

The Budget LP's New Image (Editorial) . . . Industry's
-Fold Rock Nostalgia Scene: Originals & 'Now' Sound-
-Like Newcomers . . . Mets, All Of Them, Sing-Along

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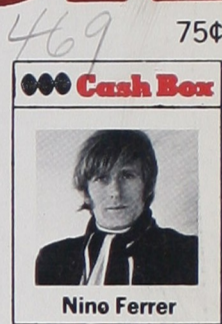
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October 4, 1969

Cash Box

75¢



E GOLDEN (LP) VOICE OF ANDY WILLIAMS

INT'L SECTION BEGINS ON PAGE 55





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The Budget LP's Strong New Image

Once considered self-defeating competition for regular-priced product, the budget-priced LP has embarked on a new era of profitable, self-sustaining justification. This is a long way from the first assault of low-priced goods in the Early 50's, when nondescript, usually poorly recorded product well-deserved a low price tag (sometimes as low as 69¢). Even such notable lines as RCA's Camden displayed a sensitive uneasiness by releasing some of their best pop and classical names under bland pseudonyms. Later, superbly recorded works by the world's finest artists were made available in massive quantities.

No longer, however, is there great apprehension that this high quality, low-priced material measurably affects sales of the brand new LP by performers who appear regularly on budget-priced lines. There is sound philosophy that the budget areas — stocked as it is by high-quality merchandise — serves as a fine introduction to the works of an artist who continues to record on a regular-priced level. Many independent labels have even seen fit to license much of their cut-out merchandise through other companies, thus giving even further credence to the non-competitive nature of today's budget merchandise.

The recording of new product — featuring well-developed attractions

(e.g. Living Strings) — also points to the area's well-being. For the truth is that so much has evolved on the pop (and even classical) scene in recent years that the sound and programming of albums bears little resemblance to product recorded as briefly as five years ago. Disk attractions are into a new bag. Many are reaching new markets. Yet their older recorded ventures are seen as still appealing to a wide section of the record-buying public, who, it is interesting to note, may be stimulated to hear the new sounds of their favorites. The new era of the budget LP has also tended to give the record industry a better image. The strong product at modest cost has tended to replace the shoddy merchandise of old, with its misleading titles and inferior recording techniques. It's a sure bet that an economy-priced LP by a leading artist will find him in top form, with his talents displayed throughout the LP rather than on just a few 'come-on' cuts.

The quality budget LP, which has just started to emerge on a world-wide scale, has come into its own to play a respected and profitable role in the record business. It has, in fact, given fine product that is unable to compete in the regular-priced marketplace a new lease on life that millions of record buyers are eager to take advantage of.

53 LP's released 53 LP's on the charts *That's Mantovani!*

No other artist in the history of the music industry can even approach Mantovani's record for consistency. Fifty three LP's released—53 on the charts! Eight of them gold record winners. An unbelievable tribute to a fantastic artist and a wonderful gentleman.

Mantovani's genius can be heard in every band of every LP, in his arrangements, his interpretation, his "feel."

Mantovani's music transcends the age gap. He is popular among EVERY age group, male and female. And there really is no such thing as an "old" Mantovani LP. Each of the maestro's LP continues selling at a steady, healthy pace.

Lay them out and his records move. Advertise them and they move faster.

Mantovani gets more air play than any three top rock groups combined. His newest LP, *The World of Mantovani* is destined to be his biggest seller ever.



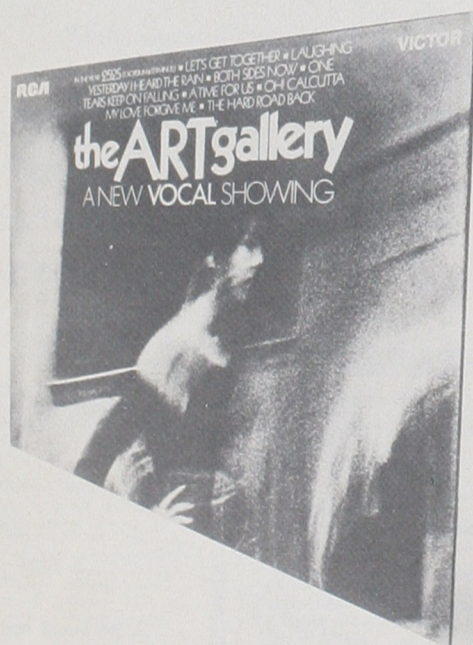
WHERE IS LOVE;
WINDMILLS OF YOUR MIND;
MY WAY;
THEME FROM "ROMEO AND JULIET";
MY CHERIE AMOUR;
THEME FROM "THE VIRGINIAN";
WHERE DID OUR SUMMERS GO;
THEME FROM "ELVIRA MADIGAN";
I'M A BETTER MAN;
AQUARIUS;
QUENTIN'S THEME;
LOVE ME TONIGHT.

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RECORDS

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NEW YORK — The New York Mets, eastern divisional champs in the National League, are now disk artists—of them including the players, manager Gil Hodges, five coaches, and free trainers.

The morning after clinching the tie in Shea Stadium last Wednesday (4), the team was brought into Fine Studios in New York to record an album of songs to be released on Buddah Records via a production deal with Progressive Media.

The sing-a-long format, featuring 10 songs with special lyrics, is being augmented by on-the-spot coverage of fan excitement at Shea Stadium after the Mets' division-clinching 6 to 0 win against the St. Louis Cardinals and the Mets locker-room hoopla. Deal for the session was made by Progressive Media and Ed Kranepool, player rep for the Mets.

The album, called "Amazin' Mets," will be marketed this Thursday (2), according to Neil Bogart, vp and general manager of Buddah. He predicted an initial sale of 500,000 copies.

FRONT COVER:



Andy Williams is the golden voice of the music industry. He has just earned his 13th RIAA-certified gold album for sales reaching \$1 million. The LP is "Happy Heart," which joins the gold LP collection consisting of "Honey," "Love, Andy," "Born Free," "Dear Heart," "The Wonderful World of Andy Williams," "Days of Wine & Roses," "Moon River" and "Other Great Jovie Themes," "Call Me Irresponsible," "Great Love Songs from 'My Fair Lady,'" "The Shadow of Your Smile," "The Andy Williams Christmas Album" and "Merry Christmas." The songster kicked off his weekly 1-hour NBC TV'er on Sat., Sept. 20. His second TV series, the first one ran for five years, earning an Emmy award and two Emmy nominations. His show figures to boost the sales of many disk acts who are scheduled to make the show's guest lineup.

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Industry's 2-Fold Rock Nostalgia Scene: Originals & 'Now' Sound-A-Like Newcomers

NEW YORK — As youngsters seek to find the roots of rock music, the record industry is meeting their desires on two levels. One is the return of the "oldie goldies" and the other is the emergence of new performers who possess a generally less complex sound reminiscent of their rock & roll forbears.

Among the, artists who can claim a track record starting during the heyday of the big-beat and, after years of absence from Top 10 chart sales, are making a comeback are Isley Bros., Lou Christie, Jimmy Clanton and, significantly, the senior member of the rock community, Elvis Presley.

Their sounds of today, only slightly bowing to the rock evolution over the past decade, are being matched by newcomers, like Cat Mother, whose approach bears a striking resemblance to what made the Top 100 tick in the late 1950's.

As explained by Neil Bogart, vp and general manager of Buddah, the appeal of rock & roll nostalgia represents a certain sophistication among the kids and young adults who want more than "just to listen to rock." "They want to understand it, and learn its

roots," Bogart says. As for new acts, Bogart feels that they are taking advantage of the sound that kids are always coming back to—a simplified approach to rock that has always weathered trends of the moment.

Buddah Records is one label that has hitched its wagon to both the past and present in its drive to capitalize on today's youth's hunger for simplicity in rock. In addition to possessing the "now" recordings of the Isleys, Johnny Maestro and, adding to its roster, Dave 'Baby' Cortez, the organist, the company is presently offering its "First Generation" packages of rock 'n roll's leading chart-makers, including John Lee Hooker, Muddy Waters, Flamingoes, Jerry Butler, Chris Kenner, Jesse Belvin, Little Richard, Maurice Williams. With more than a touch of the comic, Buddah is also offering playful tongue-in-cheek recollections of the rock & roll era with Sha Na Na, a group that sings in the old-teen-beat style and dresses in leather-jacket, motorcycle boots regalia.

There is also a "new product" look to the catalog of the Sun label, recently acquired by Shelby Singleton. Albums dating back to the 50's by John-

ny Cash, Jerry Lee Lewis and others are being treated by the Singleton organizations as if they were minted yesterday.

Oldies Rock Concert Coming To New York

NEW YORK — On Saturday night, October 18, at the Felt Forum of Madison Square Garden, Richard Nader will present a special show which he calls "The 1950's Rock And Roll Revival." The two shows, one at 7 and the other at 10, will feature Bill Hailey and the Comets in their first New York appearance in over eleven years, Chuck Berry, the Platters, the Coasters, the Shirelles, Jimmy Clanton, and special guests, Sha Na Na, the young New York act that successfully impersonates the sounds and the styles of 1950's rock and roll. The program, which will be emceed by deejay Scott Muni, will also include visual and aural tributes to Fats Domino, Elvis Presley (as he was then), Sam Cooke, Little Richard, and the Everly Brothers. Ticket

(Con't. on Page 16)

Mills & Belwin Merge Operations

NEW YORK — Belwin, Inc. and Mills Music, Inc. will merge their music publishing businesses this week (30).

The joint announcement by Arthur L. Carter, president of Utilities & Industries Management Corp., which owns 100% of the outstanding stock of Mills Music, and Martin Winkler, president of Belwin, Inc., stated that Winkler would be the chief executive officer of the combined enterprise. Alan Shulman, exec vp of Mills, assumes the post of vp of the company. Dick Graham, recently named president of Mills, will relinquish this post. He is associated with Utilities & Industries Management. Ted Cooper, head of Mills disk production section, and Bert Litwin, head of business affairs, remain in their posts.

Carter and Winkler said that Belwin-Mills Publishing Corp., a newly formed company, would acquire all of the outstanding stock of Mills Music, Inc. and its affiliated companies and all of the outstanding stock of Belwin, Inc. 47% of the stock of Belwin-Mills Publishing Corp. will be issued to Utilities & Industries Management Corp. in exchange for 100% of the stock of Mills Music, Inc. and 53% of the stock of Belwin-Mills Publishing Corp. will be issued to Martin Winkler and members of his family who own 100% of the stock of Belwin, Inc.

The joining of Mills and Belwin brings together two of the oldest and

leading independent music publishers which complement each other.

Mills was founded in 1919 by Jack Mills and Irving Mills and has been active in the publishing of popular music and owns more than 25,000 copyrights. Belwin was founded in 1918 by the late Max Winkler, father of Martin Winkler, and is the leading publisher of educational music material, sheet music and folios.

Among the well known composers and authors included in the Mills catalogues are Hoagy Carmichael, Leroy Anderson, Duke Ellington, Jimmy McHugh, Harold Arlen, Morton Gould, Mitchell Parish, Ted Snyder, Ted Koehler, Carlos Chavez, Richard Hayman and Ernst Toch.

The best selling publications which have made Belwin a leader in the educational music publishing segment of the industry include "The John W. Schaum Piano Course with Supplementary Publications" (the largest selling piano course in the country), "The Belwin Piano Course", "Eric Steiner Piano Course", "The New David Carr Glover Library" and the "Belwin Organ Library". "The First Division Band Course", including nearly 500 publications, is the leader in the field of band methods which, together with two other top ranking band methods gives Belwin control over three of the five top selling band methods. "The Belwin Course for Strings" (by Samuel Applebaum) stands alone in its field — unchallenged by any other publisher.

