

Farrell Opens HQ In LA, Other Moves

NEW YORK — The Wes Farrell Organization, has established an office for West coast operations at 6430 Sunset Boulevard at Cahuenga in Los Angeles.

According to Julie Chester, vice president in charge of west coast operations, the offices will be readied for occupancy within the next two weeks.

Farrell recently returned from Los Angeles where he completed production of a forthcoming album for Paul Anka ("Life Goes On," including the recently released single "Happy"). In addition he produced the theme song for the "Debbie Reynolds Show," which airs weekly over NBC-TV.

While in Los Angeles Farrell also met with several members of the motion picture industry and reports that negotiations have been instigated for his production of soundtrack scores to be announced shortly.

Farrell also announced that all projects emanating from Los Angeles will carry the additional word "West" on written credits, such as Pocket Full of Tunes West, and Coral Rock Production West, for purposes of identification.

Via its commercial Management Group, Inc. the company has just completed production of the background score to four television commercials for the Association of Full Service Banks, according to Steve Bedell, director of Farrell's commercials division.

The commercials (three 60 second spots, one 90 second produced by Fred Weinberg, serve to inaugurate a national campaign for Association of Full Service Banks. Agency for the account is Dancer, Fitzgerald and Sample.

This is the second time in the past month that the Commercial Management Group division of the Farrell Organization has participated in commercials. Recently they provided music for the world's largest audio-visual display for Allied Chemical's Touch (trade mark) nylon. Mitralux Projector Advertising prepared a color slide projection which covered fifteen floors of the Allied Chemical Tower nightly. Mike Appell, one of Wes Farrell's contract writers, penned a special theme "Soft Touch," which was recorded and broadcast via loudspeakers mounted on the side of the building beneath the display.

Schwartz Appointed Oracle Promo Chief

BROOKLINE, MASS. — Music industry veteran Red Schwartz was named to head the national promotion efforts of Oracle Records. The announcement was by Oracle president Buck Spurr.

Schwartz began his career as a disk jockey with WDAS in Philadelphia. From there he went on to hold national promotion spots with Vee-Jay Records and Cameo Parkway Records. After that he held the posts of national sales and promotion director and later, general manager of Roulette Records. Most recently, Schwartz was national promotion director with Rama Rama and Remember Records.

For the present time, Schwartz will operate out of Oracle's west coast publishing offices located at 8983 Sunset Boulevard (213-274-8831) in Los Angeles, California.

WB Records Beefs Up Promotion Department

BURBANK — Four new members have been added to the Warner Bros. Records promotion department. The four are Jim Davis, Alan Rosenberg, Chip Killinger, and Jay Dunn.

These additions bring the national WB promo staff total to 31. National promotion mgr., Bill Casady said that the new men who will be joining WB had varied backgrounds in radio and other phases of the music industry which would add depth and flexibility to his operation.

Of the new men, Rosenberg will be stationed in New York, Davis in LA, Killinger in Cleveland, and Dunn will work the Atlanta area.

Gavin Programming Conference Sets Music, Broadcasting, Ad Exec Sked

HOLLYWOOD — A cross-section of major broadcasting, advertising and recording industry leaders is confirmed for program participation at Bill Gavin's Fourth Annual Radio Program Conference scheduled for Dec. 5-7 in Atlanta. This year's event focuses on the responsibility of communications media to the community.

Scheduled speakers and panelists include: Harold Krelstein, president, Plough Broadcasting; Herbert Manlove, vice president, Batten, Barton, Durstine & Osborne Advertising, New York; Joseph Smith, vice president, Warner Bros. Records; Morris Stein, dean of critical studies at California Institute of the Arts.

Also, Stephen Labunski, vice president, Straus Broadcasting and general manager, WMCA-New York; Jeff Fields, University of Wisconsin philosophy department; Thomas Wall of Dow, Dohnes & Albertson, Wash., D.C., attorneys.

Richard Casper, Bartell Broadcasting vice president and general manager, KCBQ-San Diego; Stanley Kaplan, owner, WAYS-Charlotte; and Tom Norminton, UCLA student body president.

Previously announced were Congressman John V. Tunney of California, Julian Bond, member of the Georgia House of Representatives, and Police Chief Joseph P. Kimble of Beverly Hills, Calif.

Participating radio program directors are: George Burns, Pacific Southern; Bill Young, KILT-Houston; Lucky Cordell, WVON-Chicago; Dick

Starr, KYA-San Francisco; Chris Lane, KEGL-San Jose; Johnny Hyde, KROY - Sacramento; Jeff Kaye, WKBW-Buffalo; Gus Gossert, WNBC-FM-New York; Buzz Bennett, KGB-San Diego; Bob Osborne, KMOX-St. Louis; Frank Wood Jr., WBNF-FM-Cincinnati; George Wilson, Bartell Broadcasting.

Station music directors who'll participate are: Jim Taber, KLIF-Dallas; Joe Bogart, WMCA-New York; E. Alvin Davis, KLEO-Wichita; E. Rodney Jones, WVON-Chicago; Lee Arnold, WJRZ-Hackensack; Ernie Durham, WJLB-Detroit; Hal Moore, KHON-Denver; Walter Turner, WSAI-Cincinnati; Dean Tyler, WIP-Philadelphia; Jack Lacy, WBAL-Baltimore.

The three-day Conference will be held at Atlanta's Regency Hyatt House, with some 800 people expected to attend.

Open sessions on subjects such as "Communicating," "Youth in Our Changing Culture" and "Management's Responsibilities to the Community" will be augmented by special panels for radio, recording and broadcast executives.

Purpose of the yearly event, as originally developed by Gavin, is to improve the quality of radio programming through the organized exchange of constructive ideas. It will conclude with presentation of annual "Man of the Year" Awards to station managers, program and music directors, disk jockeys, recording company executives and promotion men, and others.

Complete agenda and registration information is available from Radio Program Conference headquarters, 114 Sansome Street, San Francisco, Calif. 94104.

Underground Vegetable Broadens Operations

MIAMI — The Underground Vegetables, a film and video commercial production unit, is broadening its operation to include film and video tape production of TV commercials for the music industry.

Heretofore, the UV has limited its production to video music, a type of promotional film. Bruce Meintjies, UV director, said that the difference between video music and other films distributed to TV bandstand and variety programs is that the former has a plot.

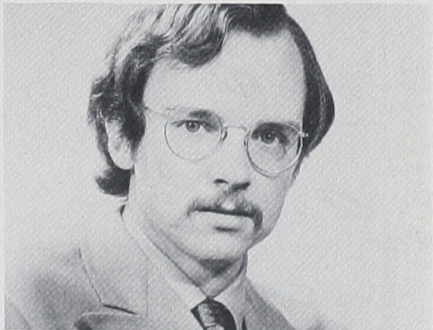
In its expanded operation, UV will be able to handle all facets of television advertising from commercial concept creation to TV time buying and placement.

UV also is considering the possibility of distributing films or tapes not produced by the group. The Miami-based group has offices in New York and London as well.

Yaryan Joins Atlantic Promo

NEW YORK — Ahmet Ertegun, Atlantic Records president, announced the addition of Bill Yaryan to the firm's west coast office.

Yaryan, former record reviewer and copy editor for the Pasadena Star News, will handle west coast publicity for the label. In his new job, Yaryan will be responsible to Atlantic publicity director Bob Rolontz and will be working closely with Johnny Musso, Atlantic's west coast promo chief.



Bill Yaryan

'Spender' Wins Band Competition

NEW YORK — Cy Coleman's song, "Big Spender" from his score to "Sweet Charity," won the recent Southwestern Band Conference competition at Anaheim, California, which was sponsored by the National Music Service.

Also number one in sales at the event was Ken Whitcomb's arrangement, for marching band, of the winning, "Big Spender." There were 145 school and college band directors in attendance and the new band material reviewed during the conference represented over 20 different music publishers.

Of further interest, though there were programmed performances by five school and military bands of previously rehearsed new music, "Big Spender" was among those played "cold" by a band composed of the directors, themselves, and conducted by James Christensen, director of the Disneyland band. Bob Carl of the National Music Service, reported sales of 90 "Big Spender" marching bands during the conference.

Shepard To Produce Col's Movie 'Tracks'

NEW YORK — Thomas Z. Shepard will be in charge of original picture sound track production Columbia Records. This assignment will be in addition to his duties as producer of the original Broadway cast album Masterworks series. The assignment of Shepard's addition was made by Jack Gold, vice president, Columbia's A&R.

During the past two years Shepard produced the cast LPs of "George M" "Dear World," off-Broadway smash "Dames."

Shepard produced the Pierrot recording of "Wozzeck" which won two Grammy awards in 1967, as the French "Grand Prix de la Musique."

Shepard's first film sound track lease will be that from "Ro of the Sun."



Thomas Z. Shepard

Gordon New Wren Chief

LOS ANGELES — Roger Gordon named as the west coast manager of Wren Music, Edwin H. Morris & Co. su Gordon joins Wren after a three year association with Screen Gems.

In his new post, Gordon will be responsible for leading the west coast office of Diamond Records, other Morris subsid. At 1 Gordon will be A&R chief and in charge of all master acquisition administrative duties and promotional activities. In his capacity at 1 Gordon will report directly to Kolsky, Diamond v.p.

Gottlieb Upped At ASCAP

NEW YORK — President of Stanley Adams announced that Albert N. Gottlieb of the west coast office will be the western director of ASCAP.

Gottlieb has been in charge of the west coast office since 1961.

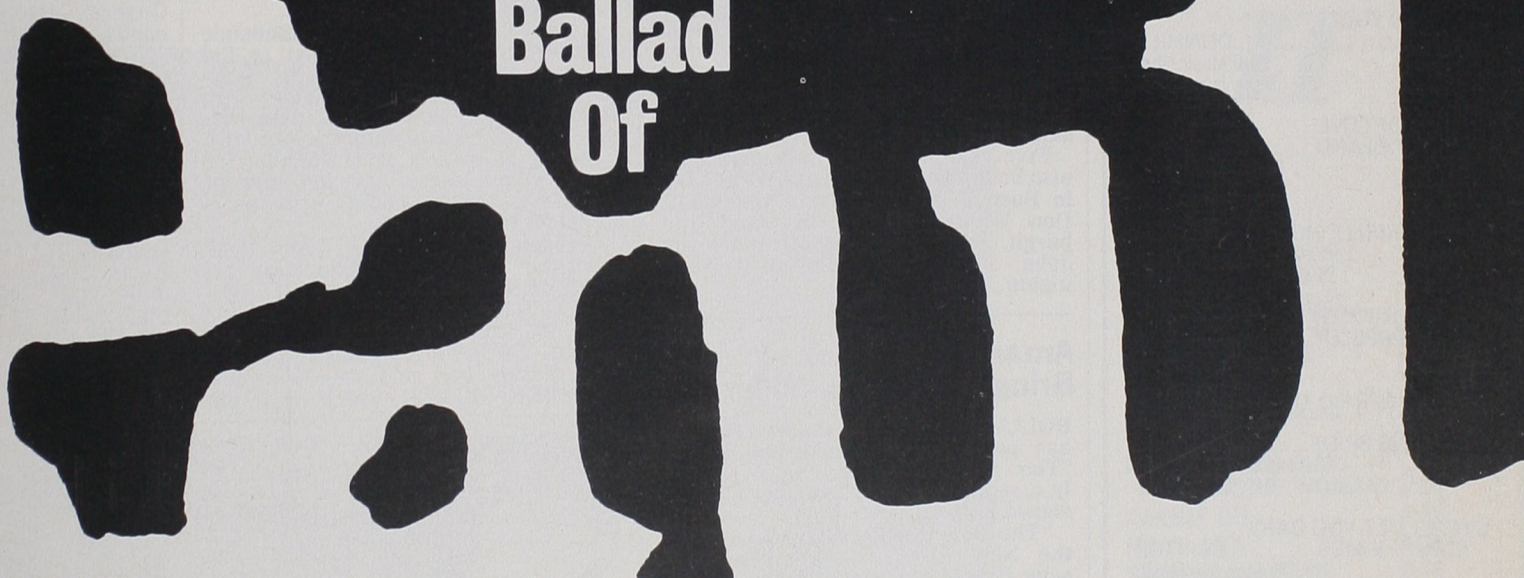


HERE'S MERVIN — Night-time tv host Merv Griffin returns to the scene with a new outlook in his new contract with Metromedia. The vocalist and emcee turns lightly to classical sounds in "Appearing" which will highlight Griffin's skills as pianist and composer. With Griffin contract signing (above) are Manny Kellm (left), Metromedia's director of A&R and producer of the Griffin "Nightly" LP; and Jay Morgenstern, Metromedia Music and the records division.

Clues to the strangest puzzle of our time.

The
Ballad
Of

K-14097



The Mystery Tour

A provocative new single from



MGM
RECORDS

MGM Records is a division of Metro-Goldwyn-Mayer Inc.



PRESS-ING THE POINT — Donovan fields questions from the floor during a press conference held during his recent visit to New York. The "minstrel of the younger generation" arrived in the city to speak with consumer and trade press representatives prior to the Madison Square Garden concert that highlighted his trip east; it was sold out shortly after tickets were first offered for sale. His latest Epic release is the "Barabajagal" LP.

Fantastic Reps Stigwood Pubbery

MEMPHIS — Fantastic Enterprises, Memphis based publisher's rep., added Casserole Music, the publishing arm of the Robert Stigwood organization, to its list of clients.

The deal was negotiated between Marty Lacker, president of Fantastic, and Norman Rubin, Casserole chief, during Rubin's recent Memphis visit.

Casserole writers include the Gibb brothers of the Bee Gees. Other Fantastic accounts are Croma Music, LF Music, Irving/Almo Music, Saturday, and Larry Weiss Music.

Wisner To Produce Echoes

NEW YORK — Jimmy Wisner has been signed to produce And the Echoes, a five man, Baltimore-based act. Wisner was signed by the Essmore Production Co. to produce the act which has had a great deal of success in the Baltimore/Washington area. And the Echoes will be managed by New Dawn Artists Management.

Capitol Adds 8 New Promo Men

HOLLYWOOD — Eight men have been added to the Capitol Records promo operation. In accordance with Capitol promotion veep Charley Nuccio's previously announced strategy, the additions were geared to strengthen the label's main line promo staff.

Joining Capitol as independent regional promotion managers are John Knodle in the Chicago area and Jim Riggins in the Atlanta-Baltimore area.

Lance Gilmore has been hired as regional country promotional manager for the West Coast. Gilmore will serve on the promotion team being assembled by Wade Pepper, country sales and promotion manager.

Five new promotion managers have also been named. They are Walter Lee in Boston, Joe Detters in Cincinnati, Don Whittemore in Cleveland-Pittsburgh, Hal Smith in Memphis and John Armetta in Baltimore-Washington.

Amaret Sets Track LP; Brings Back Mrs. Miller

HOLLYWOOD — Amaret Records has put its first soundtrack album, "The Side Hackers," into release. In a separate move, the label has also signed Mrs. Miller.

