU SO BAD (4:17)
B. B. King-Bluesway 61026
1330 Ave of the Americas, NYC.
PROD: Bill Szyczyk c/o Bluesway
PUB: Sounds of Lucille/Pamco BMI
(same address)
WRITER: B. B. King ARR: Johnny Pate
FLIP: Get Off My Back Woman
- #94
CHELSEA MORNING (2:50)
Judy Collins-Elektra 45657
1855 Bway, NYC.
PROD: David Anderle c/o Elektra
PUB: Siquomb ASCAP 55 Liberty St. NYC.
WRITER: Joni Mitchell FLIP: Pretty Polly
- #95
SWEET 'N' SASSY (1:50)
Jerry Smith-ABC 11230
1330 Ave of the Americas, NYC.
PROD: Paul Cohen c/o ABC. Nashville, Tenn.
PUB: Papa Joe's ASCAP
1007 17th Ave. S. Nashville, Tenn.
WRITER: Jerry Smith
ARR: Cliff Parman
FLIP: Sunrise Serenade
- #96
WHAT KIND OF A FOOL DO YOU THINK I AM (2:13)
Bill Deal & Rondells-Heritage 817
1855 Bway, NYC.
PROD: A Jerry Ross Prod. c/o Heritage
PUB: Low Twi-BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Ray Whitley
FLIP: Are You Ready For This
- #97
POOR MOON (2:45)
Canned Heat-Liberty 56127
6920 Sunset Blvd. L.A. Calif.
PROD: Skip Taylor 6331 H'wood Blvd. H'wood, Cal.
PUB: Unart BMI 729 7th Ave, NYC.
WRITER: Alan Wilson
FLIP: Sic 'em Pigs
- #98
YOU MADE A BELIEVER (Out of Me) (2:30)
Ruby Andrews-Zodiac 1015
c/o Summit Dist. 7447 N. Linden Ave. Skokie, Ill.
PROD: Eaton-Knight-Bridges (same address)
PUB: Wilric BMI (same address)
WRITERS: Eaton-Knight-Bridges
FLIP: Where Have You Gone
- #99
LET ME BE THE ONE (2:28)
Peaches & Herb-Date 1649
51 W 52 Street, NYC.
PROD: L. Kolber-B. Mann c/o Date
PUB: Screen Gems/Columbia BMI 711 5th Ave. NYC.
WRITERS: Billy Sherrill-David Kapralik
ARR: B. Sherrill
FLIP: I Need Your Love So Desperately
- #100
LET'S CALL IT A DAY GIRL (1:51)
Bobby Vee-Liberty 56124
6920 Sunset Blvd. L.A. Calif.
PROD: Snuff Garrett
6922 H'wood Blvd. H'wood, Calif.
PUB: Sea Lark BMI c/o Abbey Schroeder
20 W 56 Street, NYC.
WRITERS: I. Levine-N. Sheppard
ARR: Johnny Harris
FLIP: I'm Gonna Make It Up To You

Novo Sales, Earnings At First Half Peak

NEW YORK — Novo Corp. which recently purchased Americom, producers of the Pocketdisc, achieved record sales and net earnings for the first six months of 1969, according to Chester M. Ross, president and chief executive officer. Novo is a diversified service-oriented company with major concentrations in air freight and worldwide forwarding, education communication services and specialized surface transportation.

Sales for the six-month period ending June 30, 1969 were \$40,600,000, compared with sales of \$30,200,000, for the same period in 1968. Earnings for the first half of 1969 were \$1,012,000, or 86 cents per common share, on the basis of 1,094,803 average number of common shares outstanding, compared with earnings of \$962,000, or 84 cents per common share, on the basis of 1,055,243 average number of common shares outstanding in 1968. Average shares for both years include shares from conversion of the Series B preferred stock. Figures for 1968 have been restated to reflect the operations of companies acquired on a pooling-of-interests basis during 1969.

"The record first half results were achieved despite a 59-day longshoremen's strike, delays in tariff increases until early July and increased cost of borrowed money," Mr. Ross stated. "Without these adverse factors we would have been significantly ahead of the pooled results for the first half of 1968."

"We anticipate a strong second half, and earnings for the year should be substantially higher than the earnings of \$1.38 per share for 1968," Ross said. (Earnings per share for 1968 have been restated to include acquisitions made in 1969).