Recent Belwin Expansion

Belwin has purchased, within the past three years, the Halb Statuette

(Con't. on Page 16)

Kornfeld, Lang Sell Interest In Woodstock

NEW YORK — Artie Kornfeld and Michael Lang have sold out their one-half interest in Woodstock Ventures to John Roberts and Joel Rosenman. The trio put on last summer's historic Woodstock Arts & Music Fair in upstate New York last summer. Kornfeld and Lang, as previously relayed in Cash Box, have formed their own multi-direction show business company, yet to be named.

Hammond Fete This Week

NARAS, the disk academy, reminds the trade that its luncheon for Columbia Records' John Hammond takes place this Tuesday (12) at the Essex House in New York. Proceeds from the luncheon go to support the Symphony of the New World.

See Filmways Purchase Of Campbell-Silver Co.

NEW YORK — Discussions are underway for the purchase of the Campbell-Silver Corp., including Tetragrammaton Records, by Filmways, confirming a report in last week's issue of Cash Box. According to Richard St. Johns, president of Filmways, and Roy Silver, president of C-S, a basic agreement on financial terms has been reached, but there are a "number of specific contingencies that still have to be resolved." Deal will involve an undisclosed amount of Filmways stock.

Mulhern Directs Sales Of Bell's Ampex Tapes

NEW YORK — Bill Mulhern has become associated with Bell Records and Ampex in an unusual capacity. Mulhern, recently with A&M Records in New York, will direct sales functions for all of Bell's tape product distributed by Ampex. Bell recently renewed its licensing agreement with Ampex for another three years, effective next June when the original pact expires. It's understood that Mulhern will maintain offices in New York at both the Bell and Ampex operations.

Merco To Rack RCA On National Basis

NEW YORK — Reflecting the broadening channels of distribution opened by RCA Records, Merco Enterprises has become a national distributor of all RCA product. The major rack operation, Jack Grossman, president, said, will handle RCA product effective immediately.

**Pye's Benjamin:
English Industry The
'Las Vegas' Of Europe**

See Int'l News Report

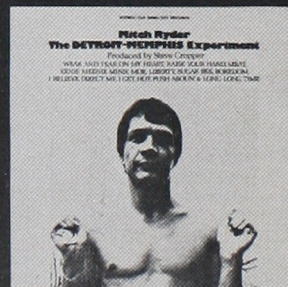


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The Detroit Sound . . ? The Memphis Spirit . . ? A redefinition of musical idioms that is "THE DETROIT-MEMPHIS EXPERIMENT" (DOT DLP 25963) Mitch Ryder, Booker T. and the M. G.'s.

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AGAC's New Pact OK'd By BMI

NEW YORK — A revision of the standard popular songwriters contract at the American Guild of Authors & Composers (AGAC) has ended a 30-year non-recognition of the Guild contract by BMI. Chief revision is the elimination of any licensing organization from the contract, thus making it, AGAC said, appropriate to all publishers and writers regardless of the performing rights affiliation of which they are members.

The changes were a direct result of

Columbia Execs Appear At Business Seminar

NEW YORK — Columbia Records is the first music firm to have taken part in seminars conducted by Corporate Seminars, Inc. At a recent two-day seminar, Columbia execs Bruce Lundvall, vp of merchandising, and Russ Barnard, assistant to vp of marketing, presented an audio-visual presentation on one of the themes of the seminar, "How to Sell to the Youth Market." Lundvall and Barnard spoke for one hour, giving the more than 200 ad and marketing execs attending the seminar a look into Columbia's ways of marketing its contemporary LP product. Cuts of albums were played and various ad, promo and sales concepts were illustrated. An hour was spent on a question-and-answer segment.

Two Worlds Company Names First Distrib

NEW YORK — Two Worlds Records, new disk operation formed by Al Caiola and Ervin Litkei, is introducing its first act, the Brass Toad, on a single, "In The Back Of My Mind" and "Easy to Be Hard." In addition to the rock group attraction, the company has also signed Norman Charles, the Methodist Minister. He'll have a disk out this week. Two Worlds has named its first distrib, Beta in New York. Others will be announced soon.

TI's Big Board Day Will Rock Wall St.

NEW YORK — Wall Street will rock this Monday (29) to help spread the word that Transcontinental Investing Corp. is being traded on the New York Stock Exchange under the symbol TIK. Starting at Noon, the steps of Federal Hall at the corner of Wall and Nassau Streets will be the stage for such acts as the Brooklyn Bridge, the Stonemans, Lois Walden, with WMCA deejay Dan Daniels emceeing. Transcontinental Investing, previously trading on the American Exchange, expects its music unit, Transcontinental Music Corp., the wholesaling outlet, to contribute about \$100 million to TI's gross income this year. TI also operates another leisure-time company, Transcontinental Entertainment Corp., dealing in records, music publishing, production, management, etc.

Goldsboro Firm To Produce For PIP

NEW YORK — Bobby Goldsboro's Unicorn Productions will supply product for Pickwick International Presentations (PIP), the regular-priced disk line from Pickwick International, according to PIP president Joe Abend. It's the first production deal for the contemporary-slanted label.

Goldsboro, an United Artists Records act, will produce sessions for Viking Records, a division of PIP. Initial release will be "Let Me Be Your Baby" by Freeda Wallace, followed by such other Goldsboro-pacted acts like the Three Cheers, Larry Henley and Fred Carter.

Viking, Abend said, would have a complete operational staff which will include regional promo reps and a national sales manager.

a series of meetings between AGAC and BMI, according to Edward Eliscu, president of AGAC. Attending the confabs on behalf of AGAC were Eliscu, Sheldon Harmick, a BMI member and a member of the council of AGAC; John Carter, managing director of AGAC and AGAC's legal counsel; Alvin Deutsch; BMI's reps included Edward Cramer, president; Bob Sour, vice-chairman; and Theodora Zavin, senior vice-president of performing rights administration.

AGAC, formed 38 years ago to serve the interests of authors and composers in their relationships with publishers, had its contract changed to eliminate reference to ASCAP. AGAC's members now include writers from 10 different performing rights organizations throughout the world. BMI was organized in 1940, nine years after the start of AGAC.

Moody Blues Form Label Thru London

NEW YORK — British recording artists the Moody Blues have formed their own record label, called Threshold Records. The new label, to be distributed by London Records, the Moody Blues' old label, was formed by the group with the intention of giving "quality music" to the public and what group member Graeme Edge calls "a fair deal to artists."

According to Edge and another Moody Blue, Mike Pinder, too many record companies today have become hugh complexes that are not only very distant from the record-buying audi-

ence, but also have developed a sense of distance from their own artists. "Some labels," said Edge, "forget that they are nothing without their artists."

The Moody Blues next album, forthcoming shortly, will be released on Threshold Records and the songs are published by the group's new publishing company, Threshold Music. The first act signed by the Threshold label, named after the group's most recent LP "On The Threshold Of A Dream," was Trapeze, from whom product is due shortly.

Meanwhile, Immediate has gone ahead with distrib appointments, including an exclusive distribution agreement with EMI of Canada.

Hemisphere Productions Buys Into Skye

NEW YORK — Quickly following word last week that the deal involving the purchase of Skye Records by Filmways had been terminated, United Hemisphere Productions purchased, for cash, a stock interest in the label, according to Skye president Norman Schwartz and UHP chief exec officer Sidney Pink.

The execs said that through the reciprocal arrangement, in which Skye will make its entire creative forces available, and United Hemisphere Productions Corp. will make financial support available, Skye will be able to

continue its expansion program, with Skye retaining complete exclusive control of its operation. Also, Skye plans to enter music publishing and introduce an ad agency concept applied to the record distribution business, Schwartz said.

Skye, specializing in jazz disks, was founded last year by Schwartz, Gabor Szabo, Cal Tjader and Gary McFarland.

United Hemisphere Productions engages in film production, TV commercials and the operation of three TV stations in Puerto Rico.

Schwartz Bros. Opens A New 'Harmony Hut'

WAYNE, N. J. — Schwartz Brothers of Washington, D. C., last week opened its latest leased outlet in the huge new Willowbrook Shopping Center, this city. It was described by some record people at the grand opening as "the record shop to end all record shops."

Called the Harmony Hut, the store is located at the intersection of routes 46 and 23. It has 12,400 square feet of space and is stocked with more than \$560,000 worth of records and tape cartridges. The store also features musical instruments.

The shopping center is expected to attract an average of 125,000 customers per day and has parking space for 9000 cars.

Jim Schwartz, president of the company, was on hand to greet the many record executives who came to a preview showing of the store on the eve of the Grand Opening. He estimated that approximately 25% of the disk-tape initial stock was made up of cartridges and cassettes.

Fortunato Heads JAD Promo

NEW YORK — Danny Fortunato has joined Jad Records as national promo director. Also, the company, reports Danny Sims, president, has setup a college promo dept. headed by Ginger Summer, who will report to Fortunato. Fortunato was formerly national promo director of Musicor Records, Dynamo Records and Roulette Records.

CBS Fights Immediate Indie Status

NEW YORK — As the question of its rights to go it alone in the U.S. arose last week, Immediate Records' move to become the only English label operating on a direct distribution basis in the U.S. and Canada was intensified. Initial product and a naming of an initial lineup of distribs were announced.

However, CBS Records reacted to last week's trade paper reports on Immediate's indie status by claiming that its distribution agreement remains "in full force." "CBS Records," an announcement said, "intends to take any steps deemed necessary to prevent any attempt by Immediate or any other company to distribute Immediate product in violation of the rights of CBS Records."

Meanwhile, Immediate has gone ahead with distrib appointments, including an exclusive distribution agreement with EMI of Canada.

Arrangements have been concluded with All South Distributing Corp., New Orleans, La., Arc Distributing Co., Detroit, Mich., California Record Distributing, Los Angeles, Empire State Record Sales Corp., N.Y., Heilicher Bros., Minneapolis, M. S. Distributors, Chicago, Transcontinental Distributing Corp., Hartford, Conn. and Seattle, Wash.

As noted in last week's Cash Box, Immediate has appointed Paul Banes as general manager of the new American operation. Ruth E. Manne will be in charge of administration of the Immediate Group of Companies and its publishing operation, Nice Songs, Inc. (BMI) and Lovely Music, Inc. (ASCAP).

The first release from the Immediate stateside operation which will be simultaneously released in Canada is Humble Pie's single, the British chart hit, "Natural Born Woman," shipping this week (3), to be followed by an album, "As Safe As Yesterday Is," to be shipped Oct. 17.

Andrew Loog Oldham, president of Immediate stated that the decision to form this self-contained company in America dealing directly with distributors, has been taken to enable Immediate to offer the same facilities to its artists here as throughout the rest of the world. Experience, he said, has proven that an English based record company distributed through an American company, however competent, as the sole route to the market is "too involved to enable solving arising problems as quickly as is necessary." "The result leaves too many communication and other problems unsolved which is unsatisfactory to both Immediate and to its artists. The setting up of Immediate Records as a completely American based company puts us in a position of total responsibility and control of our own product which is a definite necessity in our industry today."

Perception Inks Its 1st Production Deal

NEW YORK — Terry Philips' recently formed Perception Ventures, Inc. has signed a production deal with Bobby Martin and Tommy Bell for the company's new Today label, according to Boo Frazier, vp of the parent company. Perception Ventures, a public company trading Over-the-Counter, was organized to participate in general music business and leisure-time areas.

The team will produce a singing group from Philadelphia called the Odds and Ends. Frazier said that the Martin and Bell deal was in line with PVI's concept of affiliations with people who can produce across the board acts; product and artists that can be developed for every market.