"The Side Hackers" track features the New Life, who composed and sang five of the songs in the picture.

Kenny Myers, Amaret's president, said that Mrs. Miller will cut the Sammy Davis Hit, "I Gotta Be Me," with producer Jerry Styner this week. Plans for a new Mrs. Miller LP are also in the works.

Bruno Adv. Remains Atlantic Ad Agency

NEW YORK — Bruno Advertising Ltd. has informed the trade that there has been no change in its relationship with Atlantic Records. Company remains the ad agency for the label for print media. For the past four years, all Atlantic consumer and trade print ads have been authorized through Bruno Advertising exclusively.

Metanomena

Tom Donahue

I have always been interested when playing records by unknown groups to note that almost everyone whether in the business or non professional, immediately seeks to put a new artist in a familiar frame of reference. "They sound like . . ." and then you fill in the blanks with the hottest names around. Only the very bold and very blind fill in the blanks with the Beatles. They have put themselves so far beyond mere mortal performers that I always disregard them for frame of reference purposes or comparisons.

Nowadays, the groups I find most often used a a frame of reference sense are Blood Sweat and Tears (used whenever any horns are heard), and Creedence Clearwater Revival. Everyone would like to have a group like Creedence Clearwater Revival. The kind of reaction that their music stimulates not only from the public and music business professionals but also from other musicians is almost unheard of in the business. Everybody is a Creedence fan.

Creedence Clearwater Revival is a rock and roll group. They play rock and roll music and they successfully defy more finite categorization. They are not folk rock nor acid rock (whatever the hell that is) and they have proven again for the benefit of all who had forgotten, that simplicity can be a great virtue in pop music.

John Fogarty is one of the best rock and roll songwriters in the business today and surely Proud Mary is one of the best rock and roll songs that has come out of the San Francisco music scene. The wonderful thing is that Fogarty writes songs that other people can successfully perform.

Many groups today are creating music so stylized that they have built in limitations on its life span because of the totality of the identification of song with artist. White Rabbit, by anyone else but Grace Slick, would be an incongruity. Al Wilson can do Lodi and make me love it without changing a whit my loyalty to Creedence's original recording.

As a singer, John Fogarty destroys me, and when you talk to other singers, people from all ranges of the music spectrum, the admiration for his talent is overwhelming.

It is also fitting that Creedence Clearwater Revival happened to Sol Zaentz and Fantasy Records. Anyone who has ever done business with Sol or had occasion to deal with him on a personal basis comes away with a feeling of respect and affection for a man whose sensitivity and concept of business ethics could serve as a model for the industry.

Creedence and Fantasy have done a lot for each other. The first LP CREEDENCE CLEARWATER REVIVAL, released in May of 1968, has sold 395,800 copies. The second, BAYOU COUNTRY, released in January of 1969, has sold 976,000 copies, and GREEN RIVER, which came out

in mid-August of this year, has 901,000 in sales, earning a gold record before it was released with advance orders of 450,000. Both LPs figure hit the million copy sales figure the year of their release, and the more like a miracle than a rarity. Their current single, Down on Corner/Fortunate Son was at half-million sales mark two weeks after release.

Creedence may very well be the best known American group in our record markets throughout the world. They have had a number one record in almost every country in the world and have successfully penetrated the Iron Curtain with a number one record in Poland (where rumor has it there is no number one record).

Young as they are, Creedence Clearwater Revival has been together for about eleven years since the boys have been playing together since junior high school, when the first combined to form the Gollin Twins. Theirs should be a long career. It will be a successful one we already know. The thing they do is simple, somehow devilishly, evasively, complex. They play rock and roll.

The announcement of the United States Peace Festival has dream, yea, even hallucinatory quality about it. Three million people are going to come together on Indian land in Arizona for a week-long music festival in August of 1970. Preminger is going to film it. The board of advisors includes Arlo Guthrie, who for several years has been busy advising the government on the opinion of it, John Lennon, whom the government won't let in this country, and Peter Fonda whose view of the contemporary American scene has been rather vividly portrayed in Easy Rider in terms that would indicate he does not see America through the same eyes that the current government does.

The purpose of the festival is to bring the government and youth together, a blending of oil and water that one must contemplate with great interest. Major financial aid being given to the Festival by several well known proponents of peace: United States Steel, Union Carbide, General Motors, Mobil Oil and Amconda.

Here, indeed, we have the ingredients of fantasy. What will they do when three million people start lighting up joints? Will Bud Williams, a special assistant to President Nixon who is handling Federal cooperation, run wildly through the crowd screaming "That's a no-no!"? Will he handle the crowd logistics? Will it perhaps be split between the Farm and the Green Berets? Julie and Trish do the Frugal Country Joe and the Fish? Will we use the occasion to build a high school around all of those people? Will someone put something in the water supply?



THE WHITE TORNADO, Wayne Cochran (r.) blames Flamingo Hotel entertainment director Bill Miller (l.) for his recent successful opening at the Casino Theatre. Taking mental notes are (l. to r.) L.A. Free Press writer Carpenter, Rolling Stone correspondent Jerry Hopkins and CB's West Coast editor, Allan Rinde, part of the 30-guest contingent flown up for the affair. Starday-King Records.

NO ONE BETTER THAN YOU
PETULA CLARK.....W.B.
Anne-Rachel Music

BABY IT'S YOU
SMITH.....DUNHILL
Dolfi Music, Inc.
Mary Jane Music

CHAINS OF LOVE
BOBBY BLAND.....DUKE
Progressive Music

HOLD ME
BASKERVILLE HOUNDS
.....AVCO-EMBASSY
Anne-Rachel Music

YOU'LL THINK OF ME
ELVIS PRESLEY.....RCA
Elvis Presley Music

(I'M SO) AFRAID OF LOSING YOU
AGAIN
CHARLIE PRIDE.....RCA
Hill & Range Songs
Blue Crest Music

SINCE I MET YOU BABY
SONNY JAMES.....CAPITOL
Progressive Music

ALL I HAVE TO OFFER YOU IS ME
CHARLIE PRIDE.....RCA
Hill & Range Songs
Blue Crest Music

GET RHYTHM
JOHNNY CASH.....SUN
Hill & Range Songs
Hi-Lo Music

ROCKING A MEMORY
TOMMY OVERSTREET.....DOT
Hill & Range Songs
Blue Crest Music

THE ABERBACH GROUP
241 West 72 Street, New York, N.Y.

STEREO

Led Zeppelin II

II



SD 8236





College Radio Promo Requires Personal Touch

HOLLYWOOD — Although many record companies have begun training their guns at the college market through increased emphasis on college radio, the campaigns usually lack the most important element of record promotion: contact.

According to Sal Licata, director of sales and promotion for Forward Records, college radio has become increasingly sophisticated, moving into the important position once held by secondary market stations, and close contact with station personnel is required to get the most mileage out of a disk.

"Only several years ago," said Licata, "college radio stations had to fight to get good service from the manufacturers. Now, they're being flooded with product. College station personnel have to be treated as individuals. You've got to get to know the music director and set up a line of communication with him."

Although Licata acknowledges that the lack of manpower prevents the same intense face-to-face promotion that is lavished on Top 40 radio stations, he feels that college radio promotion can still be effective on a voice-to-voice basis. Under the direction of Rick Sidoti, the label's na-

tional promotion manager, Forward has set up a special call-back number especially for college stations.

"We already make regular calls to eighty key college stations to let them know about our new product and to get their reactions to it. With the new system, the music director can call us as soon as he feels that a particular cut or artist is showing great strength at his station."

Ad Tie-In

Working with Licata and Sidoti is Derek Church, who recently joined Forward as national merchandising manager. Church has been making his own market survey of the college population to determine the proper advertising course to follow to back up breaking product. "By being aware of a break-out almost as soon as it occurs, we can move onto that campus (or campuses) and support play with the proper radio and newspaper ad campaign."

Forward's entry into the college market came with its first LP release, "Preflyte," by the original Byrds, and proved immensely successful. "It was our first try," said Licata, "and we didn't have the organization we have now, but we learned quite a lot from talking to the college stations. Where college stations had little direction several years ago, and played a lot of non-sales type records, underground music has now become the dominating force at most of them. The d.j.'s and music directors are very aware of what they're playing and want to be supplied with as much information about an artist as possible. We're filling the information gap."

Reid Named To NBC News Post-Cleveland

CLEVELAND — Bob Reid has been named as network coordinator and producer for NBC's Cleveland news bureau. Reid comes to WKYC-TV, the NBC Cleveland outlet, from WTVJ-TV-Miami where he had been a reporter-writer-producer of weekend news until June 1969.

During the past summer, Reid was an instructor of television broadcasting and journalism at Columbia University's school of journalism. Reid has also had two years of newspaper reporting experience, between 1966 and 1968, for the Miami Herald.



Bob Reid

'Michaels Thing' Package Offered

NEW YORK — Cine-Vox Productions has packaged a two-hour, five times a week, contemporary music program hosted by WNEW/FM-New York air personality Johnny Michaels. The program is called "The Michaels Thing." Cine-Vox projects that the show will be syndicated to more than 250 stations by 1970.

"The Michaels Thing" was described as a custom radio service which would allow subscribing stations to insert call letters, local promos, news and weather reports, lead ins and outs and other special materials into the master tapes which are sent to the local outlets.

Cine-Vox has chosen the Morty Wax office to assemble the music library from which selections to be played on the show will be chosen. Joe McHugh, national promo director for the Wax office is now at work compiling the library which will include all areas of music, with an emphasis on the underground sound.



Allen In Windy City (Left to right) Chanter Michael Allen, air personality Roy Leonard of station WGN-Chicago, and Edwin Barg, Midwest promo director for London Records display Allen's new LP "For The Love Of Mike." Allen's single from the album, "Early In The Morning," is currently getting a lot of air play.

Tuning In On...

CFCF - Montreal, Canada 50 Years Young

The "Golden Anniversary" of radio is being celebrated in Canada this week, spearheaded by station CFCF-Montreal. CFCF, generally recognized as the oldest regularly operated broadcaster in the world, will be lighting 50 candles on its cake during the week of salute to radio. In this country, KDKA-Pittsburgh began operating experimentally in 1916, making its first scheduled broadcast in 1920 with the Harding-Cox election results.

Station XWA of the Canadian Marconi Company of Montreal, the forerunner of CFCF, began its broadcasting in 1919. XWA became CFCF in 1920. Initial XWA/CFCF programming consisted mainly of weather reports and grammophone records. CFCF has come a long way since then to its present golden anniversary week.

During the week-long celebration, the station will be running special features on the history of broadcasting, on a worldwide basis. The station has arranged for Canadian Prime Minister Pierre Trudeau to serve as honorary patron of the festivities. Ron Hore, the station's advertising and promo director, said that he hoped that the week's programming would bring home to the listening audience a sense of both the history and the importance of the radio medium.

CFCF has also involved other Canadian stations by providing them with special features on broadcasting history which the stations can air during the week. In addition, CFCF-TV, the outlet's TV-sister station, will be televising a half-hour special concerning radio, and the CTV network is beaming a feature about the anniversary on November 2nd. CFCF also pre-

pared a 30-minute audio-visual presentation on radio history which shows at local service clubs and other organizations. In order to remind listeners of their link with the past, the station has been playing transcriptions of old radio shows such as "The Shadow," "The Fred Allen Show," "The Jack Benny Show," "Superman," and others on Sunday nights between 6 and 7 PM.

But, CFCF is not a station that "lives" in the past. Its programming material which is geared to a modern audience. Playing basically middle-of-the-road music, the station appeals to a 25-40 year old audience and has been rated as the #1 "adult" program. On the air personalities include Les Dobson (5-9 AM), Joe Van (9 AM-12:30 PM), Ned Conlon (1-4 PM), Dave Reynolds (4-9 PM), Ned Shum (9-Midnite), and Bert Gordon (Midnite-5 AM).

The CFCF news department headed by Bert Cannings. Because the outlet has a sister TV station, they are able to combine their facilities to expand coverage. During an 18-hour Montreal Police strike last month which spurred city-wide rioting, the pooling system was used to great effect in reporting the events. The station's jet helicopter was also employed for even broader on-the-spot broadcasting. Added to this, CFCF also subscribes to the ABC news network.

The station's program director Jim Kidd; its station manager Walter Machny.

After 50 years of broadcasting, CFCF proves that, while it is certainly steeped in its heritage, it is surely bound by it.

STATION BREAKS:

Warren P. Williamson, Jr., owner and g.m. of WKBN/AM/FM/TV-Youngstown, received the Ohio Association of Broadcasters "Man of the Year" award.

Bill "Hoss" Allen, host of popular nighttime show over WLAC-Nashville, assumed the extra duties of publicity director for Starday-King Records... WCFL-Chicago newsman Mike Rollins appointed ass't. news director of the windy city outlet... Air personality Bob McLain leaves WAVZ-New Haven to host 8-Midnite slot at WEAM-Wash., D.C... KSFO's-S.F. continuity dept. adds Kay Harlow... Two shifts at WIBG-Philadelphia: Rick Buckley is the new general mgr. and Jack Reynolds becomes p.d. and operations mgr.

KXYZ-Houston received the Elkins Award for outstanding educational coverage on a year-round basis... Syndicated TV personality Dennis Wholey presented an in-depth discussion of sex education in the elementary schools on a recent segment of his show... WRC-TV's Wash., D.C. "Perspective" show was honored by the New York Int'l. Film and TV Festival with the presentation of a bronze medal in the public service category of their production of "Crack In The Cathedral Window," a look at 3 priests who married... WKYC-Cleveland is saluting an area businessman each day except Sunday. Businessman gets framed certificate, his wife a bouquet of flowers from the station.

KNX-LA announced two additions: Gregory LaBrache, former USIA director for Cali, Colombia, becomes a writer/editor in the KNX news dept., while Mike Landa was appointed as an editorial ass't... Action at WRKO-

Boston: Gunilla Knutson, the "it all off" girl, was interviewed on station's "What's Happening" show... Bob Stevens of the WRKO news show took on the additional duties of host of the "Now Generation" spot... Howard Nielsen will begin ski broadcasts over Thanksgiving weekend... KLAC-LA added gossip columnist Rona Barrett to cover Hollywood news 6 times daily. The station announced the promotion of Sam to post of KLAC news director.

Len Dyson joins WLS-Chicago newscaster... WRC-TV institutes new series of women's programs "Frankly Female," hosted by Betty Groebli... WLIB-NY appointed Jack Walker as vice president in charge of operations... Jimmy O'Neill... Ron Erwin added to the KDAY staff as air personality and disc jockey respectively... ABC owned radio stations' new mgr. of retail development/marketing is Michael Hauptman... Abe Harris joins WLWI-TV-Indianapolis as an eyewitness news reporter.