PACKED UP AND READY — The Bar-Kays pause in front of the Stax office/studio complex before beginning a major p.a. tour that will take them coast-to-coast and beyond. In New York last week for passports, the team began a string of shows that will take them through the Caribbean and across the US during the coming month. Opening in Paterson, N.J. with Sly & the Family Stone, the Bar-Kays travel to the Bahamas for shows Aug 1-4, return to Georgia dates in Augusta and New Brunswick then head west for appearances at the Whisky a Go-Go (19-24) and Fillmore West (26-28). In between live shows, the team will do their new Volt single "Midnight Cowboy" on tv for the Della Reese show, "Groove Time" and Boss TV."



Top 50 In R & B Locations

- | | | |
|---|----|--|
| 1 • MOTHER POPCORN
James Brown (King 6245) | 3 | 26 • LET'S GET TOGETHER
Little Milton (Checker 1225) |
| 2 • WHAT DOES IT TAKE
Jr. Walker & All Stars (Soul 35062) | 1 | 27 • DON'T TELL YOUR MAMA (WHERE YOU'VE BEEN)
Eddie Floyd (Stax 0036) |
| 3 • RECONSIDER ME
Johnny Adams (SSS 1770) | 4 | 28 • NOBODY BUT YOU BABY
Clarence Reid (Alston 4574) |
| 4 • COLOR HIM FATHER
Winstons (Metromedia 117) | 2 | 29 • DOGGONE RIGHT
Smokey Robinson & The Miracles (Tamla 54183) |
| 5 • CHOICE OF COLORS
Impressions (Curtom 1943) | 9 | 30 • FREE ME
Otis Redding (Atco 6700) |
| 6 • MOODY WOMAN
Jerry Butler (Mercury 72929) | 5 | 31 • WHILE YOU'RE OUT LOOKING FOR SUGAR
Honey Cone (Hot Wax 6901) |
| 7 • YOUR GOOD THING IS ABOUT TO END
Lou Rawls (Capitol 2550) | 10 | 32 • I COULD NEVER BE PRESIDENT
Johnny Taylor (Stax 0046) |
| 8 • LOVE IS BLUE MEDLEY
Dells (Cadet 5641) | 6 | 33 • ANGEL OF THE MORNING
Bettye Swann (Capitol 2515) |
| 9 • BABY DON'T BE LOOKING IN MY MIND
Joe Simon (Soundstage 7 2634) | 8 | 34 • OUT OF SIGHT, OUT OF MIND
Little Anthony & The Imperials (United Artists 50552) |
| 10 • ABRAHAM, MARTIN & JOHN
Moms Mabley (Mercury 72935) | 7 | 35 • IT'S TRUE I'M GONNA MISS YOU
Carolyn Franklin (RCA 0188) |
| 11 • TOO BUSY THINKING ABOUT MY BABY
Marvin Gaye (Tamla 54181) | 11 | 36 • OH WHAT A NIGHT
Dells (Cadet 56491) |
| 12 • I'D RATHER BE AN OLD MAN'S SWEETHEART THAN A YOUNG MAN'S FOOL
Candi Staton (Fame 1456) | 15 | 37 • IT HURTS SO GOOD
Mittie Collier (Peachtree 121) |
| 13 • MY CHERIE AMOUR
Stevie Wonder (Tamla 54180) | 18 | 38 • I WANT YOU SO BAD
B. B. King (Bluesway 61026) |
| 14 • SHARE YOUR LOVE WITH ME
Aretha Franklin (Atlantic 2650) | 25 | 39 • EASE BACK
The Meters (Josie 1008) |
| 15 • THE NITTY GRITTY
Gladys Knight & the Pips (Soul 35063) | 20 | 40 • I LOVE YOU
Eddy Holman (ABC 11149) |
| 16 • HOOK & SLING
Eddie Bo (Scram 117) | 19 | 41 • HEY JOE
Wilson Pickett (Atlantic 2648) |
| 17 • ONE NIGHT AFFAIR
The O'Jays (Neptune 12) | 21 | 42 • YOU GOT YOURS, I'VE GOT MINE
Delfonics (Philly Groove 157) |
| 18 • NOTHING CAN TAKE THE PLACE OF YOU
Brook Benton (Cotillion 44034) | 12 | 43 • TIME WILL COME
The Whispers (Soul Clock 107) |
| 19 • BLACK PEARL
Checkmates Featuring Sonny Charles (A&M 1053) | 13 | 44 • KEEM-O-SABE
Electric Indians (United Artists 50563) |
| 20 • I'VE LOST EVERYTHING I'VE EVER LOVED
David Rufin (Motown 1149) | 22 | 45 • YOU MADE A BELIEVER OF ME
Ruby Andrews (Zodiac 1015) |
| 21 • GIRL YOU'RE TOO YOUNG
Archie Bell & Drells (Atlantic 2644) | 16 | 46 • THESE ARE THE THINGS MAKE ME KNOW YOU'RE LOVING ME
Howard Tate (Turn Table 505) |
| 22 • SO I CAN LOVE YOU
The Emotions (Volt 4010) | 14 | 47 • STRAIGHT AHEAD
Young-Holt Unlimited (Brunswick 75) |
| 23 • YOU CAN'T MISS WHAT YOU CAN'T MEASURE
Clarence Carter (Atlantic 2642) | 24 | 48 • GANG WAR
Corner Boys (Neptune) |
| 24 • LET ME BE THE MAN MY DADDY WAS
Chi-Lites (Brunswick 755414) | 26 | 49 • FOLLOW THE LEADER
Major Lance (Dakar 608) |
| 25 • I DO
The Moments (Stang 5005) | 23 | 50 • FIND'EM, FOOL'EM, FORGET'EM
George Jackson (Fame 1457) |