Martin and Bell have been responsible for production and arranging of many chart records for such artists as Jerry Butler and The Delfonics and have such credits as "Boogaloo Down Broadway" and "The Horse." They are currently represented on the charts with The Intrigues "In A Moment."

The Odds and Ends, composed of one girl and two fellas, write and sing their own material. They are known locally in Philly, where they have worked extensively.

Perception headquarters is at 165 West 46th St. in New York City.

New Beatles LP Tied To Abkco Industries

NEW YORK — The Beatles new LP, "Abbey Road," represents the first Beatles product under the new Apple/Capitol distrib agreement negotiated by Allen Klein's Abkco Industries. Set features new Lennon-McCartney material plus two new tunes by George Harrison, "Something" and "Here Comes the Sun." Ringo Starr wrote a track on which he sings, "Octopus Garden." "Something" by Harrison and "Come Together" comprise the team's latest singles release. Title of the album was named after the street where the EMI recording studios are located.

Stax/Volt Augments Promo Force

MEMPHIS — Increasing factors of growth has expanded the promo force at Stax/Volt Records. Six new promo execs have been named, according to Jim Stewart, president, and Al Bell, exec vp. They include LeRoy Little, national promo director; Bob Spendlove, also national promo director; Harold Burnside, eastern promo; Jack Gibson, midwest promo; David Ezzell, southern promo; and David "Jo Jo" Samuels, southern promo.

Stewart explained that the enormous growth of Stax/Volt Records and our subsidiary labels, including Enterprise and Hip, during the past few months makes it necessary for us to

hire these additional promotion men. In addition to the product recorded in its own studios in Memphis, the label has several outside production deals.

Stax/Volt is issuing increasingly diversified soul product, Bell noted. "From raw blues to sophisticated soul, our product covers the spectrum of soul. In order to successfully promote and merchandise this diversified product, we've acquired specialists who can handle individual styles of soul product."

LeRoy Little was southern executive of promotion and sales for Atlantic Records prior to joining Stax and has been active in NATRA. Bob Spendlove was formerly with Mercury Records in Chicago as midwest promotion manager for two years. He also spent six years as operations and promotion manager for Delta Record Distributors in New Orleans.

Harold Burnside was a promotion man for Mandel Distributors in Philadelphia for five years and a salesman at Record Mart prior to that. Jack Gibson spent three years as regional promotion manager for Decca Records and he was Motown Records' first national promotion director. A pioneer radio personality, Gibson was one of the founders of NATRA and a deejay on WERD, one of the first black-owned radio stations.

David Ezzell was promotion manager for Columbia Records in New Orleans for two years. David "Jo Jo" Samuels spent two years as station manager of WAUG in Augusta, Georgia and he was program director for WENZ in Richmond, West Virginia.

Tower Distributes New Hand Records

HOLLYWOOD — Tower Records has made a five-year pact for world distribution of the newly-formed Hand Records.

The pact calls for Tower to release all Hand product on the Hand label in the United States, and on labels affiliated with Tower's parent companies, Capitol Records, and EMI, around the world. Hand's first two efforts are a single and an album.

Making the announcement in New York were Hand vice president John Linde, who will head A & R for the new label, and Tower A & R chief, Sammy Vargas. In Hollywood, a simultaneous statement was issued jointly by Tower vice president Perry Mayer and Hand president Jack Rieley.

Mayer stated that the first product on Hand Records has already been shipped to Tower distributors. The first single is by a Rochester, New York group, The Oxford Watchband: "Diagnosis" b/w "Welcome to the World." The first album is by Space, a group which hails from the Caribbean and has been wowing audiences in the New York area.

According to Rieley, Space will soon embark on a national promotion tour, with stops slated for key markets from New York to Los Angeles.

Linde reports the new label recently signed a top East Coast blues group, The King Biscuit Blues Band, that an album is about to go into production. Also signed to Hand is Peter Antell, a New York-based singer-musician-writer, who is about to play dates at Radio City Music Hall and the Rainbow Grille in New York. Linde says Hand has just completed negotiations for master purchase of Infinity Productions' "Baby Doll" by Dogood's Life Mobile and that the group's record will be released within a few weeks.

A heavy advertising campaign in the underground press in the works for the Space album. It comes on the heels of the group's appearances at the Zodiac and Wheels in New York, and at the Castaways, in the Hamptons resort area of Eastern Long Island.

Hand Records is a division of Hand Music Limited. The firm has just opened new offices in Hollywood at 1710 North LaBrea Avenue. The New York address is 2 Pennsylvania Plaza, Suite 1500.

White Whale Handles Renegade Recordings

LOS ANGELES—White Whale Records has completed negotiations with Renegade Records of Nashville to serve as the national distributor for product from the southern company beginning with the current single by Lattimore Brown.

The Renegade firm was brought to White Whale's attention by regional action on the Brown release, "Yak-a-Poo" and a deal for this master and forthcoming material from the company was negotiated last week by W. W.'s Ted Feigan, Lee Lasseff and Eddie Biscoe.

RCA Int'l Posts To Reinman And Barter

NEW YORK—RCA Records international unit has named Betty Reinman as manager of merchandising and sales development and Christie Barter as manager of artist promotion.

Reinman, previously associated with MCA and, for 12 years, with Kapp Records, will be U.S. contact for the release and sale of RCA product overseas, including export sales, liaison with all overseas companies. She'll also maintain information on activity of U.S. product in each country and will keep artists and home office management informed of each activity. Also, she'll furnish U.S. merchandising and sales information to RCA outlets in all countries.

Barter, who joins RCA after five years as manager of press and public relations in the east for Capitol Records, will be responsible for all phases of artist relations and promotion with RCA's subsidiaries and licensees, including the handling of tours abroad by RCA artists, arranging for tape interviews and film clips for use on radio and TV, and in general providing a steady flow of publicity to all overseas offices, as well as ad aids and related materials as required.



Reinman & Barter

Brenner Exits Beechwood

HOLLYWOOD — Paul Brenner, professional manager with Capitol Records' publishing arm, Beechwood Music, has resigned the post, effective this week. Brenner had formerly headed his own personal management firm and, more recently, had repped Andy Williams' Barnaby Music operations on the coast. He had also worked as KGL's (Los Angeles) music director for a period of two years.

LETTERS TO THE EDITOR

Japanese Market

As director of a stateside-based international music trade business, I seem to be on rather objective vantage ground in relation to the market value of pre-recorded music licensed from territory to territory. Positioned on this relatively superior station, I am privy to the American record man's evaluation of what his product is potentially worth overseas and, conversely, what the potential foreign licensee's evaluation is of American product for his territory. I therefore read, with a great deal of involved interest and concern, your editorial of Sept. 13 Japan: Explosion '70 is regarding the expansion of the Japanese music market. While I do not take issue with its contents—not even with the question of whether or not Japan's music industry in general, and to its possible detriment, is still tradition-bound—I do feel it is vital to amplify your report in order to avoid repercussions sometimes caused by "a little knowledge."

First of all, for a fuller understanding of the Japanese market, one must examine its components in order to know the true definition of "the second largest market for pre-recorded music." 70% of Japan's success as a music market is attributable to locally produced music. Outside originated repertoire accounts for a mere 30% of sales and this is comprised of product licensed mainly from Britain and America, but includes other countries as well. Further, sales in Japan on locally-produced records relatively exceed that of outside-originated records with a possible singular exception.

My experience in licensing American repertoire to record and publishing companies abroad clearly reveals the growing number of American licensors who over-estimate the potential value of his product in Japan as well as other foreign markets. This is due, in my opinion, to understanding a market only in broad terms of size per se. There is grave danger in conclusions drawn from such generalizations and I am particularly concerned with respect to trade with Japan, where ability and talent for skillful simulation have long been recognized and acknowledged, for with this over-estimation of the Japanese market several American licensors have been making strenuous demands for rights to their product. If such demands are met in Japan, it can result in a justifiably over-cautious future outlook on the part of the Japanese record company who repeatedly fails to recoup his advances. His most logical plan of action would then be to "cover" American hits locally, rather than to take further risks with unrealistic advances for the original American hits.

Projected on a scale that includes all international trade, this type of situation is rather frightening and a serious threat to global music exchange which, up to now, has been so

'Rock IS History'

Your editorial in the issue of September 20th, entitled "Rock Is History" was brought three or four times to my notice because of your general reference to the English version "Die Fledermaus".

This Johann Strauss opera (it has more opera than musical comedy) characterize an era which over Vienna, ultimately yielding place to the Broadway composers.

Such men as Jerome Kern, George Gershwin, Vincent Youmans, Richard Rodgers, Irving Berlin, Frederick Loewe and Arthur Schwartz, to name a few, wrote works including lyrics that have become standard, with style invented in America and what is history.

These men, with the exception of Irving Berlin, didn't write the individual popular song that used to be plugged on the radio ad nauseum. Singing performers found their material in show songs and the albums of show tracks. Kern wrote only three or four songs which achieved popularity without benefit of Broadway. The most notable of these few was "The Time I Saw Paris". The lyric by Oscar Hammerstein was a graceful, touching editorial equal to the propaganda of the best and most characteristic rock.

The writer of personalized songs dealing less in fiction today than the erstwhile Broadway writer is the composer and lyricist have become performers, and they sing what they think.

enjoyable and fruitful for all parties.

I would urge everyone in the industry concerned, to give careful consideration, on a long-range basis, to fair evaluation of the potential for product in each territory in which is planning to license his repertoire and to whether or not the advances requests enable mutual profits to be generated. Only by deliberately effecting his successful track record in this way can he look to future deals with continued success in the territory question.

I would also implore the organizers of the many international music conferences to program talks which will bring to better light the special unique nature of every major music market in direct relation to its success, or lack of success, with foreign repertoire. We are in a sophisticated age of international music trade and there should be no excuse for erroneous concepts of neighboring music markets.

MILDRED FIELDS

Ed. Note: Mildred Fields is director of Transaction Music Ltd., which licenses American product in foreign markets.

NARM Gets 1970 Scholarships Underway

PHILADELPHIA — The NARM Scholarship Foundation is now soliciting applications for the 1970 NARM Scholarship Awards. Eligible for these awards are children of employees and employees themselves of NARM's regular and associate member companies, who will enter college in Sept., 1970. They are today either high school graduates who have not yet entered college.

Scholarship awards are in the total amount of \$4,000, \$1,000 for each academic year. Awards winners will be announced at the 1970 NARM Convention, on March 23, at the Americana Hotel in Bal Harbour, Florida.

Applications for the annual NARM Scholarship Awards may be secured by writing to the NARM office.

Applications for the newly-established NARM/Capitol Records Scholarship for disadvantaged black students may also be obtained from the NARM office. The black student or one of his parents must be employed by a company in the recorded music industry (record and tape), or in an allied industry, such as broadcasting. A company need not be a member of NARM; however, black students who are employees or children of employees of NARM member companies are also eligible for the NARM/Capitol Records Scholarship.

All the scholarship award winners are selected by the NARM Scholarship Committee and approved by the NARM Board of Directors. William G. Owen, secretary of the University of Pennsylvania, is the educational consultant to the NARM Scholarship Foundation.