Disc Stars Salute Stewart

HOLLYWOOD — Veteran deejay Stewart was feted with a show in his honor at the Hollywood Palladium on October 29th. The Palladium facilities were donated for the event which featured performances by Andy Williams, Johnny Mathis, Peggy Lee and Henry Mancini and his Orchestra. Stewart, who has been on radio more than a quarter of a century, is best known for a ten-year stint at KMPC. Stewart is currently heard on KRHM and the Armed Forces Radio Network.

Johnny Grant, former KMPC deejay, was the emcee of the event.

Led Zeppelin

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| side one | |
| WHOLE LOTTA LOVE | 5:33 |
| WHAT IS AND WHAT SHOULD NEVER BE | 4:47 |
| THE LEMON SONG | 6:20 |
| THANK YOU | 3:50 |
| side two | |
| HEARTBREAKER | 4:15 |
| LIVING LOVING MAID (SHE'S JUST A WOMAN) | 2:40 |
| RAMBLE ON | 4:35 |
| MOBY DICK | 4:25 |
| BRING IT ON HOME | 4:19 |

SD 8236



Atlantic Records and 8 Track Cartridges

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Joe Simon It's hard to get along"*

SS7 2641

CLUDED IN JOE'S LATEST ALBUM...BETTER THAN EVER
SS7 15008



A DIVISION OF MONUMENT RECORD CORP.

From the desk of:
FRED FOSTER

When we released
"San Francisco Is a
Lonely Town" b/w "It's
Hard to Get Along" we
placed our bets on
"San Francisco." To
prove we're good
sports, we admit
our error...
"It's Hard to Get Along"
is the winner!

Fred
P.S. We thought you
would appreciate a
rendering of the Golden
Gate anyway.

IVORY JOE HUNTER

"Baby Me Baby"
#2643

The
Valentines

"GOTTA GET
YOURSELF
TOGETHER"

#2646

ELLA WASHINGTON

"I WANT TO WALK
THRU THIS LIFE
WITH YOU"

#2642

ALL ON



OF COURSE

A DIVISION OF MONUMENT RECORD CORP

25,000 BMI Mag. Specials Distrib'd

NEW YORK — Licensing organization BMI is distributing 25,000 issues of the special edition of its magazine entitled "The Many Worlds of Music." The issue salutes the 50 years of rhythm and blues music in America. 2,000 issues of the edition have already been requested by the Voice of America of the USIA. BMI will send these 2,000 copies to American libraries and binational centers around the world and to the 1,600 Music USA clubs which are tied in with the Voice of America broadcasts by Willis Conover.

Chief feature of the BMI publication is a widely hailed 10,000-word article by Don Heckman, "Five Decades of Rhythm and Blues." The 17-page illustrated article recounts by decades the 50 years of rhythm and blues which began with the August, 1920, recording of "Crazy Blues" by Mamie Smith. The writers and singers of rhythm and blues, the magazine points out, "reshaped popular music to win new audiences throughout the world and to influence the outlook of several generations of Americans."

Pictures and artwork, much of it rare, accompany the text. Included among these are Bessie Smith; Ralph Peer, who was recording supervisor of the Mamie Smith session; Tampa Red; Scrapper Blackwell; Ivory Joe Hunter; the Coasters, the Ravens and other groups; Elvis Presley with musical influences Bo Diddley and Little Richard; Robert and Berry Gordy of the fabulous Motown operation, and re-discovered bluesmen Son House, Bukka White and Mississippi John Hurt.

"The Roaring 20's" segment is illustrated by Victoria Spivey, Lonnie Johnson, Thomas A. Dorsey and Gus Cannon. Moving on to the 30's, Joe Turner, Huddie (Leadbelly) Ledbetter, Big Bill Broonzy and Brownie McGhee are shown. Representatives of the decade of the 1940's are John Lee Hooker, Roosevelt Sykes, Muddy Waters and T-Bone Walker. Sam Cooke, Chuck Berry, Fats Domino and Ray Charles are shown in the section dealing with the 1950's. The present decade highlights the contributions of Otis Redding, B.B. King, James Brown and Aretha Franklin.

"BMI: The Many Worlds of Music" is a regular publication of the performing rights licensing organization and is devoted to the accomplishments of its 19,000 writers and 9,500 publishers. Current circulation is about 23,000 each issue. A limited number of copies of the rhythm and blues salute issue are available on request to members of the music and broadcast industry. All requests for copies should be addressed to Public Relations Department, Broadcast Music, Inc., 589 Fifth Avenue, New York, New York 10017.

Busy Week For Makeba

Singer Miriam Makeba will complete a whirlwind of activity during a 7-day period in New York beginning November 4, according to Paul Tannen, director of eastern operations for the Reprise label.

On November 4, Miss Makeba tapes a "David Frost Show," followed November 5 by a "Bruce Morrow Show" taping. On November 7 the artist gives a concert in Philharmonic Hall. Then, on November 8, she will guest-star at a Mahalia Jackson benefit in the same place.

Miss Makeba returns to New York December 10 to perform at a Human Rights Day concert at the United Nations.

New Lime To Minaret

NASHVILLE — The New Lime, a five-man singing group from Cincinnati, has been signed to an exclusive recording contract with Minaret Records.

Bob Alou, Minaret general manager, negotiated the arrangements and reports the act's first release — entitled "Sunny" — hit the airwaves last week.

Weiss Joins Paradox

Penny Weiss, former assistant to Russ Miller at Elektra Records will now serve as the administrator of Paradox Music. Miss Weiss will be based in L.A.



Top 50 In R & B Locations

- | | | | | |
|----|---|----|----|--|
| 1 | BACKFIELD IN MOTION
Mel & Tim (Bamboo 107) | 6 | 26 | JUST A LITTLE LOVE
B.B. King (Bluesway 61029) |
| 2 | I CAN'T GET NEXT TO YOU
Temptations (Gordy 7093) | 1 | 27 | DOCK OF THE BAY
Dells (Cadet 5658) |
| 3 | BABY I'M FOR REAL
The Originals (Soul 35066) | 5 | 28 | WE MUST BE IN LOVE
Five Steps & Cubie (Curton 1945) |
| 4 | GOING IN CIRCLES
Friends of Distinction (RCA 0204) | 4 | 29 | SOMEDAY WE'LL BE TOGETHER
Diana Ross & The Supremes (Motown 1) |
| 5 | JEALOUS KIND OF FELLOW
Garland Green (UNI-55143) | 2 | 30 | GIRLS, IT AIN'T EASY
The Honey Cone (Hot Wax 6903) |
| 6 | CRUMBS OFF THE TABLE
The Glass House (Invictus 9071) | 8 | 31 | I'LL BET YOU
Funkadelics (West Bound 150) |
| 7 | THAT'S THE WAY LOVE IS
Marvin Gaye (Tamla 54185) | 3 | 32 | WE CAN MAKE IT
Ray Charles (Tangerine 11239) |
| 8 | THE SWEETER HE IS
Soul Children (Stax 0050) | 11 | 33 | ELEANOR RIGBY
Aretha Franklin (Atlantic 2683) |
| 9 | DOIN' OUR THING
Clarence Carter (Atlantic 2660) | 7 | 34 | WE GOT LATIN SOUL
Mongo Santamaria (Columbia 44998) |
| 10 | LET A MAN COME IN
AND DO THE POPCORN
James Brown (King 6255) | 13 | 35 | DO WHAT YOU WANT
Ramsey Lewis (Cadet 5640) |
| 11 | FRIENDSHIP TRAIN
Gladys Knight & the Pips (Soul 35068) | 16 | 36 | IS IT BECAUSE I'M BLACK
Syl Johnson (Twilight 125) |
| 12 | WALK ON BY
Issac Hayes (Enterprise 9003) | 9 | 37 | DRY SPELL
The Meters (Josie 1013) |
| 13 | TAKE A LETTER MARIA
R.B. Greaves (Atco 6714) | 31 | 38 | NA NA HEY HEY
KISS HIM GOODBYE
Steam (Fontana 1667) |
| 14 | HOT FUN IN THE SUMMERTIME
Sly & The Family Stone (Epic 10497) | 12 | 39 | I WANT YOU BACK
Jackson 5 (Motown 1157) |
| 15 | THE BEST PART OF A
LOVE AFFAIR
The Emotions (Volt 4021) | 17 | 40 | HOW I MISS YOU BABY
Bobby Womack (Minit 32081) |
| 16 | BAD CONDITIONS
Lloyd Price (Turntable 505) | 18 | 41 | I CAN'T BE ALL BAD
Johnny Adams (SSS Int'l 780) |
| 17 | WHAT'S THE USE OF
BREAKING UP
Jerry Butler (Mercury 72960) | 15 | 42 | TEN COMMANDMENTS
Anthony & Imperials (Veep 50598) |
| 18 | YOU GOTTA PAY THE PRICE
Gloria Taylor (Glo-Whiz 1) | 22 | 43 | IT'S HARD TO GET ALONE
Joe Simon (Soundstage 7 26411) |
| 19 | OH WHAT A NIGHT
Dells (Cadet 56491) | 10 | 44 | JESSE JAMES
The Dreams (D.C. Sound) |
| 20 | SAY YOU LOVE ME
The Impressions (Curton 1946) | 23 | 45 | POOR MAN
Little Milton (Checker 1221) |
| 21 | YESTER YOU, YESTER ME,
YESTERDAY
Stevie Wonder (Tamla 54188) | 39 | 46 | BOLD SOUL SISTERS
Ike & Tina Turner (Blue Thumb 104) |
| 22 | IN A MOMENT
Intrigues (Yew 1001) | 14 | 47 | I CAN'T MAKE IT ALONE
Lou Rawls (Capitol 2668) |
| 23 | WE'LL CRY TOGETHER
Maxine Brown (CUR 3001) | 19 | 48 | I'LL BE TRUE
Virgil Henry (Colossus 102) |
| 24 | LET A WOMAN BE A WOMAN,
LET A MAN BE A MAN
Dyke & The Blazers (Original Sound 89) | 21 | 49 | WAS IT GOOD
Isley Bros. (T-Neck 908) |
| 25 | THESE EYES
Jr. Walker & The All Stars | 27 | 50 | GET IT FROM THE BOTTOM
Steelers (Date 1642) |



Carl Perkins sang a song about a pair of shoes and changed music.

Carl Perkins, at 23, also wrote the words to "Blue Suede Shoes." *Rolling Stone* said, "It's one of rock and roll's fundamental songs, one that showed the way."

And *Rock* magazine said, "His music created a new sound. Carl Perkins is an originator whose vitality has not been duplicated by even the most talented of his imitators."

The Beatles also paid full tribute to Carl by recording three of his songs: "Matchbox," "Honey Don't," "Everybody's Trying to Be My Baby."

In recent months Carl has been written about, discussed and just been plain enjoyed by millions of kids caught up in the recent rock and roll revival.

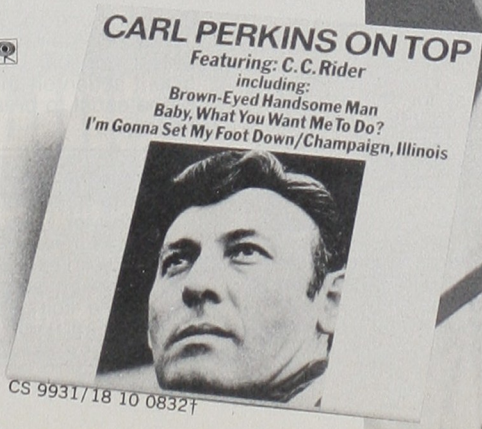
Happily Carl is still young, still writing hit songs ("Daddy Sang Bass"). And still growing as a performer.

His long-awaited new album includes songs from Chuck Berry, Buddy Holly, Bob Dylan, and, naturally, some of his own songs.

Carl's new album is called *On Top*: A lot of people would say that's where he's always been.



On Columbia Records



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Picks of the Week

JOHNNY CASH (Columbia 45020)

See Ruby Fall (2:48) (House of Cash, BMI — Cash)
Blistered (2:18) (Quartet/Bexhill, ASCAP — Wheeler)

Something of an acid test, this track is as country as Cash has sounded since breaking pop in his latest spree. If Cash's magic works this side top ten, it could open the sales gates to all the pop acts that have been trying to effect a country revolution with fair success. On the other hand, "Blistered" is old-Cash that is more rock-a-billy and likely to click top forty.

OLIVER (Crewe 337)

Sunday Mornin' (3:02) (Blackwood, BMI — Guryan)

Two hits under his belt and Oliver continues to grow. His latest is a delightful re-rendering of the Spanky & Our Gang hit of some time ago. Outstanding vocal with a warmth and personal charm give Oliver a very powerful follow-up to "Jean." Flip: No info supplied.

BOBBY SHERMAN (Metromedia 150)

La La La (If I Had You) (2:44) (Green Apple, BMI — Janssen)

The "Little Woman" man takes a cue from his "la la la" romping in the earlier outing and bases the follow-up on his bright syllabic sugar. Pretty material and a fine vocal give Sherman a total pop side with flavor that will tempt teen and MOR palates. Flip: "Time" (2:13) (Bobby Sherman, ASCAP — Sherman)

TOMMY ROE (ABC 11247)

Jam Up Jelly Tight (2:21) (Low-Twi, BMI — Roe, Weller)

Twinkling performance by Tommy Roe smacks of his earlier hits but with a subtle softening that adapts the track to more than pure teen exposure. Bit of brass backing adds an American Breed-ish touch and puts just the right spice into this outing. Flip: "Moontalk" (2:45) (Low-Twi, BMI — Roe)

PLASTIC ONO BAND (Apple 1813)

Cold Turkey (4:59) (Maclen, BMI — Lennon)

John Lennon seems to enjoy creating problems just to prove his ability to overcome them. His newest challenge will be breaking this masterful track, as different from "Give Peace a Chance" as "A Day in the Life" is to "I Wanna Hold Your Hand." Brilliant, controversial, and an absolute smash. Flip: "Don't Worry Kyoko" (4:52) (Joko, BMI — Ono)

JAMES BROWN (King 6280)

Ain't It Funky Now (Pt. 1) (3:10) (Golo, BMI — Brown)

Alternating instrumental sides with a bit of vocal and full-fledged James Brown sessions, the number one R&B vocalist has maintained a product flow of unbelievable proportions. Latest is a hypnotic jazz track taking Brown out of his popcorn bag. Flip: part 2 (3:15) (Same credits)

THE WINSTONS (Metromedia 151)

The Greatest Love (3:02) (Marsaint, BMI — Toussaint)

Heading for home, or down-town as it were, the Winstons enhance their vocal power with a stunning piece of material for this third single. Immediate blues market action should produce a breakout pattern similar to the one drawn up by "Color Him Father," and with similar results. Flip: "Birds of a Feather" (2:44) (Lowery, BMI — South)

JANIS JOPLIN (Columbia 45023)

Kozmic Blues (3:45) (Strong Arm/Wingate, ASCAP — Joplin, Mekler)

More than a year after her "Piece of My Heart" smash, Janis Joplin follows through on the singles side with this blistering track from her new LP. Side is a great deal more satisfying than her earlier hit, achieving the same emotional impact with seemingly less effort. Top forty/FM standout. Flip: "Little Girl Blue" (3:48) (T.B. Harms, ASCAP — Hart, Rodgers)

SHANNON (Heritage 819)

Jesamine (3:02) (Mills, ASCAP — Manston, Gellar)

English material that has picked up some notice in earlier versions is here given the same impetus to get a national action together. Following their "Abergavenny" breakthrough, Shannon turns a bit softer with a stunning ballad side for MOR/top forty receptions. Flip: No info supplied.