Every 15
or 20 years
a talent
as big as

**Lon
Ritchie**

comes along -

His hauntingly
beautiful reading of
"A TIME FOR US"
(The Love Theme from "Romeo and Juliet")
is an artistic milestone
of interpretive skill.

As a performer he has an extra dimension -
he brings to the lyric all the poignancy
it was meant to convey.

Picked by D.J.'s
in 7 cities in the U.S. and Canada as
THE AWARD WINNING
VOCAL VERSION OF THE YEAR.

Arranged and Conducted by
Don Sebesky

Sound Engineer:
Dave Sanders

Producers:
Lucille Rivers and Don Cromley

Riparia d'Oro

475 Fifth Avenue - Suite 511
New York City, New York 10017
683-1093 and 666-6860

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.

WQXI — Atlanta

Share Your Love—A. Franklin—Atlantic
I'm Gonna Make You Mine—Lou Christie—
Buddah
Soul Deep—Box Tops—Mala
Oh What A Night—Dells—Cadet
Grand Funk Railroad—Time Machine—Capitol
Age—Horatio—Event

WMEX — Boston

Birthday—Underground Sunshine—Intrepid
Everybody's Talking—Nilsson—RCA
That's The Way—Billy Preston—Apple
When I Die—Motherlode—Buddah
Some One To Watch Over Me—Lee Greenwood
Affair—Dot
Richer Man Than I—Bobby Goldsboro—U.A.
Son Of A Preacher Man—Carnival—World Pacific
Share Your Love—A. Franklin—Atlantic
Move Over—Steppenwolf—Dunhill
Album: Blind Faith

WIXY — Cleveland

Easy To Be Hard—3 Dog Night—Dunhill
Marrakesh Exp—Crosby Stills & Nash—Atlantic
Everybody's Talking—Nilsson—RCA
I Could Never Be President—J. Taylor—Stax
Out Of Sight Out Of Mind—Anthony & Imp.—
U.A.
The Train—1910 Fruitgum Co.—Buddah
Change Of Heart—Classics IV—Imperial
Muddy Miss. Line—Bobby Goldsboro—U.A.
Look At Mine—Petula Clark—W.B.
I Don't Have The Time—James Gang—ABC
Young Folks—D. Ross & Supremes—Motown
Barabajagal—Donovan—Epic

KILT — Houston

I'm Free—The Who—Decca
Nobody But You Babe—Clarence Reid—Alston
When I Die—Motherlode—Buddah
Share Your Love—A. Franklin—Atlantic
Pick: Little Woman—Bobby Sherman—Met-
romedia

CKLW — Detroit

True Grit—Glen Campbell—Capitol
Get Together—Young Bloods—RCA
In A Moment—Intrigues—Yew
Star Review—Arthur Conley—Atco

WRKO — Boston

Easy To Be Hard—3 Dog Night—Dunhill
Barabajagal—Donovan—Epic
Maybe The Rain Will Fall—Cascades—UNI
Nitty Gritty—Gladys Knight & Pips—Soul

WMCA — New York

Jean—Oliver—Crewe
You, I—The Rugbys—Amazon
Easy To Be Hard—3 Dog Night—Dunhill
Change Of Heart—Classics IV—Imperial
Keem-O-Sabe—Electric Indians—U.A.
That's The Way—Billy Preston—Apple
I'm Gonna Make You Mine—Lou Christie—
Buddah
Oh What A Night—Dells—Cadet
Move-Over—Steppenwolf—Dunhill
Your Good Thing—Lou Rawls—Capitol