The Bullets Are Flying On Atlantic - Atco - Cotillion

HIT SINGLES: ATLANTIC

	BB	CB	RW
CARRY ME BACK The Rascals (2664)	*27	12	*11
SHARE YOUR LOVE WITH ME Aretha Franklin (2650)	31	24	19
SOMETHING IN THE AIR Thunderclap Newman (Track 2656)	*56	*70	*65
DOIN' OUR THING Clarence Carter (2660)	*72	*79	*71
SUITE: JUDY BLUE EYES Crosby, Stills & Nash (2676)	*86	*67	*80
MY BALLOON'S GOING UP Archie Bell & The Drells (2663)	87		

HIT SINGLES: ATCO

	BB	CB	RW
NOBODY BUT YOU BABE Clarence Reid (Alston 4575)	47		32
DON'T FORGET TO REMEMBER Bee Gees (6702)	73		47
TAKE A LETTER MARIA R. B. Greaves (6714)			*84

COMING UP: ATCO

I CAN'T HELP BUT DECEIVE YOU LITTLE GIRL
Iron Butterfly (6712)

LOOKY LOOKY
Giorgio

COMING UP: COTILLION

WONDERFUL
Blackwell (ASTRO 1000X)

IN THE PEACEFUL VALLEY (WOODSTOCK '69)
Steve Duboff (44051)



MARLENA SHAW

LOOKING THRU THE EYES OF LOVE

CADET 5656

THE RADIANTS

BOOK OF LOVE

CHESS 2078

ETTA JAMES

MISS PITIFUL

CADET 5655

CASH McCALL

WE'VE COME A LONG WAY TOGETHER

CHECKER 1216

AESOP'S FABLES

WHAT IS LOVE

CADET CONCEPT 7016

CHESS
RECORDS



CashBox Radio Active

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

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
52%	Ball Of Fire	Tommy James & The Shondells	Roulette	93%
45%	Take A Letter Maria	R. B. Greaves	Atco	67%
43%	Something	Beatles	Apple	43%
40%	Is That All There Is	Peggy Lee	Capitol	67%
36%	Undun	Guess Who	RCA	36%
34%	Come Together	Beatles	Apple	34%
31%	Suite: Judy Blue Eyes	Crosby, Stills & Nash	Atlantic	45%
29%	Turn On A Dream	Box Tops	Mala	29%
27%	Sunday Mornin' Comin' Down	Ray Stevens	Monument	48%
26%	Going In Circles	Friends Of Distinction	RCA	26%
24%	Try A Little Kindness	Glen Campbell	Capitol	24%
21%	Proud Mary	Checkmates Ltd. Featuring Sonny Charles	A&M	21%
20%	Shangri-La	Lettermen	Capitol	20%
18%	Smile A Little Smile For Me	Flying Machine	Congress	86%
18%	Echo Park	Keith Barbour	Epic	73%
17%	Mr. Turnkey	Zager & Evans	RCA	42%
17%	Let A Woman Be A Woman	Dyke & The Blazers	Original Sound	17%
16%	Time Machine	Grand Funk R.R.	Capitol	55%
16%	Cherry Hill Park	Billy Joe Royal	Columbia	52%
14%	Make Your Own Kind Of Music	Mama Cass	Dunhill	14%
14%	Something In The Air	Thunderclap Newman	Track	14%
12%	Reuben James	Ken Rogers & First Edition	Reprise	85%
12%	Anyway You Want Me	Evie Sands	A&M	12%
11%	Thinkin' About My Baby	Bubble Puppy	Int'l. Artists	11%
11%	Baby You Come Rollin' Across My Mind	John Beland	Ranwood	11%

LESS THAN 10% BUT MORE THAN 5%		TOTAL % TO DATE
Baby I'm For Real — Originals — Soul	9%	Don't Waste My Time — John Mayall — Polydor 15%
Silver Threads & Golden Needles — Cowsills — MGM	9%	Ways To Love A Man — Tammy Wynette — Epic 8%
Jack & Jill — Tommy Roe — ABC	8%	Was It Good To You — Isley Bros. — Buddah 25%
		Doin' Our Thing — Clarence Carter — Atlantic 86%
		Jealous Kind Of Fellow — Garland Greene — Uni 76%
		Love In The City — Turtles — White Whale 46%

The Story of Together.



Get Diana Ross & The Supremes
in a studio with The Temptations.
Record a new album. (Their third.)
Call it "Together." MS 692

Then wrap it all up in a specially
designed package that includes a free,
beautiful full color, tear-away poster.
Think it'll sell? MS 692



"The Sound of Young America"...

They'll tear it apart...remember the last two?

ASCAP Carves Out \$665,360 To Special Panel Award Writers

NEW YORK—A total of \$665,360, the most in history, is being distributed to 1,797 writer-members of ASCAP covering 1969-70. ASCAP president Stanley Adams noted that the cash awards over and above the regular distribution of royalties paid by the performing rights organization are designed to provide financial encouragement to new composers and authors on the contemporary scene. Through these awards, ASCAP also pays recognition to those established writers whose compositions are deemed a significant part of our musical heritage but whose total regular royalties do not exceed the limits set by the respective Panels. The Awards are made for one year only.

Some 1,214 writer-members in the "popular" field will receive \$326,710; the remaining \$338,650 will be distributed to 583 writer-members in the standard field including composers and authors of symphonic, operatic and concert works.

Top writers in the music world who received special recognition by the Panel include such talents as Jim Webb ("Galveston"), "Wichita Line-man" and "Where's the Playground, Susie"; Rod McKuen; and Isaac Hayes and David Porter (writers of "Born Again" and "I'll Understand").

Among the other awards winners are jazz men Kenny Burrell, Ornette Coleman, Chick Corea, Dizzy Gillespie, Mike Mainieri, Red Norvo, Horace Silver and Billy Taylor; country music writers Elton Britt, Marian Francis, Gordon Galbraith, Vaughn Horton, Ricci Mareno, Jerry D. Smith, Billy Edd Wheeler and Sheb Wooley; pop-folk writers Joan Baez, Judy Collins, Bobbie Gentry, Arlo Guthrie, Carolyn Hester, Phil Ochs, Tom Paxton and

Buffy Sainte-Marie; rhythm and blues writer Jimmy Holiday; and rock-blues writer-performers Janis Joplin and Paul Butterfield.

Awards were also made to writer-members of groups on the current rock scene: The Doors (John Densmore, Robby Krieger, Ray Manzarek and Jim Morrison); The Band (Rick Danko, Levon Helm, Garth Hudson and Richard Manuel); The Grateful Dead (Thomas Constanton, Jerome Garcia, Robert Hunter, Philip Lesh, R. C. McKernan, Robert Peterson and Robert West); The Youngbloods (Lovell Levinger, Joe Bauer and Jesse Young); and Blue Cheer (Richard Peterson, Peter Wagner and Paul Whaley).

Awards to ASCAP writers who are active in the musical theatre include such composers and lyricists whose shows are currently on the boards as James Rado and Gerome Ragni, writers of "Hair"; Hal Hester and Danny Apolinar, writers of the long-running "Your Own Thing"; and the forthcoming production, "Alice;" Al Carmines, writer of "Peace" and the current hit, "Promenade;" Sherman Edwards, who wrote the Tony Award-winning musical 1776; Bill and Patti Jacob, who wrote the forthcoming "Jimmy;" Tom Baird and Ron Miller, writers of the musical version of "Bus Stop" entitled "Cherry;" C. C. Countney and Peter Link, composer and lyricist of "Salvation," which just opened off-Broadway; and Wilson Stone, whose forthcoming production, "Hello, Sucker;" was produced in summer stock this year.

The award winners this year include ten past holders of the Pulitzer Prize for music and poetry: W. H. Auden, George H. Crumb, Gail T. Kubik, John La Montaine, Archibald MacLeish, Gian Carlo Menotti, the late Douglas Moore, Virgil Thomson, the late Carl Sandburg and the late Ernst Toch.

Two of the award recipients — John Edmunds and George Walker — were recently honored with Fellowships from the John Simon Guggenheim Memorial Foundation. In addition, award were made to John Carter and Donald MacInnes, recipients of recent grants from the Rockefeller Foundation and to Barbara A. Kolk, winner of a 1969-1970 Rome Prize Fellowship.

The awards list includes more than 160 writers affiliated with colleges and universities throughout the country. Among the awards recipients this year are: Victor Babin, President of the Cleveland Institute of Music; William Bergsma, Dean of the School of Music, University of Washington; William F. Lee, Dean of the School of Music of the University of Miami; and Mel Powell, Dean of Music at the California Institute of the Arts. New award recipients affiliated with educational institutions include John Crawford, Wellesley College and Roy Travis, University of California at Los Angeles.

Other composers affiliated with colleges or universities who are honored include Samuel H. Adler of the Eastman School of Music, University of Rochester; Easley R. Blackwood, Jr., University of Chicago; Ingolf Dahl, University of Southern California; Kenneth Louis Gaburo, University of Illinois; Meyer Kupferman, Sarah Lawrence College; A. George Rochberg, University of Pennsylvania; and Morton Subotnick, California Institute of the Arts.

Jack Bruce Forming New Group For Tours

LOS ANGELES — Jack Bruce, former bassist and songwriter with Cream, is now forming a group to back him on his forthcoming tours of England and the United States. According to Bruce, "It will not be a regular group — just a few friends to work with." Bruce's first solo LP since leaving Cream appears on Atco, and features Dick Heckstall-Smith, Jon Hiseman, Chris Spedding, Felix Pappalardi, Art Theman and John Mumford.

A documentary film featuring Bruce is being made by producer Tony Palmer. The documentary will include several cuts from the new album.



GOLDEN 'GREAT' — Producer Mickie Most is here shown accepting an RIAA certification plaque for million-dollar sales of the "Donovan's Greatest Hits" album. Most (second from left), who produced the set, was awarded the gold record trophy in New York by Epic Records executives Larry Cohn (left), A&R director; Mort Hoffman, vice president of sales and distribution (center); and Gene Settler, director of national sales for Epic and the custom labels. Donovan himself will be in the States shortly for a national concert tour and p.a. scheduled on behalf of his latest album, "Barabajagal."

Lewis & Wiener Form Entertainment Firm

NEW YORK — Mike Lewis-Stuart Wiener Enterprises, Ltd., a record production, management and theatrical production complex, has been formed in New York by Lewis and Wiener.

Under contract to the new company for both record production and management are the Racket Squad, a group out of Pittsburgh who have just had their second album released on Jubilee and will have a single out shortly; and Jay Bolotin, a folk singer-songwriter from Providence, R.I., who will have his first album released the first of October on the new Commonwealth United label.

Signed to a production contract with Lewis-Wiener is Child, a New York group that has a new album out on Jubilee.

Charles Douglas has been appointed New England representative for Lewis-Wiener and will cover all of New England looking for talent and product and promoting all new releases.

Also planned is a production of the musical comedy, "Quo Vadis Tumbly," written by Mike Lewis and Joe Sauter to be produced off-Broadway by Stuart Wiener.

Cotillion Has A Woodstock Disk; Picks Up Master

NEW YORK — Cotillion Records last week rush released the first single recording about the Woodstock Music Festival. The record, written, produced and performed by Steve Duboff, is titled "In The Peaceful Valley (Woodstock '69)." The release of the single followed the enthusiastic action received from many of the ke disc jockeys across the country whom the label had sent the record prior to release.

Although "In The Peaceful Valley" marks the first time Duboff has surfaced on record, his songs have been recorded by such noted acts as The Cowbell, Connie Francis, The Turtles, The Rotary Connection, Gene Pitney and Gary Lewis. Cotillion has also picked up the master of the record, "I Stayed Away Too Long," sung by Manual & Holcom on the Diamond Jim label which is based in Detroit. The single, produced by Diamond Jim and G. Current, originally broke out in Detroit off of the play of stations WCHL, WJLB and WGPR, and is now spreading nationally, spearheaded by an all-out national promotion campaign from Cotillion's promo men.