THE CLIQUE (White Whale 333)

I'll Hold Out My Hand (2:35) (Blackwood, BMI — Taylor, Gorgoni)

Strong come back from "Sugar on Sunday" promises to establish the Clique as regulars on the top forty scene. New side is a brightly delivered ballad featuring charm to spread the track's impact among young adult as well as teen listeners. Flip: "Soul Mates" (2:13) (Pequod, ASCAP — Roberds, Weatherly)

THE RUGBYS (Amazon 4)

Wendegahl the Warlock (3:23) (Shelby Singleton, BMI — Vernon)

Although the supernatural has been in vogue for a song for a while now, the only records to cash in on the trend have been **from** rather than **about** creatures. Now, timing, an AM/FM sound appeal and the added name value of the "You, I" team could create a sales monster. No flip info.

BILLY PRESTON (Apple 1814)

Everything's All Right (2:41) (Apple, ASCAP — Preston, Troy)

"Ob-La-Di" gets a soul arrangement and Billy Preston twist for the artist's follow-up to "That's the Way God Planned It." Excellent production behind the powerhouse performance make the side a winner for teen and blues audiences. Flip: "I Want to Thank You" (3:03) (Apple, ASCAP — Preston)

JOE TEX (Dial 4095)

I Can't See You No More (2:45) (Tree, BMI — Tex)

Instrumental support unlike anything Joe Tex has had before makes this new side a powerhouse outing with the drive to support a solid push into blues and top forty lists. Excellent change of Tex pace rhythmically, and a side with interesting lyrics to boot. Hitbound. Flip: "Sure Is Good" (3:45) (Same credits)

Picks of the Week

JUDY COLLINS (Elektra 45680)

Turn! Turn! Turn! (3:35) (Melody Trails, BMI — Ecclesiastes, Seeger)

The folk semi-standard by Pete Seeger based on the Biblical text is chantingly presented from Judy Collins' "Recollections" album. The attract material, her exquisite reading and the sparkling backdrop should win cellent exposure on all channels. Flip: "Pack Up Your Sorrows" (3: (Ryerson, BMI — Farina, Marden)

FRANK SINATRA (Reprise 0865)

Forget to Remember (2:55) (Razzle Dazzle, BMI — Randazzo, Pike)

Balanced between the more contemporary material of his recent side and the melodic ballads that feature Sinatra's romantic styling, this r side offers atmospheric impact that is bound to excite MOR & easy listen response. Flip: "Goin' Out of My Head" (2:45) (Vogue, BMI — Randazzo Weinstein) Strong added feature.

EDDY ARNOLD (RCA 0282)

Since December (2:47) (Tree, BMI — Cochran, Martin)

Popularization of a country song presents a delightfully styled ballad from Eddy Arnold. Side's lyric and melody broaden the single's appeal, giving Arnold a strong side with which to bid for MOR and even "Honey" teen ceptions. Flip: "Mornings of My Mind" (2:15) (Tree, BMI — Wilson)

CHICAGO (Columbia 45011)

Beginnings (2:47) (Aurelius, BMI — Lamm)

Having established themselves as an FM act with some top forty inro through their first single, the Chicago Transit Authority goes for across board pop acceptance with this new softly rhythmic side from their LP. Stand out vocal entertainment with a sparkle in the harmony to create skyroc sales fireworks. Flip: "Poem 58" (3:49) (Same credits)

LIGHTHOUSE (RCA 0285)

Feel So Good (2:59) (Nivlet, BMI — Fullerton, Prokop, Hoffert)

Second single from Lighthouse presages the act's forthcoming LP with fresh, zestful rock given added impact by a fine brass section and sparkling vocal performance. Multi-market melodic appeal sets a broad sales foundation behind the new track. Flip: "Places on Faces Four Blue Carpet Traces" (4: (Nivlet, BMI — Cole, Fullerton, Prokop, Hoffert)

GENE PITNEY (Musicor 1384)

She Lets Her Hair Down (2:41) (Moon Bear, ASCAP — Vance, Carr)

The "Early in the Morning" song used in recent Clairol commercials turns into a pop ballad once again (it was "Early in the Morning" before adapted the ad campaign). Softened Pitney vocal and a highly attractive production give the tune new top forty/MOR power. Flip: "I Remember" (2:50) (Van Emily, ASCAP — Vance, Pockriss)

Newcomer Picks

THE NEW HOPE (Jamie 1381)

Won't Find Better (2:32) (Dandelion, BMI — Hausman, Stewart)

Insistent repetition makes this side one impossible to forget after a second listen. The track is already becoming widely played on the East Coast through the initial mailing of dubs, and shows signs of breaking into a blockbuster sales showing. Flip: "They Call It Love" (2:30) (Rendezvous/Tobac/Dandelion, BMI — Lamp, Apsey)

THE MASKED MARAUDERS (Deity 0870)

Cow Pie (no info)

Surrounded by rumors of personnel including virtually all the heavyweights teen stars of the day, a group called the Masked Marauders has become wishfully legendary in underground circles. Following the publicity lead, the single has already become a request item. The instrumental side has also been picked up for national distribution through Reprise. Flip: "I Can't No Nookie" (no info)

GOVE (TRX 5024)

Death Letter Blues (2:45) (Milene, ASCAP — Trad: Arr-Gove)

Guitaristry something along the lines of a smoothed over Johnny Winter gives Gove a powerful traditional blues song and some fine barreling rhythm tracks give Gove a solid bid for AM/FM reaction. Standout sounds and a potent blockbuster. Flip: "Sunday Morning Early" (2:30) (Milene, ASCAP — Gove Weesner)

ROSS D. WYLIE (A&M 1133)

Here Comes the Star (3:29) (Wren, BMI — Young)

An Australian success, Ross D. Wylie's second bid for Aussie gold becomes his introduction to the American market. Side is an extremely potent ballad with performance that is likely to turn the track into dynamite on the teen young-and-adult fronts. Flip: "Do the Uptight" (3:13) (Wren, BMI — Young)

ARGENT (Date 1659)

Liar (3:14) (Mainstay, BMI — Ballard)

Most unusual bit of teen material with a bluesy slant that should attract instant action on the AM & FM fronts. Side builds into a hearty track that has the potential to break into the best seller lists. Flip: "Schoolgirl" (3:25) (Same credits)

With the Paul McCartney rumors at their peak, and sales of Beatle product surging to track detectives, the singles product joins the furor. Two new mysterious rumor sides are the "Brother Paul" lid by Billy Shears (named for the look-alike figure who supposedly had replaced McCartney) and the All American (Silver Fox 12+1). Side is gaining radio exposure through the south and could score ahead of "The Ballad of Paul" from the Mystery Tour (MGM 1409). Also in the competition is Capitol's reissue of the several month old novelty maker "Saint Paul" by Terry Knight. All are long-shot sides, based as much on fad lyrics as musical value.

WHITE HOT SOUL DICK JENSEN



"JEALOUS FEELING" b/w "I'M GOOD FOR YOU"

Produced by Don Costa & Bob Morgan



COMING SOON — DICK JENSEN'S "WHITE HOT SOUL" ALBUM PROBE CPLP 4512

SINGLE RECORD #468



CashBox Record Reviews

Newcomer Picks

LARRY MURRAY (Barnaby 2008)

Troublemaker (2:58) (Landville/Willber, ASCAP — Belland, Somerville)
Chapter two of a novel contemporary view on religious history as interpreted by "Jesus Is a Soul Man." This new side follows through on the theme with parallels between the long-hair/sandal figure then turns a wry finish on for teen impact. Flip: "Where Are the People" (2:58) (Berwill/Prodigal Son, BMI — Murray)

THE GOLDEN BOND (DeLuxe 116)

I Know (It's All Over) (2:28) (Tarheel/Doorway, BMI — Watkins, Cain)
Slow, old-fashioned soul singing with a bit of ballad material that beautifully complements the performance. Overall quality should excite solid R&B market action followed by a break into teen sales with top forty impact. Flip: "Mean, Mean World" (3:05) (Same credits)

FIRE & ICE (Capitol 2673)

You Don't Know (2:29) (East/Memphis/Cotillion, BMI — Hayes, Porter)
Into the newer Hayes & Porter material that has produced "Hummin'," Fire & Ice comes up with a sparkler and fills the song with a powerpacked instrumental drive to open up the sales gates with teen audiences. Top forty shot. Flip: "Mirrors" (2:24) (Thrush, BMI — Piercefield)

THE BLUE JAYS (Map City 300)

Hang On (2:45) (Sweet Magnolia, BMI — Domane)
Blues team with a weird production sound to give this record stand-out-of-the-ordinary ear impact. Track is a slow, sort of oldie styled ballad which has enough performance power to stir newcomer interest. Flip: "Hard Thing to Accept" (2:47) (Sweet Magnolia, BMI — Vastano)

PANHANDLE (Happy Tiger 523)

Hey Girl (1:50) (Fleurdelis/Vanox, BMI — Ray)
Getting flip side listens at a number of top forty stations, this has become the side of the Panhandle outing. "Hey Girl" features a bouncing teen dance beat and group verve that carries the lighthearted material across. Flip: "All the Time Now" (2:18) (Same credits)

Choice Programming

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

WALTER JACKSON (Cotillion 44053)

Anyway That You Want Me (3:11) (Blackwood, BMI — Taylor) Softly souled version of this oldie currently making new noise on the teen forty brings Walter Jackson strongly back into the blues spotlight. Flip: Full 4:06 version.

STAPLES SINGERS (Stax 0052)

When Will We Be Paid (2:38) (Klondike, BMI — Stewart) Lament of the Black populace is solidly stated in this new effort from the Staples. Track is powerful enough to breakthrough on sales lists. Flip: No info supplied.

CHA CHA HOGAN (Soulville 1017)

Grit Gitter (2:13) (Daedalian/John L., BMI — Ashford, Chandler) Striking soul instrumental with a high-stepping rhythm line that should bring reaction. Could build into the sales picture. Flip: "Just Because You've Been Hurt" (2:35) (Daedalian/Mullbridge, BMI — Williams)

HUGH MASAKELA (Uni 55165)

I Haven't Slept (2:50) (Cherio, BMI — Masakela, Mbulu) Familiar styling of trumpeter Hugh Masakela brings this vivid side into the running with R&B prospect. Flip: "Where Has All the Grass Gone" (2:45) (Semenya, BMI — Semanya)

LINDA JONES (Cotique 177)

Fugitive From Luv (2:58) (Pine Knob/King George, BMI — Kerr, Harris) Strong new side from this artist who has hit before. Her performance and the fine material could bring in winner response. Flip: "Go Now" (2:40) (Trio, BMI — Bennett, Banks)

MARGIE JOSEPH (Volt 4023)

What You Gonna Do (3:00) (Tracebob/Metric, BMI — Womack) Standout blues performance with material vaguely smacking of "Who's Making Love" in its lyrical message and instrumental semi-drive. Flip: No info supplied.

OSCAR PERRY (Back Beat 606)

Like I Was Your Only Child (2:50) (Don, BMI — Malone, Williams) Powerful vocal work from Oscar Perry is matched by a sensitive production that is likely to grab the attention needed to break the side with R&B listeners. Flip: "Like it Was the Last Time" (2:45) (Don, BMI — Malone, Williams, Perry)

GAINSBOROUGH GALLERY (Evolution 1016)

Hello L.A., Bye Bye Birmingham (2:22) (Metric, ASCAP — Bramlett, Davis) Latest in a growing string of performances of this song could prove the one to break "Hello L.A." into top forty running. Flip: "Life Is A Song" (Dundee, BMI — G&B Tomsco)

OOGUM B & THE TRICKS (Pentagram 101)

Butchers & Bakers (2:25) (Chappell, ASCAP — Dempsey) Bubble gum outing with enough buoyancy and teen charm to start sales rolling on a top forty ride. Flip: "You Are My Woman" (2:58) (Dimension, BMI — Aragon, Moore)

THE YOUNG BRASS (Dot 17320)

Emotions (3:16) (Grass Roots, BMI — Echols) Instrumental theme of merit is livened by insertion of crowd, police, etc. to add a Chicago convention flavor. The music is really enough out of the "Medium Cool" track. Flip: "Feverish" (Ensign, BMI — Lowe, Granahan)

EDDIE HOLMAN (ABC 11240)

Hey There Lonely Girl (3:01) (Famous, ASCAP — Shuman, Carr) Oldie song is very well brought back with a performance that could make it a newie hit. Teen, blues and MOR potential. Flip: "It's All In The Game" (3:05) (WB-7A, ASCAP — Dawes, Sigman)

THE RAISINS (De-Lite 521)

Insecure (2:24) (Cheezburger/Delightful, BMI — Bloom) Young teen tempter with a standout female vocal and some production touches which could bring about solid top forty acceptance. Flip: "Don't Go Down, Down" (2:39) (Cheezburger/New Life, BMI — Coopersmith, Bloom)

NINA SIMONE (RCA 0269)

To Be Young, Gifted & Black (2:46) (Ninandy, BMI — Simone, Irvine) Based on a show of excerpts from Lorraine Hainesberry's works, this title composition features a scintillating Nina Simone performance with near Gospel choral support. Flip: "Save Me" (3:20) (Pronto/Kilynn, BMI — Franklin)

Choice Programming

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BOBBIE GENTRY (Capitol 2675)

Fancy (3:15) (Larry Shayne, ASCAP — Gentry) Swinging back in something of a new "Billie Joe," Bobbie Gentry serves up a bayou narrative that could return her to the top forty scene. Flip: info not included.