WIBG — Philadelphia

I Do—The Moments—Stang
Sugar Sugar—Archies—Calander
Easy To Be Hard—3 Dog Night—Dunhill
You Get Yours—Delfonics—Philly Groove

WFIL — Philadelphia

Green River—Creedence Clearwater—Fantasy
Sugar Sugar—Archies—Calander
Lay Lady Lay—Bob Dylan—Columbia
Birthday—Underground Sunshine—Intrepid

WDGY — Minneapolis

Get Together—Young Bloods—RCA
It's Getting Better—Mama Cass—Dunhill
I'm Free—The Who—Decca
Laughing—Guess Who—RCA
Working On A Groovy Thing—5th Dim—Soul
City
Marrakesh Exp—Crosby Stills Nash—Atlantic
Lay Lady Lay—Bob Dylan—Col
True Grit—Glen Campbell—Capitol

KJR — Seattle

Sugar On Sunday—Cliques—W/W
Lay Lady Lay—Bob Dylan—Col
Maybe The Rain Will Fall—Cascades—UNI
Easy To Be Hard—3 Dog Night—Dunhill
Sugar Sugar—Archies—Calander
Little Woman—Bobby Sherman—Metromedia

KHJ — Hollywood

Get Together—Youngbloods—RCA
What Kind Of Fool—Bill Deal—Heritage
Jean—Oliver—Crewe

KRLA — Pasadena

Maybe The Rain Will Fall—Cascades—UNI
True Grit—Glen Campbell—Capitol
Nitty Gritty—Gladys Knight—Soul
Jive—Bob Darin—Direction
Armstrong—John Stewart—Capitol
Did You See Her Eyes—Illusion—Steed (from
LP Illusion)

KYA — San Francisco

Gonna Make You Mine—Lou Christie—Buddah
Armstrong—John Stewart—Capitol
Everybody's Talking—Nilsson—RCA
Harlan County—Jim Ford—W/W
Little Woman—Bobby Sherman—Metromedia
Makes You Want To Go Home—J. South—Cap

KQV — Pittsburgh

Your Good Thing—Lou Rawls—Capitol
What Kind Of Fool—Bill Deal—Heritage
Gonna Make You Mine—Lou Christy—Buddah
I Want To Know—Colony Six—Mercury
Time I Get To Phoenix—Mad Lads—Volt
It's Getting Better—Mama Cass—Dunhill
Gene—Oliver—Crewe
Little Woman—Bobby Sherman—Metromedia

WAYS—Charlotte

Muddy Miss. Line—B. Goldsboro—U.A.
Give Peace A Chance—Plastic Ono Band—Apple
Gene—Oliver—Crewe
Man—Na—Mah—Na—

WHBQ — Memphis

Get Together—Young Bloods—RCA
If Somebody Loves You—Dave Clark—Epic
When I Die—Motherlode—Buddah
Doggone Right—Smokey Robinson—Taml

WKNR — Detroit

I'll Bet You—Funkadelics—Westbound
Westbound—Funkadelics—Westbound
Get Together—Youngbloods—RCA
Its' Your Thing—Dennis Coff—Maverick
Living In The U.S.A. Wilmer & Dukes—Aphrodisiac
I Could Never Be President—J. Taylor—Stax
Abergavenny—Shannon—Heritage
Sugar On Sunday—Cliques—White Whale
What Kind Of Fool—Bill Deal—Heritage
You Gotta Move On—J. Rivers—Imperial
When I Die—Motherlode—Buddah
Oh How Happy—Blinky & Edwin Starr—Gordy
I'm Gonna Make You Mine—Lou Christy—Buddah
Move Over—Steppenwolf—Dunhill

WCAO — Baltimore

Billy I've Gotta Go To Town—Geraldine Stevens
—W/P
Gene—Oliver—Crewe
Easy To Be Hard—3 Dog Night—Dunhill
Blue Green Eyes—Sundowners—Decca
Little Woman—Bobby Sherman—Metromedia
What Kind Of Fool—Bill Deal—Heritage
If I Didn't Believe In You—F. Laine—ABC
Fifty Stars—N.Y. Univ. Chorus & Choir—
Generation
Teach Me To Love You—Skeeter Davis—RCA
Reason To Believe—Suzi Jane Hokom—
Hazlewood
You, I—Rugbys—Amazon
Nobody—The Jerms—Honor Brigade
Instrumentals:
Swan Lake—Miki—Crescendo
Taste Of Soul—Bobby Fox—Capitol de Place
Poppin Popcorn—South St. Soul Guitars—Silver
Fox