Atlantic Promotes Disk By Greaves

NEW YORK — Atlantic Records is promoting "Take A Letter Maria," the first release by the young pop singer R. B. Greaves. He was discovered by Atlantic prexy Ahmet Ertegun, who produced his first single in Muscle Shoals last week. Atlantic is flying the singer in from Los Angeles next week for a promotional tour that will take Greaves to Chicago, Detroit, St. Louis, Kansas City, Milwaukee, Cleveland, Baltimore, Washington, Philadelphia and Atlanta. The tour is being set by Atlantic Promotion V.P. Henry Allen. Greaves is managed by Jonathan Rowlands and Jerry Cohen.

Russo Joins London Dist.

NEW YORK — Jim Russo has been named New York promotion manager by the London Records Distributing Corporation, according to Phil Wesson, branch manager of the London Records New York factory branch. Previously, Russo was associated with Capitol Records as a New York promo man.

Promo Jazz LP To Go Public

LOS ANGELES — "World Pacific Jazz Presents Short Cuts," a two record album originally designed for radio and retail record store promotion of jazz artists, will be released to the general public following very favorable acceptance by disc jockeys and retailers.

"We have been literally bombarded with requests to release it to the general public," said Macey Lipman, national sales and promotion director for World Pacific. Lipman also said that the double set would be released at the price of one disk.

The LP, which offers samples of Buddy Rich, The Jazz Crusaders, Jean-Luc Ponty, Bobby Bryant, a Gerald Wilson, among many others, has received excellent air-play on both jazz and MOR stations since it was released six months ago.

Arc Is UNI's Detroit Distrib

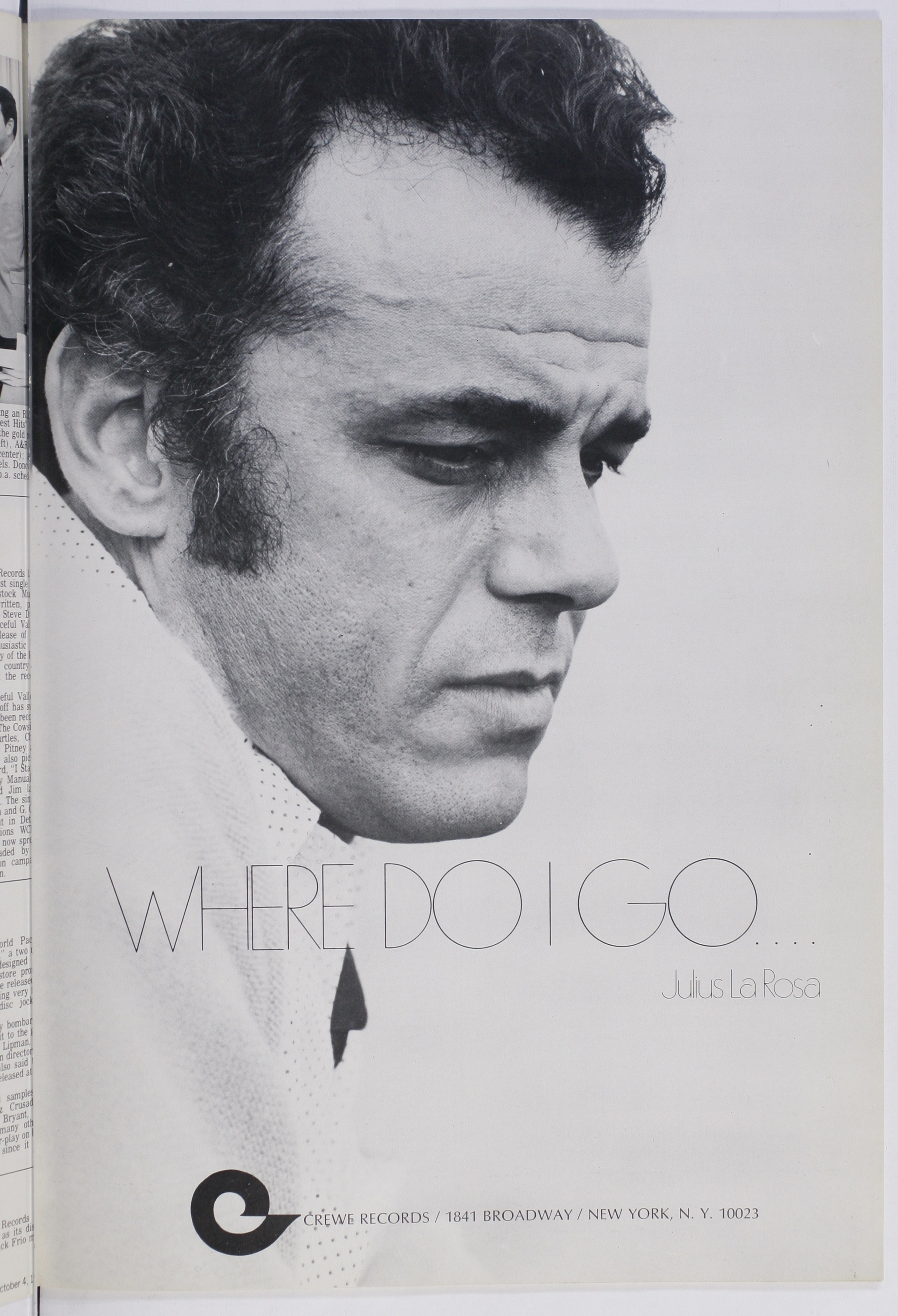
HOLLYWOOD — UNI Records has named Arc Distributing as its distributor in Detroit. The label's Rick Frio made the deal.



A MIDAS TOUCH—Mitrulux Projector Advertising and the Wes Farrell Organization recently joined forces in a unique display for the music of "Soft Touch," a song written by Mike Appel of the Farrell Org. for Allied Chemical's Touch nylon. The projection of a 15-story visual display on the Times Square Allied Chemical building was accompanied by an audio broadcast via loudspeakers of the "Soft Touch" song. This audio-visual barrage was conducted for three-hours nightly over a two-and-one-half week period reaching countless visitors to the city's central amusement area.

Beechwood Buys Rock Music

HOLLYWOOD—Beechwood Music has acquired Rock Music from Sid Garfield and Perry Botkin, Jr. Catalog includes songs by Harry Nilsson, including "Without Her." Purchase represents Beechwood's fourth acquisition by the Capitol Records' publishing unit this year. The others are Central Songs, Bornwin Music and Gary Buck Music.



WHERE DO I GO.....

Julius La Rosa



CREWE RECORDS / 1841 BROADWAY / NEW YORK, N. Y. 10023

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October 4, 1

McKuen's Stanyan Goes Indie Route

BEVERLY HILLS — Rod McKuen's Stanyan Record Company will be independent, seeking individual distributorships throughout the country, McKuen announced last week. It was earlier believed that Stanyan would become a wing of Warner Bros.-7 Arts, for whom McKuen records. Stanyan, heretofore dealing in mail orders only, reported in excess of a million dollars worth of business last year from McKuen's spoken word LP's (McKuen's contract with Warners allows him certain outside projects).

Several new appointments at Stanyan will be made shortly, and a number of recording artists will join the label.

No tape deals have been set on any

Monument Fall Campaign

NASHVILLE — A national autumn sales campaign has been launched by Monument Records, it was announced by the label last week. The Monument sales team is on the road and will be visiting virtually every state in the union through October 1.

Steve Poncio, vice president and national sales director, explained the campaign at a meeting of the Monument sales organization in Nashville.

The plan calls for cash prizes to distributor salesmen and distributor managers. Poncio said the label will offer a prize of \$1,000 to the distributor salesman in each of 3 regions whose performance over quota is greatest in sales to rack jobbers.

Also, the label will offer another \$1,000 prize to the distributor salesman in each of the regions whose performance over quota is greatest in sales directly to retail stores.

of the product, but McKuen is talking with several companies.

Stanyan will have its headquarters at 8721 Sunset Boulevard in Hollywood and has appointed Franklin Boyd as its European representative. Boyd heads up Stanyan Music, Ltd., in London.

Though McKuen's pact with Warner Bros.-7 Arts has only 18 months to go, it is not expected that he will change his affiliation as a recording artist, since he is pleased with his success on the label.

McKuen is planning an album of his new book of poetry, "In Someone's Shadow"—to be released in late September by Random House—that will remain under Stanyan's independent leasing organization. Book incidentally has the largest printing order (250,000) and the largest advance sale (over 180,000) of any Random House book, fiction or non-fiction. McKuen's three previous books of poetry, "Stanyan Street and Other Sorrows," "Listen To The Warm" and "Lonesome Cities," have sold nearly two million copies in the past two years, and he is the only author of any kind to be represented with three titles in the top ten best sellers of a single year (1968) in the 70 years the publishing industry has been keeping records.

Janus/Alan Lorber Production Tie-In

NEW YORK — Janus Records, has signed an extensive, non-exclusive production agreement with Alan Lorber Productions for albums and singles. The first single under the pact will be released in mid-October with LP product to be available in Nov., according to Marv Schlachter, president.

Lorber most recently produced the documentary LP "The Groupies" and albums by Orpheus and the Ultimate Spinach. Lorber has produced or arranged records which have reportedly sold over a hundred million dollars on the retail level and he has worked with Lesley Gore, The Lovin' Spoonful, The Isley Brothers, Jay & the Americans, Jackie Wilson and many other artists.

New Abnak Artist

NEW YORK — Abnak Records has just signed a new artist, Roger Guckenheimer. The singer will make his debut with a self-penned song, "Why Can't the People See" at the end of this week.

Formerly a drummer who worked under the name Roger Bland, Guckenheimer will now appear under his real name in a song about the rock festivals, the people who attend them and their attempt to communicate with the adult world.



FORMAL ANNOUNCEMENT — Dressed for the occasion, Bill Lowery (center left) seems to make a black-tie affair of his announcement that Joseph Carrier (center, right) has been appointed general professional manager of the Lower Group of publishing companies. This appointment is to be followed by realignment of Lowery's Talent Agency. Flanking Carrier and Lowery at the appointment are: Jack Martin (left), Ric Cartey (2nd from left), both of whom will head the talent office; Allen Diggs (second from right), who runs the talent nightclub department; and Barrie Jones of the promotion staff.

Firebird's First Release Is Gospel

NEW YORK — George and Sam Goldner's Firebird Records have signed the indie producing team Arthur Aaron and Stan Schwartz. Their first product has so turned on the Firebird management that it has pre-empted Firebird's scheduled first release. The Aaron-Schwartz record "Blowin' in the Wind" by the Miami soul group, Brimstone will now become the Firebird label's first release. The Brimstones' "Blowin' in the Wind" is heavily gospel oriented.

Reception Held To Honor UNESCO

NEW YORK — ASCAP president Stanley Adams, and Herman Finkelstein, the Society's General Counsel, have hosted a reception (30) in honor of the International Copyright Joint Study Group of UNESCO and the United International Bureaux for the Protection of Intellectual Property.

The reception and buffet were held in the Ballroom of the Mayflower Hotel in Washington, D.C. Guests included Washington dignitaries and officials, as well as delegates to the convention.

Mills/Belwin Deal

(Con't. from Page 7)

Co., manufacturers of small plastic busts of composers; Henry Adler Publications, an outstanding catalogue of percussion material and, as a result of its most recent purchase in early 1969, of Franco Colombo Publications, Belwin entered the field of Serious Music with both "rental" and "for sale" operations.

Under its acquisition program, Belwin became the exclusive representative in the United States for a group of foreign catalogs, among which are Ricordi of Milan, Paris, London and South America; Novello and Company of London; Salabert of Paris; Casa Musicale Sonzongo of Italy; Hans Sikorski of West Germany and others. It was recently announced that effective as of January 1, 1970 Belwin shall be the exclusive representative for Schott and Soehne of Mainz and Schott and Co. of London.