SERGIO MENDES & BRASIL '66 (A&M 1132)

Wichita Lineman (2:48) (Canopy, ASCAP — Webb) Further exploration in the art of adapting established pop material to a soft samba frame. MOR/easy listening sparkler. Flip: "Ye-Me-Le" (2:25) (April, ASCAP — Vinhas, Feitosa)

OHIO EXPRESS (Buddah 147)

Cowboy Convention (3:20) (Peer Int'l, BMI — Carter, Barnfather) Bit of funk-rock on the bottom and a lyric that reads like a trivia-trial roster from the old west and old westerns. Left-field sound. Flip: "The Race" (2:30) (Kaskat/Dragoon, BMI — Cordell, Katz, Kasernetz)

CASHMAN, PISTILLI & WEST (Capitol 2671)

Dolphins (3:30) (Coconut Grove/Third Story, BMI — Neil) Possibly the best known Fred Neil song until "Everybody's Talkin'," the "Dolphins" is softened and presented for MOR/top forty action. Flip: "Signs" (4:25) (Blendingwell, ASCAP — Cashman, Pistilli & West)

CANDI STATON (Fame 1460)

I'm Just A Prisoner (3:10) (Fame, BMI — Jackson, Harris) The "Rich Man's Sweetheart" gal returns with a powerful side spotlighting a Staples-y guitar and her vocal power. Excellent R&B effort that could spread top forty. Flip: "Heart On A String" (3:08) (Fame, BMI — Jackson, Buck-ins)

THE TOKENS (B. T. Puppy 552)

Get a Job (2:33) (Kae Williams, BMI — Wilson, Brown, Beal, Lewis) Updating of the Silhouettes' classic of early rock, features the Tokens closely following the original mold. Could grow. Flip: "Please Say You Want Me" (2:17) (Blackwood, BMI — Hayes)

THE LITTER (Probe 467)

On Our Minds (2:17) (Pamco/Celann, BMI — Jones, Gallagher) Wild attack on the rhythm and instrumental ends give this track a power which should propel it into FM playlists. Flip: "Blue Ice" (2:40) (Pamco/Celann, BMI — Kane, Murray)

CHUCK EDWARDS (Kapp 2052)

Sweet Sweet Love (2:57) (Ride On/Champion, BMI — Banner) Driving power is somewhat played-down on this attractive R&B side. Track and vocal give the songpower to see hit action though. Flip: "You Got What I Need" (2:43) (Same credits)

ROD MCKUEN (Warner Bros-7 Arts 7346)

Mister Kelly/Kelly & Me (2:54) (Editions Chanson, ASCAP — McKuen) Not noted for vocal charm, Rod McKuen presents a remarkably tender side which has across-the-board effectiveness that could create strong sales reactions. Flip: "Bring Her a Rose" (2:19) (Stanyan, ASCAP — McKuen, Garson)

KENNY KING (Ranwood 855)

Green, Green Grass Of Home (2:11) (Tree, BMI — Putnam) Country and pop neo-standard is given yet another treatment in this fine instrumental with piano spotlight. Flip: "After Dark" (3:00) (Able, ASCAP — Kowitz)

BOYNTON & DeVINNEY (Coral 762562)

Owl Light (2:14) (Eagle Hill, ASCAP — Boynton, DeVinney) Soft side with a sweet performance to capture attention from teen and adult audiences. Donovan-esque spicing. Flip: "Lillian White" (Same credits)

TONY BENNETT (Columbia 4503)

MacArthur Park (3:22) (Columbia, ASCAP — Webb) Softness and a ming of the Richard Harris or could bring this song back through easy listening exposure. Flip: "B We Say Goodbye" (3:25) (W-7, ASCAP — Stillman, Lewis) Excellent with lyrics set to "Aurelia's Th from "The Madwoman of Chaillot.

SERGIO FRANCHI (United Artists 50597)

The Song of Santa Vittoria (United Artists, ASCAP — Stay) film theme is a pretty side with Franchi's familiar vocal power and material to spark coin operator action. Flip: instrumental version (2:20)

PAUL MAURIAT (Philips 40647)

Je T'Aime Moi Non Plus (2:10) (Faded Desert, BMI — Gainsbourg) Best in a series of versions of this continental smash. Best prospect of to overtake the Gainsbourg original. Flip: No info.

THE MARKETTS (Uni 55173)

They Call The Wind Maria (Chappell, ASCAP — Lerner, Loeb) Standard is given a new pop out by this splendid instrumental. Marketts' familiar vocal power and material to spark coin operator action. Flip: "Your Wagon" (2:00) (20th Century Fox, ASCAP — Montenegro)

JOHNNY MATHIS (Columbia 4502)

Midnight Cowboy (2:57) (United Artists/Barwin, ASCAP — Gold, Barry) Lyrics set to the John Barry theme from "Midnight Cowboy" give added power needed to stir new competition for the current Ferrante Teicher noisemaker. Flip: No supplied.

JOHN DENVER (RCA 0275)

Daydream (2:52) (Cherry Lane, ASCAP — Denver) Riding high each week as a composer, John Denver makes another solid attempt score as a soloist. Touching ballad gives the artist one of his finest efforts yet. Flip: "I Wish I Knew It Would Feel To Be Free" (2:06) (Duane, BMI — Taylor, Dallas)

BOBBI MARTIN (United Artists 50)

For the Love of Him (2:35) (Telarc, ASCAP — Martin, Mortimer) Highly charged ballad with a booming performance and polished support from the new Bobbi Martin outing an attractive MOR side. Flip: "I Fall Pieces" (2:06) (Pamper, BMI — Cochran, Harper)

FLOYD MORRIS (Philips 40641)

So Nice 'N So Easy (2:36) (Jade, MRC, BMI — Moore, Daniels) Giving a striking blend of blues, country listening and country instrumentals Floyd Morris captures a tasty side of sound with teen and R&B possibilities. Flip: "Some Other Time" (2:06) (Jadan/MRC/Tiyo, BMI — Morris, Daniels)

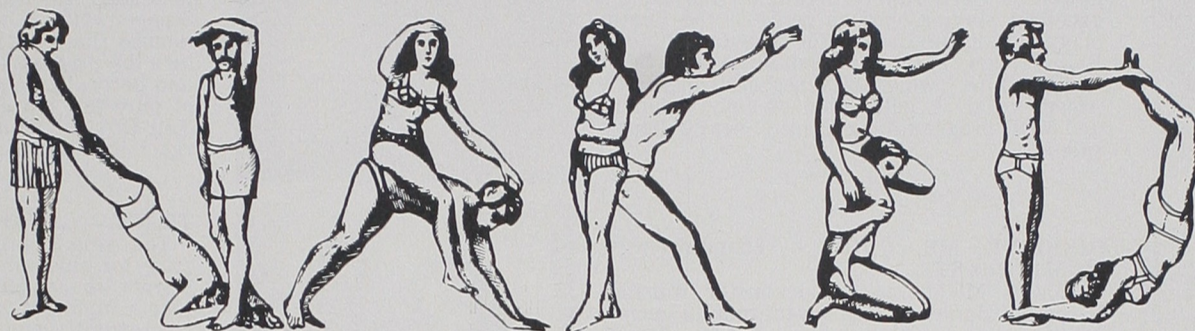
THE BLEUS (Diamond 267)

Good Morning Love (2:42) (RCA, BMI — Gregg, Hinton) Oldie flavoured instrumental support puts a flavour backing to a highly attractive blue top forty effort. Flip: "What You Gonna Do" (3:50) (Blackwood, BMI — Fritts, Reid)

BOSSA RIO (Blue Thumb 107)

Blackbird (3:03) (Maclennan, BMI — Lennon, McCartney) Attacking the new Beatle adaptation with the result that brought sales life to Sergio Mendes, the Bossa Rio could be a left field winner. Flip: "Girl Talk" (2:50) (Consul, ASCAP — Troup, He-

THE FIRST EDITION HAVE YET TO GO



What do you know about Kenny Rogers And The First Edition, really?

More pertinent, what do you want to know about them?

They don't look debauched. They aren't from San Francisco. They're not English. And Jimi Hendrix never jammed with them.

No mystique, no hip image.

Just how far do they think they can go with just good voices, good songs and million selling records? In the interests of hipness all round, we once offered these suggestions to The First Edition, guaranteed to take them off those commercial

charts and put them in the groovy Underground:

1. Get busted for dope.
2. Appear naked on next album cover.
3. Break up and then get back together with Clapton on lead guitar.

They laughed at us, their silly old record company. And went out and recorded a new album titled "Ruby, Don't Take Your Love To Town."

Just to rub it in, they also included their current hit, "Reuben James."

We see no reason to ignore that kind of thing.



"Ruby" Meets "Reuben" On Reprise Albums And Tapes . . . Where It All Belongs.



CashBox Album Reviews

Pop Picks



THE BRASS ARE COMIN' — Herb Alpert & The Tijuana Brass — A&M 4228

Released in conjunction with their TV special of the same name, this latest LP by Herb Alpert and the TJB captures all the musical excitement of the show. The trumpet power of Herb Alpert highlights the band's excellent playing on such gems as the Beatle classic, "I'll Be Back," the standard "Moon River," and Peter Sarstedt's lovely, "You Are My Life," which features a strong Herb Alpert vocal. A gold mine of easy listening and MOR programming. Heavy, heavy, heavy sales.



GOODBYE, MR. CHIPS — Soundtrack — MGM S1E-19 STX

This is MGM's new blockbuster musical based on James Hilton's sentimental novel. In its second go-around as a film, Leslie Bricusse has supplied the appropriate sentiments in words and melodies, and while it's not a memorable score, it's warm and winning. Pet Clark and Peter O'Toole are the stars and the principal singers. The standout songs are "Fill The World With Love," a school hymn" and "You and I." Likely to run a solid chart course.



GET READY — Rare Earth — Rare Earth 507

The jam session seems to have become not only a major presentation at rock performances but recently a form in itself, a whole mode of musical expression on its own. Rare Earth, a new group on Motown's new label of the same name, are masters of the jam session. The five members of the group are such masters of their instruments that they can put down extensive variations on a theme without becoming dull. Highlights here are the over-twenty minute title cut which features outstanding playing by all members and a great rendition of Traffic classic "Feel-in' Alright." Already on the chart, this set could become a smash.



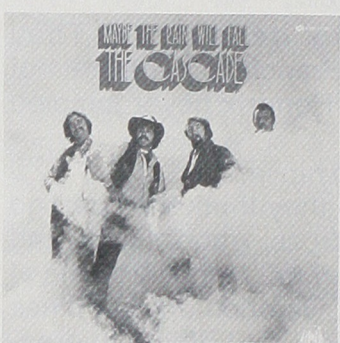
MONSTER — Steppenwolf — Dunhill 500

This time out adding to their usual instrumental dynamite and John Kay's 1 house vocals the added impact of exceptional lyrical depth, that monster group Steppenwolf comes up with their most impressive to date. An awesome package, this Steppenwolf LP is one of the few "cool" albums that really works, as the group inlines the problems of America with sense and perception. In addition, there are tons of pure gut power here as on "What You Do (If I Did That To You)." Both reach the heights of the charts.



TRACY — Cuff Links — Decca DL 75160

The smash hit single, "Tracy," sets the pace for this tuneful package, which is bound to attract many buyers. Light, slick arrangements highlight a very smooth vocal and a very smooth instrumental sound, the sound that "Tracy" is an enormous hit. Lush with romantic overtones, the set should appeal to teen fans who delight in the pleasant renditions of hit Jackie DeShannon's "Put A Little Love In Your Heart" and Neil Diamond's "Caroline," as well as originals like the attractive tune, "Heather." Heavy teen expected.



MAYBE THE RAIN WILL FALL — Rare Earth — UNI 73069

With an instrumental sound rooted in folk styles, some charming pop vocals, fine, smooth rock beat, the Cascades present themselves as a new band with good show success in several markets, from easy listening to Top 40. As their first single, the title tune of this set, demonstrated, they have a light, pleasant style that has already attracted many fans. Highlights include group's new single, "Indian River," "City Country Boy," and the "message" "Say What You Gotta Say." Expect results.

Pop Best Bets



FROM 'HAIR' TO HOLLYWOOD — Peter Nero — Columbia CS 9907

Peter Nero plays piano in a style that brings together the technical brilliance of jazz and the charm and sweetness of pop. His collection of movie themes coupled with six songs from the Broadway show "Hair" makes a very entertaining set that displays the keyboard master's virtuosity not only on the piano but on the Moog synthesizer as well. Tracks like "The Windmills Of Your Mind," "The April Fools" and "Where Do I Go" make this LP great fun. Nice easy listening and MOR sales here.



LIVE AT THE WHISKY A GO GO — Herbie Mann — Atlantic SD 1536

Recorded during an appearance at the club, the popular flautist's new album contains only two cuts, "OOH Baby" and "I Dog." Roy Ayers (flute), Steve Marcus (sax), Sonny Sharrock (guitar), Miriam Vitous (bass), and Bruno Carr (drums) teamed with Mann at this session, and resulted in a driving, contemporary sound. Coming on the heels of Mann's previous "Memphis Underground" LP, this set should be a good selling item.



MUSIC FROM 'BUTCH CASSIDY AND THE SUNDANCE KID' — Burt Bacharach — A&M SP 4227

Composed and conducted by Burt Bacharach, this is the very lively and engaging score from the new hit film and could become a very popular item. Included here is B.J. Thomas' amiable rendition of the song, "Raindrops Keep Falling On My Head," which Bacharach wrote with Hal David for the film. There are three different renditions of the tune in this LP, each one more charming than the others.



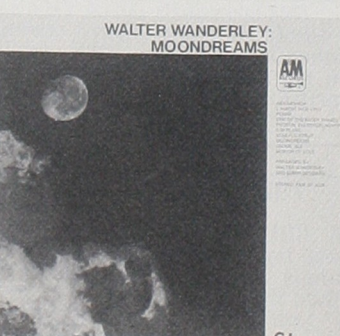
BLOND — Fontana SRF 67607

Coming from Sweden with brilliant original material, superlative playing and for intense vocals, Blond has a good shot at American success. Rich, full orchestral arrangements back up the group's own very inventive style, which combines the melodic charm of the Bee Gees with the ornate folk of Procol Harum. Most notable is "The Years," an elaborate and stunning rendition of the traditional Swedish folk song, Salde Sina Hemnan (They Sold Their Home). LP has potential to be both an underground item and a Top 40 property.



SUPER HITS — Delfonics — Philly Groove 1152

Beginning with the group's recent smash, "La-La Means I Love You," and moving through such splendid hits as "You Got Yours And I'll Get Mine," and "Ready Or Not Here I Come (Can't Hide From Love)," the Delfonics demonstrate throughout this powerhouse set that they are one of the slickest R&B acts around and that over the two years or so since their arrival on the pop scene they have created some of the smoothest soul sounds available. Superlative production, tasteful arranging and excellent vocals make this set a winner all the way. Big in R&B markets with plenty of pop movement as well.



MOONDREAMS — Walter Wanderley — SP 3022

As the title evokes, Brazilian Walter Wanderley here offers a dreamy, lilting nova styled set. Wanderley doubles on acoustic and electric harpsicord, often employing dubbing for an interesting effect. High point of the album is Wanderley's extremely reading of the Jim Webb-penned "One Of The Nicer Things" and the breezy, uptempo "Branca." Good item for the already established Wanderley audience as well as listening devotees.