KFRC — San Francisco

Choice Of Colors—Impressions—Curtom
Everybody's Talkin—Nilsson—RCA
What Kind Of Fool—Bill Deal—Heritage
Rocking Pneumonia—Flamin Groovies—Epic

WTIX — New Orleans

Keem-O-Sabe—Electric Indian—UA
For You—Candi Staton—Fame
Dynamite Woman—Sir Douglas Quint—
Smash
Girls Are Made For Lovin'—Elliot Small—New
Sound

WDRG — Hartford

Boy Named Sue—Johnny Cash—Columbia
Share Your Love—Aretha Franklin—Atlantic
Lay, Lady, Lay—Bob Dylan—Columbia
Barabajagal—Donovan—Epic
Change of Heart—Yost & Classics IV—Imp.
Young Folks—Supremes—Motown
Look At Mine—Pet Clark—WB

WOKY — Milwaukee

Everybody's Talkin—Nilsson—RCA
Give Peace A Chance—Plastic Ono—Apple
Love Is Hot—Donovan—Epic
Never Fall In Love Again—Tom Jones—Parrot
Wait Million Years—Grass Roots—Dunhill
Groovy Thing—5th Dimension—Soul City
Soul Deep—Box Tops—Mala
Something In The Air—Thunderclap Newman—
Track
Nighttime:
What Kind Of Fool—Bill Deal—Heritage
Easy To Be Hard—3 Dog Nite—Dunhill
When I Die—Motherlode—Buddah
Did You See Her Eyes—Illusion—Steed

KXOK — St. Louis

Move Over—Steppenwolf—Dunhill
I'm Gonna Make You Mine—Lou Christie—Buddah
Change of Heart—Yost & Classics IV—Imp.
Odds & Ends—Dionne Warwick—Scepter
Keem-O-Sabe—Electric Indian—UA
Free Me—Otis Redding—Atlantic
Hot Fun In Summertime—Sly & Fam Stone—
Epic
Your Good Thing—Lou Rawls—Capitol
Muddy Miss. Line—Bobby Goldsboro—UA

WMAK — Nashville

Don't It Make You Wanna Go Home—Joe South
Capitol
Muddy Mississippi—Bobby Goldsboro—UA
Commotion—Creedence Clearwater—Fantasy
Armstrong—John Stuart—Capitol
Young Folk—Supremes—Motown
Jean—Oliver—Crewe

WKBW — Buffalo

Keem-O-Sabe—Electric Indian—UA
While You're Out Looking—Honey Cones—Ho
Wax
Jean—Oliver—Crewe
Living In USA—Wilmer & Dukes—Aprodesiac
You I—Rugbys—Amazon
Nitty Gritty—Gladys Knight—Soul
When I Die—Motherlode—Buddah
Simple Song of Freedom—Tim Hardin—Col
Farewell Romeo & Juliet Track—Capitol

WEAM — Washington, D.C.

Your Good Thing—Lou Rawls—Capitol
Young Folk—Supremes—Motown
You I—Rugbys—Amazon
Oh How Happy—Blinky & Edwin Starr—Gordy
I'm Gonna Make You Mine—Lou Christie—Buddah
Easy To Be Hard—3 Dog Nite—Dunhill
LP—Jean—Oliver—Crewe
LP—Livin' In USA—Wilmer & Dukes—Aphro-
Midday:
Kissed By The Rain—Glen Barbaer—Hickory
Girl You're Too Young—Archie Bell—Atlantic

WQAM — Miami

Your Husband, My Wife—Bklyn Bridge—Bu
It's Getting Better—Mama Cass—Dunhill
Green River—Commotion—Creed Clearwater—
Fantasy
I'll Never Fall In Love—Tom Jones—Parrot
Share Your Love—Aretha Franklin—Atlantic
Sugar, Sugar—Archies—Calendar

WLS — Chicago

Share Your Love—Aretha Franklin—Atlantic
The Train—1910 Fruitgum Co.—Buddah
Lodi—Al Wilson—Imperial
Lay Lady Lay—Bob Dylan—Columbia
AM:
Curly—Jimmy Clanton—Laurie

WABC — New York

Ruby, Don't Take—First Edition—Reprise
Boy Named Sue—Johnny Cash—Columbia
Laughing—Guess Who—RCA
I'd Wait Million Years—Grass Roots—Dunhill
Jean—Oliver—Crewe
Good Old R&R Music—Cat Mother—Polyd
Yesterday—Roy Clark—Dot

**IF you are reading
someone else's copy of
Cash Box
why not mail this coupon
today!**

**CASH BOX
1780 BROADWAY
NEW YORK, N. Y. 10019**

Enclosed find my check.