Since July 1, 1969, Belwin has been acting as sole and exclusive sales and distribution representative for the Mills educational and printed products catalogues. Belwin expanded its base of operations in the field of popular music and added top selling publications such as "The Michael Aaron Piano Course" (one of the five top selling piano courses in the country), "Easy Steps to the Band" (by Maurice

Chappell's Ricketts Visits U.S. Office

NEW YORK — M.E. Ricketts, chairman of the board of Chappell & Co. has come from London for a visit of several weeks to the company's New York offices.

Oldies Concert

(Con't. from Page 7)

prices will range from \$4.50, \$5.50 and \$6.50.

Nader, formerly talent agent with Premiere Talent and now working out of his own firm, Music Production Consultants, Inc., reports a very heavy reaction in the industry to his idea. He hopes in the future to present more such shows and perhaps to bring the concept to a nationwide audience. "I want," he said, "to reach the over-twenty-two set, who were there when this first started. The younger kids will come anyway... perhaps out of curiosity."

As part of this projected plan, Nader has been approaching firms outside the music industry to act as sponsors for his shows. The "1950 Rock And Roll Revival" show has been underwritten by Gray Dictation Systems.

Taylor) as well as many other band choral works and educational publications.

Belwin-Mills intends to continue to acquire additional catalogs by either purchase or representation agreement, and is currently active in the production and development of new songs. Mills has been represented on the charts most recently with "Abergavenny" and its new record production division has entered the charts with its first production, "Life And Death In G & A," as performed by its exclusive recording artists The Abac Dream on the A & M Records. The new record production division has agreements to produce records for A & M, Atlantic, Mercury and Jubilee and is engaged in the vigorous expansion of its activities.

Both Mills and Belwin have extensive foreign publishing activities including subsidiaries operating in Canada, England, France, Germany, Belgium, Holland, Spain, Mexico, Brazil and Argentina and are planning to extend their foreign interest to Japan, Italy and South Africa.

The combined sales and royalty income of Belwin-Mills and their affiliates is estimated to be \$10,000,000 for the fiscal period starting with the merger.

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"SUPER"

Great Britain, mother country of many of the "Super" groups of contemporary music, has now produced the first "Super" concept—

WE WERE HAPPY THERE!

DL 75145

The concept, a nostalgic and witty comment about Britain as it was and as it is today, was suggested by the smash play "Forty Years On."

"We Were Happy There!" blends the talents of a group of "Super" stars assembled for the album by MCA International.

The contemporary words and music were written by Carl Davis and George Howe, two exceptional young musicians who met while performing in "Forty Years On." Carl Davis is the originator of the concept . . . George Howe sings the songs.

The narration, presenting readings from various sources, is spoken by John Gielgud, one of the world's great actors. And, the album was produced by Mike Leander, whose credits are outstanding and numerous.

"We Were Happy There!" is a "Super" concept album which will have as much impact on the American scene as any of the "Super" groups.

The deluxe album contains a complete script . . . both the lyrics of the songs and the texts of the readings.

Scott Muni of WNEW-FM (N.Y.) and B. Mitchell Reed of KMET (L.A.) believe in the "Super" concept of "We Were Happy There". They've broadcast the album in its entirety and received overwhelmingly favorable listener response. Other DJ's and radio stations, underground and over, are discovering the power of this album.

Words and music, great talent, "Super" concept . . . the elements of one of the most original albums of this or any year . . . "We Were Happy There!"



INCREDIBLE NEW
EXCITEMENT ON
DECCA RECORDS



Talent On Stage

CROSBY, STILLS, NASH, AND YOUNG

FILLMORE EAST, N.Y.C.—A funny thing about the Fillmore. Hung up as it has always been on the San Francisco sound and scene, it has always insisted upon showcasing its performers in the acid-freak rock surroundings of noisy introductions and glaring light shows, à la Joshua, as though every group were the Grateful Dead. Over the years, only a few Fillmore performers have worked without a light show. The Doors have gotten by very well without it, because, after all, Jim Morrison is a one man light show. We seem to recall the great B.B. King working without the light show, as well, and that's only right.

Last Friday night (19), Stephen Stills, David Crosby, and Graham Nash, all looking rather chipper, casually strolled out onto the dark Fillmore stage without any introduction, sat down on a couple of stools, picked up guitars, adjusted their voices to that angelic Crosby-Stills-Nash harmony and began to sing. "It's getting to the point where I'm no fun anymore. / I am sorry." It was just the way their blockbuster gold album began, quiet, subtle, perfect, and beautiful. Stills, one of the greatest guitarists in rock, and one of the most unnoticed, was playing acoustic guitar so softly that you had to listen carefully for every tone. The Fillmore was absolutely silent. Then, when the song, "Suite: Judy Blue Eyes," which is the group's new single, was over, the audience applauded and cheered wildly, and gave the trio a standing ovation. How could a Byrd, a Buffalo Springfield, and a Holly dare come out on stage at the acid-freak rock Fillmore and play acoustic music and get away with it? Doesn't everyone go to rock concerts just to have his mind washed away in the noise? You're not supposed to be able to distinguish the words, or to tell one chord from another. Crosby, Stills, and Nash are sellouts!

Crosby, Stills, Nash, and Young do not operate in any way like a group, and maybe that's because they really don't think of themselves as a group, but as four friends who make good music together. Neil Young did not even come out on stage until a half hour of the set had gone by, and he did so only after Stills had left the stage, leaving Crosby to perform his beautiful song "Guinnivere" backed up by Nash, and

Nash had performed his lovely "Lady Of The Island," backed up by Crosby. When Neil came on, Crosby left, and Nash sang back up vocal for Neil on a beautiful acoustic guitar, which Nash jokingly said "cost a Cadillac." Neil sang a new song and then did a beautiful number from his first solo album on Reprise: "She's a victim of her senses, do you know her? / Can you see her in the distance as she tumbles by? / Veteran of a race that should be over, can you hear her sigh? / With wings to fly, she rolls along, doing it wrong. / Oh, I've loved her so long."

There was some very comic confusion as the group got their amplifiers set up for some electronic rock. Graham Nash remarked, "We're just like the Marx Brothers!" "Except," countered Stills, "the Marx Brothers probably knew what they were doing!" Neil sat at an organ set up in the corner of the stage while Stills and Crosby and Nash tuned their guitars. They were then joined on stage by great ex-Clear Light drummer Dallas Taylor and brilliant bassist Greg Reeves. As Crosby tuned up his twelve string guitar, Neil slyly smiled, "That's great! It sounds just like the Byrds!" And Crosby laughed back, "There aren't enough stone faces around for it to be the Byrds!" The audience was hip to this, knowing what each member of Crosby, Stills, Nash, and Young had gone through with the groups that made them famous.

Just as they had been perfect in the acoustic phase of the show, performing almost their entire album and a lovely rendition of the Beatles' masterpiece "Blackbird," they now proved that even hard rock can be ordered, precise, and perfect. Crosby's "Long Time Gone," Neil Young's magnificent "Sea Of Madness," and Stills' "Bluebird Revisited" were all powerful and exciting. The standout number, however, was a fifteen minute jam session of Neil Young's "Down By The River," a cut from Neil's second solo LP which Crosby, Stills, Nash, and Young are planning to cut onto their next album. When the group finally left the stage after an hour and a half, the whole Fillmore audience stood and applauded for a full twenty minutes. They knew the meaning of what they had seen. And there wasn't even a light show.

b.h.

NEIL DIAMOND

TROUBADOUR, L.A.—Having snuck down to the Bitter End one night several years ago to hear Neil Diamond work out his concert act, we've always known that he was a fantastic performer. Because of various prejudices, Neil has never really been exposed properly in those major areas where the myriad of musical minds congregate, and so the legend of Neil's dynamic stage presence was never born, and thus has never been circulated. Neil's opening at the Troubadour last week, his first live appearance in many months and the beginning of a period of increased emphasis on live performances, changed all that. The Neil Diamond legend is on its way.

Up until "Brother Love's Traveling Salvation Show," Neil was not taken seriously by music critics in general. (His first Uni efforts, "Brooklyn Roads" and "Two Bit Manchild," while musically heavy, never received the popularity they warranted and thus were unnoticed by most observers of the pop scene). The new interest in Diamond as a serious artist was quite evident from the heavy press attendance at the opening, and while there were some who might have come to scoff, they weren't in evidence at the conclusion of the 45 minute set.

The only change we detected in Diamond's performance was a new looseness, a professional's ease in winning the audience and keeping them on his side. His between-song commentary, though unrehearsed, was perfect, and what more can be said about such hits as "I Got The Feeling," "Solitary

Man," "Cherry, Cherry," "Kentucky Woman," "Sweet Caroline" and "Brother Love." On stage, Diamond radiates the same sort of excitement that has made pop stars from Sinatra to Presley, and it's a sensation that can't be described, only felt.

TV, Movies, clubs... whatever the medium, Neil Diamond proved he can conquer it by his show last week.

a.p.

Promoter Drops Name From Concert Promo

HOLLYWOOD — Dick Clark, operator of the Electric Forum Night club in Toledo, Ohio, has deleted his name from all broadcast and print advertising and promotion connected with his Pop Music Festival promotion in Toledo. Action was taken after Charles B. Seton, General Counsel for Dick Clark, head of Dick Clark Productions and Dick Clark Enterprises here, advised through Clark's Toledo attorney, Harland M. Birtz, that legal action would be taken if the name were not deleted.

Dick Clark, in addition to heading Hollywood-based production company, and hosting ABC's American Bandstand, is also a nationally active live concert promoter. His attorneys advised that the use of the Clark name in connection with the Pop Festival might be misleading and confuse the public and the trade.

JOHN HAMMOND

LOUDON WAINWRIGHT III

WALDROP & ROUNTREE

GASLIGHT, N. Y. — John Hammond is a white blues singer who is so much into his art that he has adopted many of the characteristics of the black man. Now this is nothing new; in fact it is being done all the time today, but Hammond does it with greater dedication than almost anyone else we've seen. When national popular interest in the blues has faded, Hammond will still be around, as he was before the current blues boom.

Hammond sings traditional blues songs, some of which he has changed about, subtracted from or added to. His voice, gentle when he speaks, takes on a new power when he sings, and his guitar playing is tremendously energetic and exciting. His style, though he draws on the Negro blues tradition heavily, is his own.

If you want to hear good solid blues, performed unaffectedly and without unnecessary ornament, go hear Hammond, or buy his albums (on Atlantic, his current label, or Vanguard, his old label).

A most extraordinary young artist, Loudon Wainwright III, preceded Hammond at the Gaslight the night we were there. Wainwright, who writes all his own songs, sings and plays guitar, has a unique quality, and like all artists who have a unique quality, he cannot be described very well in words, but we shall try.

Wainwright's guitar playing is not particularly complicated, nor is his voice a highly trained instrument, but

as with Dylan, there are things which make you forget this. There are his songs and the power with which he delivers them. In his writing, Wainwright does not seem drawn to any one particular subject (such as love or politics). He has a light song about being on an airplane, a serious song about his adolescence, and other songs about a variety of other things. His lyrics are often profound and always interesting, and, most important he has the originality, the unique turn of phrase, that makes him stand out from other writers. His delivery of his songs is simple, his guitar solos very basic, but he is always effective. He does have one very odd quality. When he is not singing, his face goes into contortions, as though he were possessed. But, oddly after the first number, we found ourselves accepting these contortions as a natural part of his total performance.