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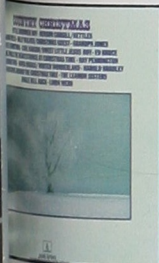




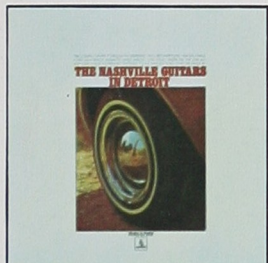
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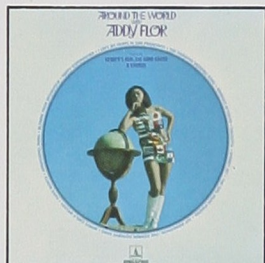
COUNTRY CHRISTMAS
SLP 18125



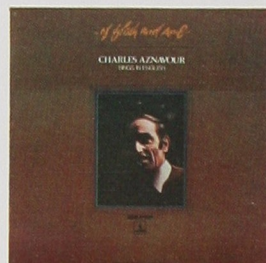
THE NASHVILLE GUITARS
IN DETROIT
SLP 18126



BOOTS AND STOCKINGS
BOOTS RANDOLPH
SLP 18127



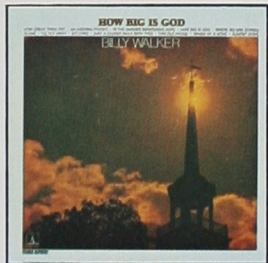
AROUND THE WORLD
WITH ADDY FLOR
SLP 18129



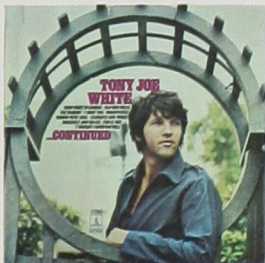
OF FLESH AND SOUL
CHARLES AZNAVOUR
SLP 18130



DPA JONES SINGS
FROM "HEE HAW"
SLP 18131



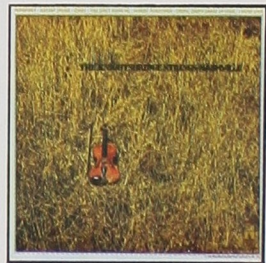
HOW BIG IS GOD
BILLY WALKER
SLP 18132



TONY JOE WHITE
CONTINUED
SLP 18133



JOE SIMON
... BETTER THAN EVER
SSS 15008



THE KNIGHTSBRIDGE
STRINGS/NASHVILLE
MAS 13008



HARD SCULPTURE
DAVID BRIGGS
SLP 18119



THE REAL MCCOY
CHARLIE MCCOY
SLP 18121



CANTA EN ESPANOL
VOLUMEN III
CHARLES AZNAVOUR
SLP 18122



JUSTINE
JERRY GOLDSMITH
SLP 18123



DON CHERRY
SLP 18124

CashBox Album Reviews

Pop Best Bets



JUST TO SATISFY YOU — Leslie Uggams — Atlantic SD 8241

Just as the title connotes, popular chantress Leslie Uggams is out to satisfy her admirers with this collection of easy to listen to tunes. The package is filled with readily recognizable songs such as "Put A Little Love In Your Heart," "Fly Me To The Moon," "Popi," and "He's Got The Whole Wide World In His Hands." Nationwide exposure of the young song stylist on her prime-time weekly TV show could make this a winner.



S.F. SORROW — Pretty Things — Rare Earth RS 506

What the Who accomplished with their brilliant rock opera, "Tommy," stands not only as a monument in the current phase of rock, but also has set a precedent for other works to follow. "S.F. Sorrow," by the Pretty Things, is the second rock opera and it is an impressive if not awe-inspiring work of art, characterized by lyrical subtlety and musical ingenuity, all presented with the group's considerable performing power. The story of a man's (S.F. Sorrow's) life, the work is rich with feeling and emotion. Could become an underground success and a heavy above ground item, too.

Jazz Picks



MY FAVORITE QUINTET — Charles Mingus — Fantasy JWS-5

It's not hard to see why this is bassist Charles Mingus' favorite quintet. Made up of Charles McPherson on sax, Jaki Byard on piano, Dannie Richmond, drummer, Lonnie Hillyer on trumpet and Mingus, the aggregation plays beautifully in this set performed "live" at Town Hall. Highlight is a 20 minute reading of "So Long Eric," Mingus' salute to late alto sax man, Eric Dolphy. The LP should delight the many Mingus fans who have been waiting for word, and sound, from the recently inactive musician.



VOLUNTEERED SLAVERY — Roland Kirk — Atlantic SD 1534

Multi-instrumented Roland Kirk evokes a kind of jazz gospel meeting on Side One of this set. Playing a variety of instruments, and backed by a driving quintet Kirk also puts in soulful singing turn assisted by a vocal choir on the initial side of the LP. Side Two captures Kirk's extremely successful '68 Newport Jazz Festival appearance. Anyone who saw or heard about his virtuoso performance at Newport should devour this set.



HEAD START — Bob Thiele Emergency — Flying Dutchman FDS 104

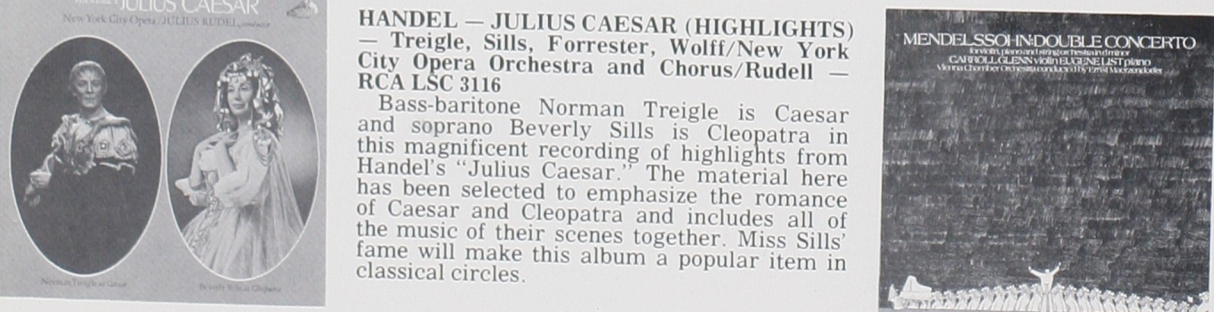
A magnificent two-record set, selling for the price of one plus two cents, this package stands, among other things, as an awesome tribute to the late John Coltrane. One whole side of the set is directly dedicated to Coltrane and contains brilliant performances by Ornette Coleman, Elvin Jones and other jazz greats. The last side of the set, titled "A Few Thoughts For The Day (Biafra, King, John and Robert, the American Indian)" combines some moving poetry with powerful musical imagery. Bob Thiele, who created the concept of the set and produced it, is to be credited with a fine and imaginative job.

Classical Picks



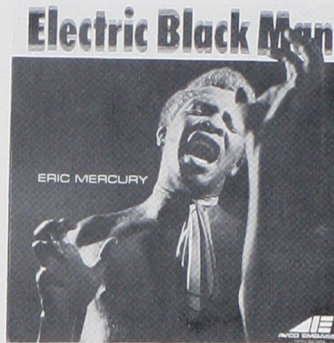
HANDEL — JULIUS CAESAR (HIGHLIGHTS) — Treigle, Sills, Forrester, Wolff/New York City Opera Orchestra and Chorus/Rudell — RCA LSC 3116

Bass-baritone Norman Treigle is Caesar and soprano Beverly Sills is Cleopatra in this magnificent recording of highlights from Handel's "Julius Caesar." The material here has been selected to emphasize the romance of Caesar and Cleopatra and includes all of the music of their scenes together. Miss Sills' fame will make this album a popular item in classical circles.



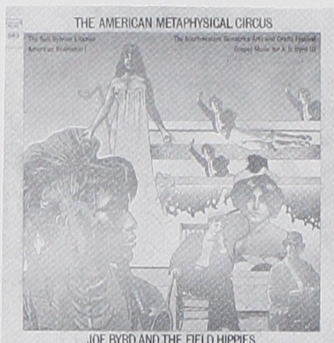
MENDELSSOHN: DOUBLE CONCERTO FOR VIOLIN/PIANO/STRING ORCHESTRA — Glenn/List/Vienna Chamber Orchestra — Maerzendorfer

This is the premier recording of Mendelssohn's Double Concerto for Violin, Piano and String Orchestra in D Minor, which the composer wrote when he was but fourteen years old. Pianist Eugene List and his wife, violinist Carroll Glenn, unearthed the work, which is amazingly mature, and, assisted by the Vienna Chamber Orchestra, conducted by Ernst Maerzendorfer, they give a fine performance here. All those interested in Mendelssohn should want to give this album a listen.



ELECTRIC BLACK MAN — Eric Mercury — Avco Embassy 33001

With this, his first album, Eric Mercury emerges as potentially a figure to reckon on the pop music scene. His vocal performance, rooted in the very best of rhythm blues, is backed by a powerful big band which gives tremendous impact to some ready solid original material. Eric Mercury demonstrates considerable talent as a writer, creating some vibrant rhythm, some sensitive, poetic lyrics. Stunning, dynamic, vital LP.



THE AMERICAN METAPHYSICAL CIRCUS — Joe Byrd and Field Hippies — Columbia MS 7317

Though bearing Columbia's classic "Masterworks" designation, this unusual is much more of a pop item in that it successfully blends rock, jazz, and electronic music into a unique sound that could quite an impression on college campuses in the underground market. Joseph Byrd wrote the brilliant songs here, and the (printed on the back of the jacket) are worth the price of admission. Could be an item.



DOWN HOME STYLE — Brother Jack McDuff — Blue Note BST 84322

Organist Brother Jack McDuff delivers a solid, funky set of his own tunes coupled the Rascals' "Groovin'" and the Hoagy Carmichael evergreen, "Memphis In June." Standout items are the McDuff-penned song and an image provoking rendition of "Memphis In June." The album is heavily influenced by the currently popular Memphis style sound.



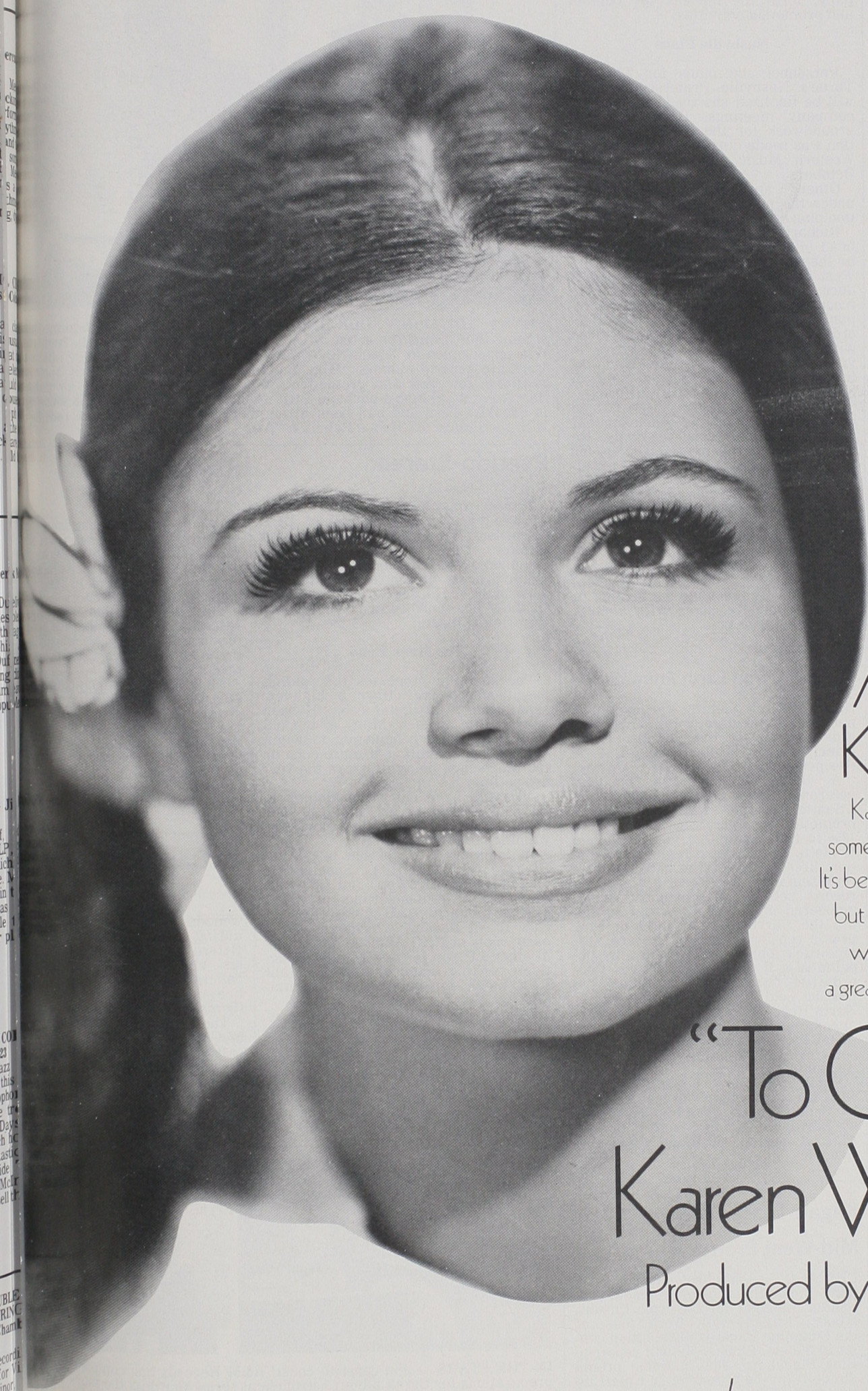
A THING TO COME BY — Jimmy McGriff — Solid State SS 18060

Organist Jimmy McGriff, backed by a soulful blues band on this LP, has composed with a most engaging set which should delight his well established audience. McGriff has the best of both possible worlds in that he appeals to jazz-oriented listeners as well as devotees. The up-tempo title tune, split into two parts, probably for air play, might get a good deal of attention.



THE BLUES AND OTHER COLORS — James Moody — Milestone MSP 9023

Primarily known as a jazz flautist, James Moody devotes one side of this new release to his debut on soprano saxophone. The results are most interesting. The treatment of classic "Gone Are The Days" with Moody on flute, backed by French horn, string and female voice, is fantastic. Moody's distinctive flute work on Side Two, aided by highly inventive Tom McIntosh arrangements, is what will really sell this album.



At Last Karen's first!

Karen Wyman's first single is something really very, very special. It's been a long time in coming, but here it is, and well worth waiting for. A great artist, a great song, a great producer.

"To Give"

732576

Karen Wyman

Produced by Bob Crewe

and pride!

INCREDIBLE NEW EXCITEMENT, ON DECCA® RECORDS



Big 3 Revamps Structure

(Con't. from Page 7)

separate entities all evolved landmark operational methods in the publishing industry. In 1939 they were merged within a corporate entity called "The Big Three."

MGM has the majority interest in the company, owning in excess of 60% of The Big Three. The next largest interest—one-third—is controlled by 20th Century-Fox. The main publishing companies comprising The Big Three are:

Robbins Music Corp., Miller Music Corp., Leo Feist Music Corp., Hastings Music Corp., The Big Three Music Corp., Pine Ridge Music, Inc., and Lion Music Corp. The Big Three's firms are members of both the ASCAP and BMI roster.