- \$25 for a full year (52 weeks) subscription (United States, Canada, Mexico)
- \$45 for a full year (Airmail United States, Canada, Mexico)
- \$55 for a full year (Airmail other countries)
- \$35 for a full year (Steamer mail other countries)

NAME

FIRM

ADDRESS

CITY STATE ZIP #

Be Sure To Check Business Classification Above!

(Check One)

I AM A

DEALER

ONE STOP

DISTRI

RACK JOBBER

PUBLISHER

RECORD CO

DISK JOCKEY

COIN FIRM

OTHER

**WHEN THINKING
INTERNATIONAL
THINK
CASH BOX**

THE BOX TOPS

ITALIA SINGLE #12040

Produced by TOMMY COGBILL & CHIPS MOMAN

Distributed by Bell Records
1776 Broadway, New York, N.Y. 10019
A Division of Columbia Pictures Industries, Inc.



SOUL



Featured In
Their Newest Album
"DIMENSIONS"
BELL #6032



NEW YORK (Con't. from Page 16)

singer Joan Baez doing a concert in Madison Square Garden, also for two dollars a head. Sid Bernstein, producer of the concert, predicts a sell-out, and says that whether this concert makes a lot of money or not, he will have been proud to present Miss Baez to the public. If this trend continues, more people than ever before will have the opportunity to see popular performers at truly popular prices.

East Coast Girl Of The Week is Virginia Anderle of the Richard Gersh Associates, who as executive secretary, is one of the really important people in the public relations field. Virginia, called Ginny by some lucky young p.r. types, makes it her business to keep in close touch with the firm's clients. Acting as confidant and counselor to them all, Ginny works hard as well at organizing and directing the internal activities of the office and coordinating the movements of six on-the-go account execs. Busy! Busy!

East Coast Tin Of The Week is none other than Tiny Tim, world-renowned singer, ukulele strummer, and all-around sweet fellow, who is also the world's best known baseball aficionado. On August 12th, he will be officially recognized as "The Nation's No. 1 Baseball Fan" by the National Baseball Congress, during appropriate ceremonies in Wichita, Kansas, as a part of the 35th Annual National Championship Baseball Tournament. Tiny, who is currently in Hollywood taping a Young Americans special to be shown on ABC this fall, is preparing for a week's engagement at the Hotel Sahara, in Tahoe, August 5th. Tiny Tim is riding high again. Who knows where he will be at in a year? Thomasina Tippetoes, Cash Box's house groupie, says that she hears he's making a film behind the iron curtain. The cast is U Thant, Fidel Castro, and of course, Tiny Tim. the title? "The Good, the Bad, and the Strange."

Dunhill recording artists, the Grass Roots, dropped in to rap about their upcoming album. They'll be recording this month on the west coast, and they're hoping the new LP will be their best thus far.

With their latest single, "I'd Wait A Million Years," making itself well known on the charts, how can they go wrong?

Made the trek down to Gotham Recording Studios Friday, July 25th to watch as Polydor's Ten Wheel Drive put finishing touches on their first album. Lead singer, the incredible Genya Ravan, was there, of course, looking exotic as ever, carefully overseeing the operation. The group was laying down tracks for a cut called "Eye Of The Needle," a powerful, grinding, unforgettable tune that would make a great first single for the group. It has the kind of sound that puts a group on top of the charts to stay. It looks like the year of the Ravan.

Had a very groovy rap with Iron Butterfly's bassist Lee Dorman up at p.r. man Bernie Ilson's office. Lee said that he and the whole group were very excited about the confirmation on July 31 that "Ball," the group's third LP, has gone gold, and that their already-gold second LP, "In-A-Gadda-Da-Vida," has gone platinum. Lee went on to say that he is looking forward to work on the group's fourth LP which will be released sometime in the fall.

Joe McHugh, director of national promotion for Morton D. (Morty) Wax and Associates, announces that his organization and WMCA are now celebrating their "Platinum Anniversary." That's twenty consecutive weeks of Wax's clients on WMCA's playlist, including "These Eyes" and "Laughing" by the Guess Who?, "One" by Three Dog Night, "Brown Arms In Houston" by Orpheus, and "Sugar, Sugar" by the Archies. McHugh, proud of the union and looking forward to his "Silver Anniversary," said that congratulatory champagne and cake may be sent to the

firm's New York office. Champagne and cake?