Loudon Wainwright III should be heard. Just how important he is, the future should tell. The night we were at the Gaslight, he seemed very important.

Waldrop & Rountree, a singing, song writing and guitar playing duo, preceded Wainwright, and they offer an interesting contrast to him. Much more polished performers, better singers and guitarists, they nevertheless did not have anything like Wainwright's impact. For one thing, their songs were not as striking, and for another, they did not perform as compellingly. They were good, but unfortunately they were on the bill with artists who were extraordinary.

Producer's Profile



JOE JONES

One of the most impressive people in the record industry is the producer whose versatility enables him to work a variety of roles in the business. Some producers are also composers, some are arrangers, some are even performers. Joe Jones, now billing himself as the "funk man," has in his over twenty years in the record business worked in almost every aspect of the business.

Born Joseph Charles Jones in New Orleans, Louisiana on August 12, 1926, Joe was educated at Xavier University, at the University Conservatory in Chicago, and at the United States Naval Music School. At the age of twenty, Joe

organized an 18 piece orchestra in New Orleans, but it wasn't until later, as performer of the hit record "You're Too Much," that Joe received national recognition. This was followed by his work with "California Sun." Either as an arranger, producer, bandleader, or pianist, Joe has worked with such artists as Fats Domino, Guitar Slim, The Spiders, Huey Smith & the Clay Aids, Barbara George, Chris Kenner, John Adams, Lee Diamond, Bobby Mitchell, Lee Dorsey, Alvin Robinson, and the Dixie Cups, for whom he produced "Chapel Of Love."

In 1963, he spent a month working with Berry Gordy at Motown in Detroit and worked with a number of the label's major artists, including the Supremes.

Joe has declared that he is a producer "not by title, but by application." He believes that in order for someone to call himself a producer he must be a musician. "As a producer," he says, "I groom the group. By that I mean I rehearse them and I play the piano then orchestrate the arrangements live with a song from the beginning."

Joe feels that too many producers just record distributors and promoters without any musical background who are given jobs as A&R men. "It seems to be the biggest problem in the record business," he said. "The people that are qualified are not always given the opportunity, the opportunity." For Joe, music is not just an occupation. "Music is my life. I don't know what to punch a clock in and out, because I have always been self-employed in the business. My work day is over only when my project is completed."

Most recently, Joe did promotion for Eddie Bo's hit "Hook and Sling," and is currently promoting his production "Funky Man" by Smokey Johnson for trepid Records.

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CashBox Record Reviews

Picks of the Week

GLEN CAMPBELL (Capitol 2659)

Try a Little Kindness (2:23) (Airfield/Glen Campbell, BMI — Sapaugh)
Breaking the stream of Jim Webb sounds, Glen Campbell changes his pace with a rousing message ballad featuring a faster rhythm and more musically (if not emotionally) powerful vocal performance. Side is a brotherhood track with top forty styling and a fine touch of country. Flip: "Lonely My Lonely" (2:30) (Campbell, BMI — Graham)

THE BOX TOPS (Mala 12042)

Turn On a Dream (2:44) (Press, BMI — James)
Back from their strongest showing in recent months via "Soul Deep," the Box Tops maintain their progressive-funk momentum with a powerhouse teen side that is bound to follow the breakaway sales pattern attained by the last side. Explosive material should see dynamite sales. Flip: "Together" (3:15) (Press, BMI — Chilton)

JAMES BROWN (King 6255)

Let a Man Come in & Do the Popcorn (2:58) (Dynatone, BMI — Brown)
The product just keeps flowing, and it would seem that James Brown is thriving on work in quantity. Powerful new popcorn side follows close on the heels of "World" and packs a sound that should give his last single a tight race to the top on R&B and pop charts. Flip: No info included.

TONY JOE WHITE (Monument)

Roosevelt & Ira Lee (Combine, BMI — White)
Coming right back with another helping of "Polk Salad" sound, Billy Joe White comes on with a home-eyed view of bayou country that is bound to excite a solidly unified showing on the top forty scene. Bright booming second-time-round with a surprise ending. No flip info available.

MAMA CASS ELLIOT (Dunhill 4214)

Make Your Own Kind of Music (2:25) (Screen Gems/Columbia, BMI — Mann, Weil)
Entering a new phase with production by Steve Barri, Mama Cass booms out on one of her finest solo singles yet. Exceptional ballad is treated to a teen-tempting reading which will carry the 'Your Own Thing' message into top forty spotlights. Solid sales side. Flip: "Lady Love" (3:04) (Metric, BMI — Bramlett)

THE VOGUES (Reprise 0856)

See That Girl (2:55) (Screen Gems/Columbia, BMI — Mann, Weil)
Springing into an original bit of material for the first time in about a year the Vogues glisten in a softie that climbs in emotional impact that will spread the sales through teen, young adult and easy listening channels for best-seller action. Excellent offering. Flip: "If We Only Have Love" (3:56) (Hill & Range, BMI — Shuman, Blau, Brel)

DEAN MARTIN (Reprise 0857)

One Cup of Happiness (and One Peace of Mind) (2:44) (Pomona, BMI — Knight)
Light lyric for a slightly melancholic ballad, and a sparkling arrangement to match on the new Dean Martin side. Tune and the bright crooning performance take Martin out of his straight country-pop string with delightful results. Flip: "Crying Time" (3:20) (Blue Book, BMI — Owens)

THE ILLUSION (Steed 721)

How Does It Feel (3:07) (Unart, BMI — Barry, Cerniglia, Maniscalco)
The long hard haul that finally paid off on "Did You See Her Eyes" has also laid a solid foundation for this strong follow-up side from the Illusion. Team turns on a funkier sound, slows the pace and shapes up with a teen and FM offering with hard sales impact. Flip: "Once in a Lifetime" (Unart, BMI — Barry)

CHARLES RANDOLPH GREAN SOUNDE (Ranwood 858)

Josette's Music Box (1:57) (Curnor, BMI — Cobert)
Twinkling follow-up to his "Quentin's Theme" smash shows Charles Grean and company glittering in yet another bit of score material from the "Dark Shadows" series. This attractive melody and the unique arrangement could see the widespread pop/MOR/easy listening results of a new "Love is Blue." Flip: "Back at the Blue Whale" (1:54) (Same credits)

THE O'JAYS (Neptune 18)

Branded Bad (2:48) (Assorted, BMI — Gamble, Huff)
An introduction with the impending impact of "The Good, the Bad & the Ugly" brings on one of the O'Jays' most powerful commercial entries yet. Team gleams with a brilliant blend of pop and blues material which should see immediate breakout action. Stunning side. Flip: "You're the Best Thing Since Candy" (2:52) (Assorted, BMI — Dozier, Lewis)

THE IMPRESSIONS (Curton 1946)

Yay You Love Me (3:05) (Curton, BMI — Mayfield)
Sentimental side of the Impressions shines out on their latest, which takes them from their social commentary back into the old-fashioned groove that first established them. Fine ballad fare, as the title would indicate, and strong sales material. Flip: No info included.

NANCY WILSON (Capitol 2644)

Can't Take My Eyes Off You (3:21) (Saturday/Seasons Four, BMI — Crewe, Gaudio)
Misty revisiting of the neostandard which hit for Frankie Valli and has seen widespread exposure in a plethora of other versions. Adding her own emotional power, Nancy Wilson kindles the material in a fashion that should have it climbing toward breakout again. Flip: "Do You Know Why" (2:39) (Famous, ASCAP — Burke, Van Heusen)

THE EASYBEATS (Rare Earth 5009)

St. Louis (3:00) (Robbins, ASCAP — Vanda, Young)
Team has had hits on both sides of the Atlantic before and has a sound that should bring home a winner for the act in their Rare Earth debut. Brightly moving teen dance side for top forty and a taste of FM exposure and strong sales. Flip: "Can't Find Love" (3:20) (Same credits)

Picks of the Week

THE LETTERMEN (Capitol 2643)

Shangri-La (2:32) (Robbins, ASCAP — Sigman, Mainek, Maxwell)
Back brightly from their "Hurt So Bad" showing, the Lettermen come on strongly once more with a ballad memorable that carries built-in MOR and easy-listening appeal and could spread in sales through the top forty field. Flip: "When Summer Ends" (2:04) (Grey Fox, BMI — Janssen, Keske)

THE BAND (Capitol 2635)

Up On Cripple Creek (4:29) (Callee, ASCAP — Robertson)
First single since "The Weight" brings the Band back into focus with a sound that has become more fashionable among younger fans during the past year. Bordering on bayou rock and carrying an arrangement power to attract instant notice, this side has been pulled from the team's new LP and should create powerhouse action. Flip: "The Night They Drove Old Dixie Down" (3:30) (Same credits) Shorter, more "Weight-y" and likely to see added exposure.

CHARLES WRIGHT & THE WATTS 103RD ST. RHYTHM BAND (WB-7 Arts 7338)

Comment (4:30) (Wright Gerstl/Tamerlane, BMI — Wright, Rahman)
From the Watts 103rd St. Rhythm Band's "Jungle" LP, this track presents a change-of-pace look at the crew. Tempo is slowed, and vocal becomes a focal point on a fine side whose lyrics should stir attention on the pop-rock and blues fronts. Flip: "Must Be Your Thing" (3:30) (Same pubs, BMI — Hayes, Wright)

B.B. KING (BluesWay 61029)

Just a Little Love (3:18) (Sounds of Lucille/Pamco, BMI — King)
While the undergrounders have been keeping busy discovering old B.B. King sounds, the man has been moving forward musically and saleswise. His newest offering is a fine taste of King's thing livened up by live audience support that makes it a grand outing for blues and FM programming. Flip: "My Mood" (2:34) (Same pubs, BMI — King, Freeman)

LEMON PIPERS (Buddah 136)

I Was Not Born to Follow (2:47) (Screen Gems/Columbia, BMI — Goffin, King)
A darker shade of "A Whiter Shade of Pale" lends color of a new hue to the Lemon Pipers' sound on this brand new side from the erstwhile bubble-gum act. Totally new image is unveiled in a shining ballad with excellent top forty prospects. Flip: "Rainbow Tree" (2:16) (Kama Sutra, BMI — Laguna, Mizrahi)

ED AMES (RCA 0253)

Leave Them a Flower (2:55) (TRO-Devon, BMI — Whyton)
Futurism in the "2525" mold but with a vocal power and a traditional folk melody to supply drive behind a more positive comment on tomorrow. Very fine side that packs a production impetus which could spark pop explosions. Flip: "Love of the Common People" (3:15) (Tree, BMI — Hurley, Wilkins)

Newcomer Picks

ORGAN GRINDERS (Smash 2242)

Babylon (2:25) (MCR/Blum Please, BMI — F & N Eventoff)
Totally off-the-wall styling is achieved by the Organ Grinders on their second single, the first Mama Cass production. Track is a wild venture in aural tripping that could stagger the FM and top forty audiences enough to barrel up the sales charts. Flip: "Precious Time" (2:36) (MCR/Blum Please, BMI — Eventoff)

ALDO HUBBINS (RPR 110)

Sugar Man (2:20) (Lightswitch, BMI — Spezza, Ancell)
Blues merriment in the Joe Tex manner is joined by a fine instrumental and choral backing to turn up a winning side for Aldo Hubbins. Twinkle in the lyrics and delivery make this a side that deserves extra attention on the R&B and top forty levels. Likely to happen. Flip: No info supplied.