The new professional set-up will be under the direction of Lesser. Lesser joined MGM in 1960 as accounting department manager and became assistant comptroller in 1964. Before assuming his present duties, he was named administrative & financial vice president of Robbins Music Corp.

Of the four executives in the new divisions, two will operate out of the company's home office in New York and two in its new headquarters in Hollywood.

Hollywood Moves

In Hollywood, Hy Kanter will be professional manager—film and music catalog, while Michael O'Connor will act as contemporary professional manager.

Kanter has been head of the Robbins Hollywood office for several years and serves as the company's liaison men with MGM film production—a function he will still fill under his expanded duties.

O'Connor, in his mid-20's was brought to the company from the Beatles' Apple Publishing Company in London by Kass after the latter resigned his post with Apple Records and Publishing. He was raised in Hollywood and was a professional musician before entering the publishing side of the music business. O'Connor's main duties will be the discovery and cultivation of new writing talent for the company and he will also frequent the San Francisco area periodically.

The professional staff on the west coast is further augmented by Eddie MacHarg, longtime contact and promotion executive with the company.

Now operating out of several offices, the West Coast operations of The Big Three will be brought together under one roof as of December 1 in the new Sunset Cahuenga Building in Hollywood.

The West Coast headquarters for The Big Three is being custom constructed and will include facilities for auditions and composers' use.

New York Scene

In New York, Stanley Styne has just joined the company as professional manager for catalog repertoire. Styne has had a varied and successful career in many facets of the music business, from record producing to publishing to personal management.

An executive has been signed to act as the New York professional manager for contemporary repertoire, but the company is holding back the announcement until he completes current assignment.

Additionally, Ed Slattery has been promoted under the new set-up to serve

as executive assistant to Lesser for all aspects of the firm's professional activities. He joined The Big Three in 1956 as coordinator of professional activity, after an extensive career in the music aspects of broadcasting.

In New York, Hy Ross and Joseph Ergas, a recent addition to the company, form the nucleus for contact and promotion activities.

Nashville Plans

Personnel and plans for The Big Three's Nashville Professional office will be finalized shortly in a series of company meetings. But the initial groundwork for the Nashville operation was made during the Country and Western Music Convention in mid-October.

Other appointments announced under the new Big Three reorganization plan are these:

Richard Delvy has been named head of Robbins Productions and will be headquartered in the company's West Coast offices. The unit will produce new writer-performers and contract them to various records companies including, of course, MGM Records. Delvy, in his mid-20s, has been with the company for two years in various production capacities and was instrumental in the development of new writer-performer Buzz Clifford.

Randy Nauert, 24, has been named head of new material development within the professional divisions. He has been a performing musician for seven years and has produced 17 albums—two of which were gold LP's. He will headquarter on the West Coast and is currently working on an advanced music degree at the University of Southern California, where his field is ethnic music.

Kass revealed that the company has a long-range plan for talent development and will announce the signing of several exclusive deals with writers in the coming weeks.

Vargas To Run Earth Promotion

NEW YORK — Sammy Vargas is now national promo director for Earth Records and its affiliate labels. Label principals are Harold Berkman, Artie Resnick and Sammy Vargas.

A thirteen-year music business veteran, Vargas began his career at Atlantic Records, serving as regional promotion manager (East Coast) from 1956 to 1961. Later that year he joined Roulette Records as a regional promotion director. In 1963 he became sales representative for Record Wagon, a record service merchandiser headquartered in Puerto Rico and servicing the Caribbean. In 1965 he was promo rep for New Deal Record Service rack jobbers, and in 1967 he became A & R director for Tower Records (the Capitol label subsidiary), a post he held until his appointment at Earth Records. Berkman said Vargas' appointment "completes our promotional facilities and will enable us to show even more energy and penetration for our product."

Earth is currently hot in the charts with the top twenty "Make Believe" by Wind on Life Records (distributed by Earth) as well as seeing action on Alan Lorber's documentary "The Groupies".

Kagan To Be Epic's Mid-West Promo Mgr.

CHICAGO — Michael Kagan was named to be the midwest regional promotion manager for the Epic/Custom labels. Kagan will work out of the Columbia Records distribution center in Skokie, Illinois. He will report to Rick Blackburn, Epic national promo director, for the promotion of Epic/Custom product in the midwestern region. Kagan will maintain personal contact with distributor management and promotion personnel to coordinate the promotion of Epic/Custom product.

Kagan was previously promotion manager for the Epic and Custom Labels in the Chicago-Milwaukee area.



FUNNY, YOU DON'T LOOK BROOKLYNESE — Sakinah Muhammed signing that brings the artist to United Artists Records directly from a role appearance in "Hair." Shown with her at the UA executive offices in New York are general manager Mike Lipton (left), Phil Skaff, newly appointed president for A&R and promotion; manager Harvey Averne, co-producer Shapero and Sakinah's husband Idris Muhammed. Strange as it seems, is Brooklyn-born and had been a member of the Crystals who rode the wave with such songs as "He's a Rebel" & "And Then He Kissed Me."

Pseudo-Stereo:

(Con't. from Page 9)

Hansen has been working closely with engineer Hank Waring of DCT Recorders. Waring was formerly with Capitol, where he helped develop Duophonic sound, the first artificial stereo process. "Each record is treated separately," Hansen said, "and the final test is a mono comparison against the original master."

Too Much Echo

The common processes in creating pseudo-stereo are either a high-low separation or artificial echo. Hansen uses a little of each. Many of the old rock disks were echo-heavy to begin with, and the addition of more echo or too much tape delay destroys the record entirely.

"We still have old mono albums in stock, but they're not moving. Our stereo-reissues, on the other hand, are winning great acceptance."

In addition to a reissue of "Little Richard's Greatest Hits," Specialty is also out with "DooWop," an LP summarizing the preponderance of sound effects in early R&B, and "This Is How It All Began," which traces the early roots of R&B. Hansen has several other LP's in the works, and is actively seeking material from dormant R&B labels for authentic 1950's material.

"There is room for improvement of the sound of early records," Hansen added, "because the playback equipment we have today is so much better. I'm sure even the most avid collector could do without the background noise and hum on those early disks, but most companies are carrying their improvements a little too far."

Royalty Firm

(Con't. from Page 7)

company and by a computer system. As for the American Guild of Authors & Composers (AGAC), it's out that AGAC is a non-profit organization on behalf of writers in their dealings with music publishers.

Thau and Burn indicate that resenting large numbers of art producers it may eventually more uniform artist-producer contracts with labels.

Kicking off the company's \$100,000 ad and public relations program, including an extensive mail campaign. Offices are established in New York, London, and in an international city abroad.

McCartney Disks

(Con't. from Page 9)

wonder if something had happened during the six hours he was in. Before he had any chance to see his children and several callers tied up phone lines and a face and the "facts" of the case themselves a bit clearer.

The rumor is just that—rumor. McCartney is currently at sessions for upcoming product includes the third Mary McGle.

So how come the next Plastic Band release, from MacLennan, by John Lennon, alone?



IN THE STARS — and coast to coast, A&M Records has completed preparations for the 12 album astrological series that hits the market. Among the operations that the label has undertaken in adding final touches to the Moog-background informational "Signs of the Zodiac" release were the final check of merchandising aids to be used in support of the package. Harold Childs of A&M's east coast office compares notes on the LP's withologist Sandy Weber; while, right, Larry Bakke and Harry Loesk of Subsidiary Chicago go over a zodiac-LP display with Les Reid of Summit also in Chicago.

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Cash Bo

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.

WMAK — Nashville

Kiss Him Goodbye — Steam — Fontana
Endless Sleep — Jody Reynolds
Death Letter Blues — Gove — TRX
Thank You Father — Lemonade Charade — Bell
Yesterme — Stevie Wonder — Tamla
Make Your Own — Mama Cass — Dunhill

WFIL — Philadelphia

Yesterme — Stevie Wonder — Tamla
Holly Holy — Neil Diamond — Uni
Lord In NYC — Nilsson — RCA
Eli's Coming — 3 Dog Night — Dunhill
Let's Work Together Pt. 1 — The Band — Capitol
Early In The Morning — Vanity Fare — Page One

WQXI — Atlanta

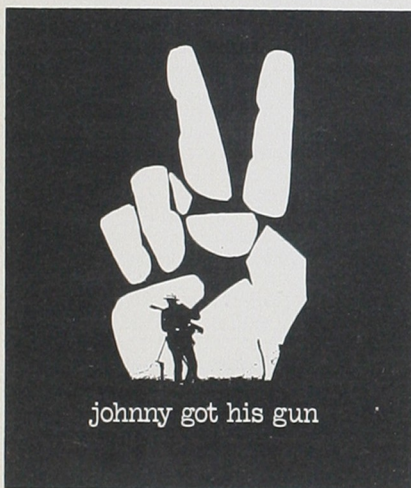
You Got To Pay The Price — Gloria Taylor — Silver Fox
Whole Lotta Love — Led Zeppelin — Atlantic
Midnight — Classics IV — Imperial
Jam Up And Jelly Tight — Tommy Roe — ABC
Let's Work Together Pt. 1 — Wilbur Harrison — Sue
Kindness — Glen Campbell — Capitol
Up On Cripple Creek — The Band — Capitol
Going In Circles — Friends Of Distinction — RCA
Eli's Coming — 3 Dog Night — Dunhill
Yesterme — Stevie Wonder — Tamla

WMEX — Boston

Yesterme — Stevie Wonder — Tamla
Going In Circles — Friends Of Distinction — RCA
Heaven Knows — Grass Roots — Dunhill
Walking In The Rain — Jay & Americans — U.A.
Midnight — Classics IV — Imperial
Sunday Morning — Oliver — Crewe

WMAC — New York

Brand New Me — Dusty Springfield — Atlantic
Got To Get You — Unifacs — Kapp
Eleanor Rigby — Aretha Franklin — Atlantic
Sunday Morning — Oliver — Crewe
Girls It Ain't Easy — Honey Cones — Hot Wax
Turn On A Dream — Box Tops — Mala
Midnight — Classics IV — Imperial
Jam Up And Jelly Tight — Tommy Roe — ABC
I'm Tired — Savoy Brown — Deraam
LP Pick:
Led Zeppelin Vol. 2 — Atlantic



johnny got his gun

WIXY — Cleveland

I'll Hold Out My Hand — Clique — White Whale
Too Many Cooks — 100 Proof — Hot Wax
I Gotta Have You — Horatio — Event
Let A Woman Be A Woman — Dyke & Blazers — Orig. Sound
Someday — Supremes — Motown
Groovy Grubworm — Harlow Wilcox — Plantation
Morning Dew — Damnation of Adams Blessing — U.A.
10 Commandments — Little Anthony — U.A.
Love Will Find A Way — Jackie DeShannon — Imperial
Eleanor Rigby — Aretha Franklin — Atlantic
Sweet Lady Love — Frost — Vanguard

WKBW — Buffalo

Evil Woman — Crow — Amaret
Someday We'll Be Together — Supremes — Motown
Victoria — Kinks — Reprise
Cherry Hill Park — Billy Joe Royal — Columbia
Love Fever — Leer Bros — Intrepid
Fortunate Son/Corner — Creedence Clearwater — Fantasy
Holly Holy — Neil Diamond — Uni

WEAM — Washington D.C.

Heaven Knows — Grass Roots — Dunhill
Holly Holy — Neil Diamond — Uni
Jet Plane — Peter Paul Mary — WB
I Want You Back — Jackson Five — Motown
Friendship Train — Gladys Knight — Soul
Someday We'll Be Together — Supremes — Motown

WQAM — Miami

Groovy Grubworm — Harvey Wilcox — Plantation
Believe In Tomorrow — John & Ann Ryder — Decca
Cupid — Johnny Nash — Jad
Jet Plane — Peter Paul Mary — WB

WTIX — New Orleans

Brother Paul — Billy Shear — Silver Fox
Someone — Floyd Brown — Enterprise
Camel Back — A.B. Skye — MGM
Heaven Knows — Grass Roots — Dunhill
We Love You — Art Linkletter — Capitol
Kiss Him Goodbye — Steam — Fontana
Blowing In The Wind — Brimstone — Firebird
Kindness — Glen Campbell — Capitol
Ball Of Fire — Tommy James — Roulette
Voo Doo Woman — Simon Stokes — Elektra
Little Black Egg — Night Crawlers — Kapp
Down On Corner — Creedence Clearwater — Fantasy
Someday — Supremes — Motown
Brand New Me — Dusty Springfield — Atlantic
Mind Body Soul — Flaming Embers — Hot Wax
Yesterme — Stevie Wonder — Tamla

KXOK — St. Louis

Corner — Creedence Clearwater — Fantasy
Jingo — Santana — Columbia
Lord Must Be In NYC — Nilsson — RCA
Tonight I'll Be Staying — Bob Dylan — Columbia
We Love You — Art Linkletter — Capitol
Someday — Supremes — Motown
Dock Of The Bay — Dells — Cadet
Eleanor Rigby — Aretha Franklin — Atlantic
Heaven Knows — Grass Roots — Dunhill
I'll Hold Out My Hand — Clique — White Whale

WDGY — Minneapolis

Take A Letter Maria — R.B. Greaves — Atco
Kiss Him Goodbye — Steam — Fontana
Eli's Coming — 3 Dog Night — Dunhill
Undun — Guess Who — RCA
Jet Plane — Peter Paul Mary — WB

CKLW — Detroit

Eleanor Rigby — Aretha Franklin — Atlantic
Heaven Knows — Grass Roots — Dunhill
Kindness — Glen Campbell — Capitol
Tonight — MC5 — Atlantic
Someday — Supremes — Motown
If I Lose Your Love — Detroit Emeralds

KILT — Houston

Love And Let Love — Hardy Boys — RCA
Fancy — Bobbie Gentry — Capitol
Let's Work Together — Wilbert Harrison — Sue
Slow Down — Yellow Pages — Uni
Jumpin' Jack Flash — Thelma Houston — Dunhill

KJR — Seattle

Whole Lot Of Loving — Led Zeppelin — Atlantic
Holly Holy — Neil Diamond — Uni
Could I — Bread — Elektra
Mind Body Soul — Flaming Embers — Hot Wax
Circles — Friends Of Distinction — RCA

KFRC — San Francisco

Backfield In Motion — Mel & Tim — Bamboo
Cupid — Johnny Nash — Jad
Eleanor Rigby — Aretha Franklin — Atlantic
Jam Up And Jelly Tight — Tommy Roe — ABC

KYA — San Francisco

Heaven Knows — Grass Roots — Dunhill
Raindrops Falling — B.J. Thomas — Scepter
One Tin Soldier — Original Caste — Y.A.
Jam Up And Jelly Tight — Tommy Roe — ABC
Eleanor Rigby — Aretha Franklin — Atlantic
She Belongs To Me — Rick Nelson — Decca
I'll Hold Out My Hand — The Clique — White Whale
Don't It Make You Want — Joe South — Capitol
Midnight Cowboy — Ferrante & Teicher — U.A.
Too Many Cooks Spoil The Soup — 100 Proof — Hot Wax