CONGRATULATIONS IN ORDER: Congrats to Cash Box's own charming, vivacious ad man Stan Soifer whose lovely wife Carole, also vivacious and charming, gave birth to the most vivacious and charming (and adorable) little girl on Saturday morning, July 26. The baby, who answers to the name of Lisa (she also answers to the name of Ralph, the name of Norman, and any other name she is called) weighed in at seven pounds, four and a half ounces. Good luck, Lisa!

Also congrats to Hal Winn, vice-prexy of Double-Shot Records and half of the Hooven-Winn record producing team (which half?). Hal became a father for the first time on July 8, when his wife Farrel presented him with a 6 pound, 9 ounce boy, Kenneth Michael. Best wishes as well to Floyd Lieberman, associate of B.B. King's business manager, Sidney A. Seidenberg and, of course, to Floyd's wife who gave birth to a 7 pound, 12 ounce girl, Meredith Ivy, born last week at Flushing Hospital.

With all of these people having babies, it's only right that somebody get married. Lynn Taylor, a dancer in the current State Theater revival of "Oklahoma!" in Lincoln Center, has married Michael Corbett, until recently assistant professor of geology at the University of Stony Brook on Long Island and now a member of Atlantic Records' singing group, Mr. Flood's Party. Sammy Lambert, stage manager of "Oklahoma!" allowed the bride only one night off for the the nuptials. Aw come on, Sam!

IN SOUNDS: Anjoan, currently appearing at Grossinger's resort, has been signed to an exclusive recording contract by Wally Roker and Associates, Inc. and will cut her first disk in the near future. Percy Mayfield, has been signed to a long-term, exclusive writing, recording, and management contract with Stroud Productions and Enterprises, Inc. Mayfield, who has written such hits as "Hit The Road, Jack," and written for artists such as Nancy Wilson, Nina Simone, Ray Charles, and Aretha Franklin, will cut his first record for Stroud Productions later this month. Seated behind his drums is Tony Williams, whose two-record album for Polydor, "Emergency!" will be released the third week in August. Formerly with Miles Davis, Williams placed third in the drummer category in the 1968 Downbeat Readers Poll and second in that magazine's International Critics Poll.

The Sound Solution, who scored in the 1969 Schaefer Talent Hunt which is presently being aired throughout the East Coast and the mid-west, has a hot new single out on Kapp Records, "Hide Your Face In Shame." Ella Fitzgerald will be the singing star of the Mount Vernon Memorial Stadium concert, Saturday night, August 9th, 8 p.m. With her first album "Sunshower," already out, Thelma Houston, Jim Webb's singing discovery, will appear at The Americana's Royal Box for an engagement with Hines, Hines, and Dad, August 7-30.

HOLLYWOOD

(Con't. from Page 16)

pawned our clarinet, the fare for her appearances at the New Yorker and the Paramount. Almost unaltered by the years between, Miss O'Connell (now managed by Joe Shribman) is opening this month at the Eden Roc in Miami Beach, Fla. after successful stints at the Shamrock in Houston and the Rainbow Room in N.Y. She's our "West Coast Girl of the Week."

Bob Wells signed as producer and head writer of CoBurt's Dionne Warwick special which airs on CBS Sept. 17. Miss Warwick is currently starring at the Sands Hotel in Vegas.

The Turtles kick off the parade of top recording artists set for the Leslie Uggams Show — they'll appear Nov.

Producer's Profile



PAUL A. ROTHCHILD

Paul Rothchild is the kind of producer who makes one realize that musical creativity, invention, and genius are not exclusively the province of songwriters, instrumentalists, and singers, for as producer, Rothchild is also an artist, a highly specialized musician with a unique and important function. He approaches his work with an enormous sense of what is subtlest in musical detail. He hears beyond melodies and rhythms, even beyond sound. Music, on a Rothchild album, is not a surface; it is a center.

Paul Rothchild has been involved in the record business for 17 years, and like many people in the industry, he started out as a record salesman in a retail shop in his hometown, which was Teaneck, New Jersey. A move to New York City brought Paul closer to the heart of the record business, as he continued in the retail business at the Electronic Workshop in the company of Jim Richmond and Bob Staub, the latter currently general manager of the Record Center chain. After a period in which Paul worked as a salesman of Danish design furniture, Paul made another move, this time to Cambridge, Massachusetts where he worked as a manager of more record stores and as a salesman and distributor for Dumont Distributors. Here he sells primarily independent labels such as World Pacific, Blue Note, and of course, Elektra.