THE MAIN INGREDIENT (RCA 0252)

Brotherly Love (2:53) (Dunbar, BMI — Silvester, Simmons, McPherson)
Fine new team with a bit of the Temptations' old sound and some Impressions tossed in for extra spice. Side is a bright ballad that is built on bass and brass tracks which might supply the chemistry to touch off chain reactions with blues and top forty listeners. Powerful side to build a reputation with. Flip: "Get Back" (2:54) (Maclean, BMI — Lennon, McCartney)

SEALS & CROFTS (T.A. 188)

In Tune (3:07) (Harem, BMI — Seals)
Hanging halfway between a Simon & Garfunkel folk and a Crosby-Stillars-Nash easybeat pop, this new duo premiere in a guise that should delight a sizeable portion of the teen/adult pop audience. Tune and performance are standouts for top forty action. Flip: "Seldom's Sister" (2:45) (Same credits)

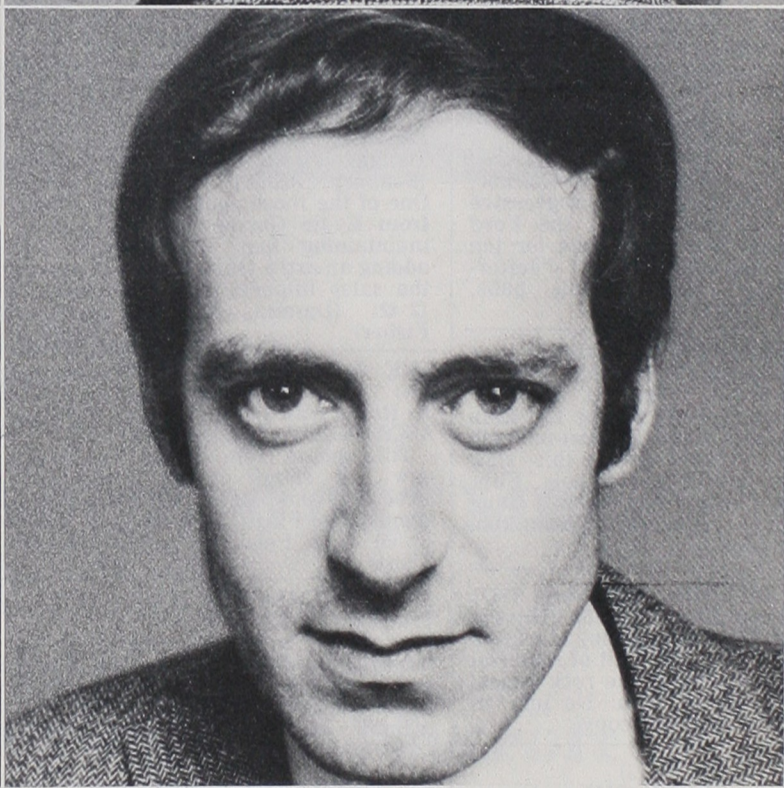
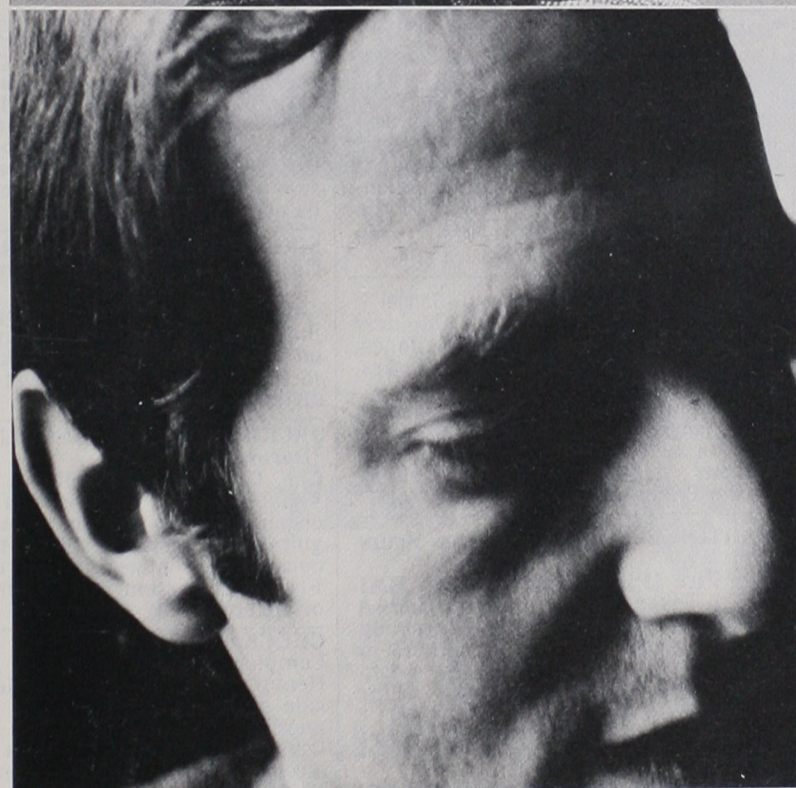
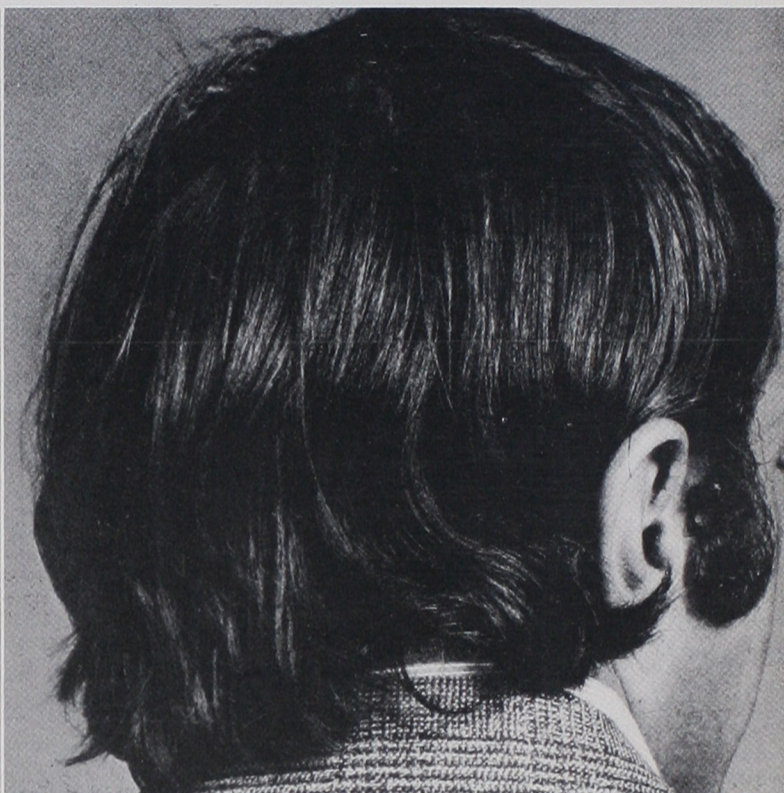
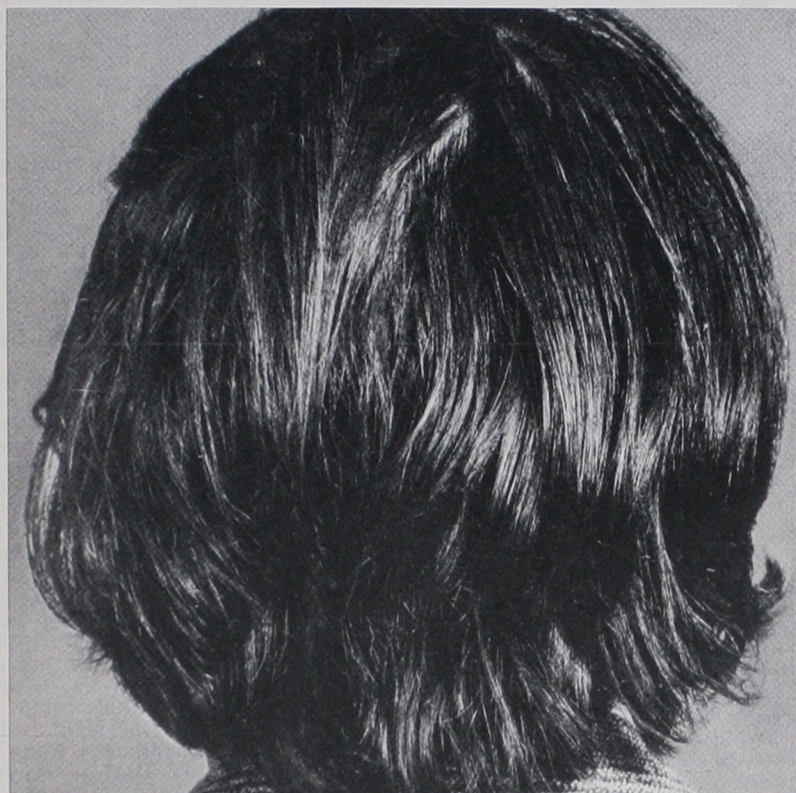
MANUAL B. HOLCOLM (Diamond Jim 8798)

I Stayed Away Too Long (2:30) (Steve-Dot/Syderia, BMI — Jim, Current)
Outstanding Detroit master that has broken blueswise and is now being distributed nationally through the Cotillion network. Side itself is a smoldering goodie whose instrumental touches and material could jump into the top forty bracket. Flip: "Kick Out-Ins" (2:45) (Syderia, BMI — Jim)

SPECTRAS (Project 3 1364)

The Best Years of Our Lives (3:22) (Music Music Music/Record Songs, ASCAP — Sanders)
Strikingly different lead vocal sound captures attention for this hit sound song. Material is a smoothly fashioned ballad with fine lyric, strong production and an overall impact which should set the side happening across the pop board from top forty to easy listening. Flip: "Changing My Scene" (2:23) (Same pubs, ASCAP — Jordan)

Guess who might win an Oscar for his performance in "Midnight Cowboy"...



That was easy, wasn't it?

Because you knew about his beautiful work in "From Russia With Love," "Goldfinger," "Thunderball," "You Only Live Twice," "Born Free," "The Knack," "The Ipcress File," "Seance on a Wet Afternoon,"

"The Chase," "The Quiller Memorandum" and "The Lion in Winter."

And not only might he get an Oscar for "Midnight Cowboy," but he also might very well get a gold record for his single from the soundtrack of the movie.

Because now airplay is building at as rapid a pace as the movie is breaking opening-day records.

Say...you did know it was John Barry we were talking about...? Well, who else could have composed all those great scores?

John Barry. "Midnight Cowboy" (4-44891) On Columbia Records

**Who needs
another record label?**



**Unless they
really mean business!**

ST. LOUIS R 5009
The Easy Beats

(A sure-fire return to the best-selling charts)

TEMPTATION 'BOUT TO GET ME R 5006
Virgil Bros.

(Picks and plays already starting)

LOVE AT FIRST SIGHT R 5008
Sounds Nice featuring Tim Mycroft

(A Tony Hall Production—climbing the English charts—a change of pace, haunting instrumental)



RARE EARTH RECORDS
A DIVISION OF MOTOWN RECORD CORP.



**You wouldn't think that a girl discovered at the Apollo
would find herself in Nashville.
Vivian Reed did.**

And all you have to do is hear her new Epic single, "Unbelievable," to know she's got it together, now.

What happened is quite simple. After Vivian Reed left the Apollo, she began performing around the country. And impressing a whole lot of people. One of whom just happened to be Billy Sherrill.

He heard Vivian Reed and decided to record her. But he couldn't find a song suitable to her special talents.

So, he wrote one. "Unbelievable." And we think it's just that.

In fact, we think that now that Vivian's been to Nashville, it's going to be straight up from there. And we just want to make sure you don't miss the first step.

Vivian Reed
"Unbelievable." 5-10533
On Epic Records