Going on to become a member of

the board of directors of Club 47, the citadel of folk music in the United States Rothchild becomes intensely involved in the music of the folk artists on the Cambridge scene. Particularly impressed with the Charles River Valley Boys, Rothchild in late 1961 decides that the group should make an album, and forms his own label, the Mt. Auburn Record Company. RCA presses 1000 records, all of which sell, and encouraged by the success of his new venture, Rothchild leaves Cambridge and moves back to New Jersey where in his half year as the head of Prestige's folk division, he records Tom Rush, Eric Von Schmidt, Dave Ronk, the Holy Modal Rounders, other important folk artists. In the year to come, he will record Phil Ochs, Paxton, and the Lovin' Spoonful. An offer from Jac Holzman, Paul Rothchild joins Elektra in 1963. Work in music continues, but as Rothchild puts out, "When the Beatles hit, the world went electric." The first eleven months he hears live is the Paul Butterfield Blues Band, and as he puts out, "This new kind of music tore my head off." What follows is a lengthy and tentative attempt to record the group which the album is made three times the first two of which one recorded at the Cafe Au Go Go are destroyed. The final product arrives on the scene first for Elektra, hits the charts, and comes a classic.

When Rothchild's good friend, Sebastian, gets the Lovin' Spoonful together, Rothchild decides that he now give himself wholly over to music. At Elektra, he records Tim Buckley's first album, Love's second album, "Da Capo," and finally the Doors' first album. "This is the most exciting time I ever spent in a recording studio," says Rothchild. "Was the eight days it took to make the Doors' first album." Until his separation with Elektra in 1968, Rothchild continued to produce a variety of noteworthy albums, including the Doors' second album, "Strange Days," and third album, "Waiting For The Sun," the Clear album, and the first Ars Nova album. Also during this period, Rothchild picks and puts together man by man the Elektra group now known as Racerous, whose first album was also a Rothchild production.

Currently, Rothchild is the head of his own independent production company, the Dragon Musical Alliance. In addition to producing the new album "The Soft Parade," he has worked on a soon-to-be-released album by singer-songwriter-guitarist John Sebastian. As one would expect, child continues to be a major force in the music industry.

9. Bobby Goldsboro Nov 23, the Temptations Nov. 30 and Little Stevie Wonder Jan. 11.

Chakras, a new group on Warners (a fivesome that includes Larry Gould, Pug Baker, Michael Kaplan, Bill Daffern and Larry Tamblin); they're managed by Tony Valentino) currently on tour promoting their initial single, "Just Should Be Arriving in Salt Lake City. Then on to N.Y. LOVE MATCH — Grass and Hoffman, we're told, overcame a powerful GRT team of Mink and Goldrod; 2-6, 6-3, 6-0 in a tennis match to the finish last weekend. "We wuz robbed," said Mink, who is famous for also saying, "Looked good from here." Goldrod has vowed revenge and a rematch is set for a week from Saturday. Which, for no reason, brings us to a closing quote from KMPC's Gary Owens who poses the question: "What's red on the inside, green on the outside and rents for \$450 a month? Answer: A one bedroom watermelon in Beverly Hills."

CHICAGO

Triangle Theatrical Productions, who've been packing the Auditorium Theater with an all-star lineup of disk talent this past month, scheduled an equally impressive array of performers for August. Lead-off act was Sly & The Family Stone (2), followed by Gary Puckett & The Union Gap (8), Crosby Stills & Nash plus Joni Mitchell (16), Nina Simone, Herbie Mann & Miles Davis (22), and The

Cowsills (23)! Amaret artist ny Tiu has signed for an 8-city tour with the Harlem Globetrotters commencing this fall. Songstress bi Smart stopped by the CB last week, with promo rep Paul lis, to drop off a copy of her single since signing with Chi-Sanns Records. Tune, for which wrote the lyrics, is tagged "Like Like The First Day Of Spring." bi has just completed a string of at the various Playboy Clubs at the country and will now concentrate on promoting her record. Holt Unlimited, back in Top 10 territory with "Straight Ahead" (I wick) began a month's engagement in the London House (22). Doug Lee arranged a full page ad for the Peppermint Rainbo were in Chi for a day last week. rent chart item is "Don't Wake Up In The Morning Michael. "Rainbow" and labelmate Damon, appearing in the Flame here, are among the stars scheduled to entertain at the Decca-Coralwick national sales confab in A new Jimmy Damon release recently in the works. 22nd Productions have booked the Miles Express to headline a Concert in Northbrook Sportsplex on Thursday. Also appearing be the Joe Kelly and Stanley Blues Bands, with WCFL's Pip emcee'ing. Danny St. (St. Marie Productions), who includes the Rush St.—Near areas, tells us the Cousins C a new star in songster Dean A.