KRLA — Pasadena

Circles — Friends Of Distinction — RCA
Camel Back — A.B. Skye — MGM
LP:
I'll Hold Out My Hand — Smith — Dunhill

KHJ — Hollywood

Eleanor Rigby — Aretha Franklin — Atlantic
I'm For Real — Originals — Soul
I'll Hold Out My Hand — The Clique — White Whale
Jam Up And Jelly Tight — Tommy Roe — ABC

KLIF — Dallas

Slow Down — Yellow Pages — Uni
I'll Hold Out My Hand — The Clique — White Whale
Jam Up And Jelly Tight — Tommy Roe — ABC
Together — Supremes — Motown
Early In The Morning — Vanity Fare — Page One
Forget To Remember — Frank Sinatra — Reprise
Night They Drove Old Dixie Down — The Band — Capitol
I Started Loving You Again — Al Martino — Capitol
Fancy — Bobbie Gentry — Capitol
Come Saturday Morning — Sandpipers — A&M
Undun — Guess Who — RCA
Love And Let Love — Hardy Boys — RCA

WDRC — Hartford

We Love You — Art Linkletter — Capitol
Friendship Train — Gladys Knight — Soul
Holly Holy — Neil Diamond — Uni
Heaven Knows — Grass Roots — Dunhill
These Eyes — Jr. Walker — Soul
Dock Of Bay — Dells — Cadet
Tonight I'll Be Staying — Bob Dylan — Capitol
Early In The Morning — Vanity Fare — Page One

WRKO — Boston

Sunday Morning — Oliver — Crewe
Jam Up And Jelly Tight — Tommy Roe — ABC
I'll Hold Out My Hand — Clique — White Whale
Baby I'm For Real — Originals — Soul
Backfield In Motion — Mel & Tim — Bamboo

WCAO — Baltimore

I'll Hold Out My Hand — Clique — White Whale
Fancy — Bobbie Gentry — Capitol
Baby Boy — Fred Hughes — Brunswick
Jesamine — Shannon — Heritage
Kozmic Blues — Janis Joplin — Columbia
Midnight — Dennis Yost — Imperial

WIBG — Philadelphia

Something In The Air — Thunderclap New Track
Ruben James — Kenny Rogers — Reprise
Eli's Coming — 3 Dog Night — Dunhill
Jet Plane — Peter Paul Mary — WB
Undun — Guess Who — RCA
Judy Blue Eyes — Crosby Stills Nash — At
Swingin' Tight — Bill Deal — Heritage
Like A Rolling Stone — Phil Flower & Shop — A&M
Turn On A Dream — Box Tops — Mala
Lord In NYC — Nilsson — RCA
Wonderful — Blackwell — Astro
Some Of Shellys Blues — Nitty Gritty B
Liberty
Groovin' Out (On Life) New Beats — Hickory
Heaven Knows — Grass Roots — Dunhill
Lady In The Harbor — Jean Faith — Virtue

WKNR — Detroit

Eleanor Rigby — Aretha Franklin — Atlantic
Lord In NYC — Nilsson — RCA
Someday We'll Be Together — Supremes — Motown
Heaven Knows — Grass Roots — Dunhill
Groovy Grubworm — Harlow Wilcox — Plantation
Midnight Cowboy — John Barry — Columbia
Cupid — Johnny Nash — Jad
Jam Up And Jelly Tight — Tommy Roe — ABC
Music Box — Ruth Copeland — Capitol
Baby Boy — Freddie Hughes — Brunswick

WHBQ — Memphis

She Belongs To Me — Rick Nelson — Decca
Eli's Coming — 3 Dog Night — Dunhill
Together — Supremes — Motown

KQV — Pittsburgh

Eleanor Rigby — Aretha Franklin — Atlantic
Together — Supremes — Motown
Cripple Creek — The Band — Capitol
Brand New Me — Dusty Springfield — Atlantic
Backfield In Motion — Mel & Tim — Bamboo

"Can we talk to you
for a little while?
There is something that
we want to say,
We believe that things
can be better for the
children of the world
today."

CHISA 8004



FIRST GOLD RECORD — Louis Nelson received his first gold album, as first ever presented a prison warden, for his assistance in helping to record "Johnny Cash at San Quentin." Delivering the album certification to the warden Nelson are: (left) San Francisco promotion manager J. J. Carr (2nd from left), Columbia's western regional promotion manager Chuck Thagard (2nd from right) and San Quentin's associate warden W. L. Park (right).

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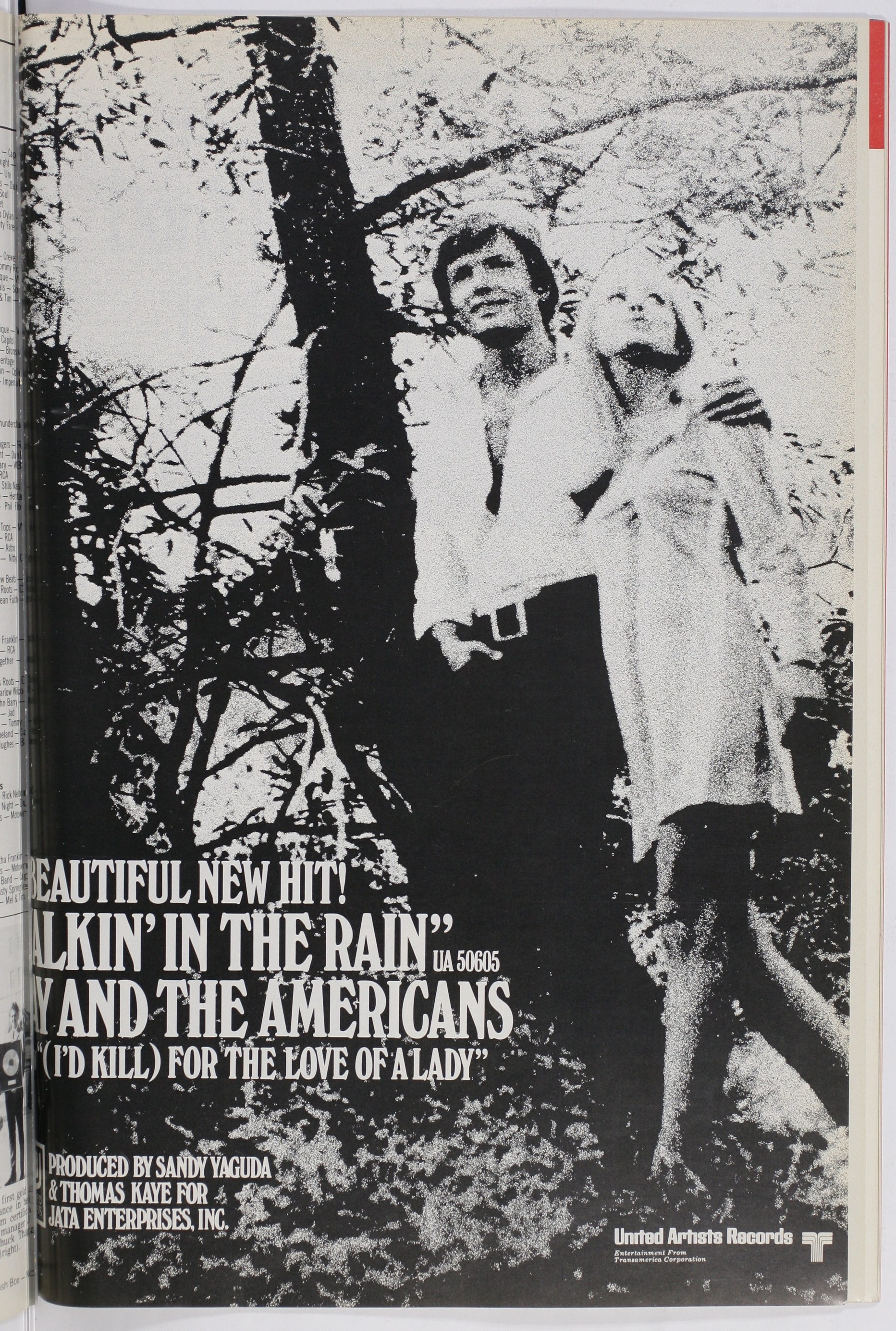
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United Artists Records 
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Talent On Stage

JACK JONES

COPACABANA, N.Y.C.—Healthy, tanned, magnetically handsome RCA songster Jack Jones opened at the Copa last week, and he demonstrated why he is such a popular figure in the world of good music. Jones is a pro. His voice does not have the distinctiveness of a Sinatra's or Crosby's, but it is a good instrument, and he knows how to use it wisely. He rarely belts out a song, but always holds himself in a little bit, leaving the audience wanting more. He establishes communication with the crowd by going out to its fringes and occasionally a little beyond, but he also maintains a

psychological distance which, again, leaves the audience wanting more.

At his Copa opening, Jones sang a variety of songs. "God Bless The Child," "Spinning Wheel," "The Impossible Dream" and "Put A Little Love In Your Heart" were among the selections. He took each number and made it his own, did it in his personal style, and the audience was delighted with his performance. He maintained a good level of quality throughout the show. There wasn't one weak point, so far as we could see, and at the end, he got the ovation he had earned. j. k.

DION SEALS & CROFTS

TROUBADOUR, L.A. — Dion's transition from Fifties' rock to Sixties' folk is not news anymore, but his adeptness at the folk/blues medium still amazes me. Somehow the Bronx never seemed a likely place to produce talented musicians, no matter how many hit groups started there. But, there's always an exception, and Dion must be it.

His show at the Troubadour last week followed along the lines of his appearance at the Bitter End (in N.Y.) recently, although some of the material is new. Influenced by the old country-blues masters, Dion is skillfully learning the art of guitar pickin', and added to his voice, which has always possessed a unique quality, he turns in a moving performance. Of special interest was

a new Dick Holler tune, "Natural Woman," and Dion's reading of "Blue Suede Shoes." Dion is currently finishing his first album for Warner Bros.

Seals and Crofts, a new duo pacted to Talent Associates, are hard to judge with only one listen. They do possess a different approach to their music, often sounding like a slightly-speeded up record with the bass turned off, and their material is above average, but uniqueness is secondary to commerciality, and it will take several times around for the duo to make a strong impression on the public ear. If they get the right opening, they could be well on their way. a. r.

ARTHUR PRYSOCK

HONG KONG BAR, L.A. — Arthur Prysock, one of the better voices of our time, opened at the Century Plaza's Hong Kong Bar last week, and although we were promised a new sound, it never materialized as several of Prysock's old and famous friends swarmed the stage and threw the planned act out the window.

Prysock opened smartly, with an off-stage reading from "This Is My Beloved," the Walter Benton poetry classic, and broke into song with "When I Fall In Love." Looking as young as always, Buddy Johnson's favorite vocalist followed with "It's Wonderful" and "Make Someone Happy." After dedicating the next song to its writer, who was in the house, Prysock slid into "I Talk

About You," the Billy Eckstine classic, and Eckstine got up and took his customary bow. But after Prysock had intro'd his new single for Starday/King, "Go Ahead And Fly," Eckstine, Billy Daniels, Slappy White and Redd Foxx all hopped on stage to do their thing. Daniels, calling himself the first of the 'moving' singers, delighted the crowd with "Old Black Magic," while Eckstine dueted with Prysock on a reprise of "I Talk About You." So much for the planned show.

Organist Betty Burgess contributed some fine instrumental work, as well as some strong vocal moments with Prysock, to round out an event-filled night. a. r.

MOVE

WHISKY A GO GO, L.A. — Albums are, and have been for some time, the driving force in rock. The high critics of rock demand thirty minutes of perfection before they embrace a group to their bosom. Like every rule, this one has its exceptions. Phil Spector is one, and other classics have come from the Beach Boys, the Turtles and a few other select American artists. The English non-blues groups, however, turn out a consistently high quality single, and leading the pack is the Move.

The Move fall into that shady area between hard rock and bubblegum. On one hand, their musicianship is at a high level, on the other, their execution is very reminiscent of an extremely exhausted Who. To convert themselves from a group playing their hit singles into an acceptable 'underground' band, the Move tack long instrumentals onto the end (rather than the middle) of

their tunes and wind up killing whatever excitement they have generated.

If they stuck to their hits and added a few other short hard-rockers, the Move would stand an excellent chance of winning the American market. Just because there's a demand for English blues groups with heavy instrumentation, doesn't mean that they have to follow suit.

Also on the bill was Gypsy, who have become the closest thing to a house band that the Whisky has. When we first saw the group several weeks ago we were unimpressed, but on this occasion, Gypsy displayed considerable improvement. Its too early to tell what the final result will be, but if they keep it up, Gypsy could be ready for a disk date soon. Original material and good harmony are their strong points. a. r.

GASLIGHT NEW TALENT REVUE

GASLIGHT, N.Y. — Recently the Gaslight in Greenwich Village presented a revue of new talent which showcased five acts (on the night we were present, there was also a guest act). Paul Geremia, whom we reviewed a few weeks ago, came first. His folk-country-blues singing and guitar playing was again pleasant to listen to, but he wasn't as forceful as he was the last time we saw him. Next on the bill was singer-songwriter-guitarist Gary White, who has worked as a backup man for Patrick Sky. White plays good guitar and has a

certain talent for writing songs in a folk-contemporary vein. His voice is somewhat reminiscent of Dave Van Ronk's, though it isn't nearly as powerful.

Guest artist Don McClain, another singer-songwriter-guitarist, who has been singing with the Hudson Sloop Group, has talent but is still in the developing stage and comes off too youthful. Happy & Artie Traum, a folk duo who have been around for awhile, are technically excellent but lack magic. j. k.

SPIRIT KINKS

FILLMORE EAST, N.Y.—Yes, Virginia, there really is a group called the Kinks, and yes, they really began their first, long-awaited American tour two weeks ago (Oct. 17-18) at Bill Graham's Fillmore East.

Admittedly they are not the same Kinks as five years ago (remember "You Really Got Me"?) or even last year, original bassman Pete Quaife has since been replaced, but they sound the same. That fact was quite enough for the enthusiastic audience as they yelled "God Save the Kinks" between such well-known Kink cuts as "Dandy," "See My Friends," and the beautiful "Waterloo Sunset."

The group played well enough but somehow being in the presence of one of rock's newly-discovered cult heroes, Ray Davies, wasn't as awe inspiring as it should have been. Here is a man, the Kinks' leader and main vocalist, who has earned his position as one of Britain's most brilliant songwriters, and he didn't look happy up there performing. As a matter of fact none of the Kinks seemed excited about what they were doing. Consequently their music seemed luke warm. "God Save the Kinks"? I think only they can do that.

Top-billed Spirit immediately proved

just how good and exciting a band can be. The group consist of five of the most talented and original musicians around today, which should make Spirit one of the top bands in this Country. It does.

The group is represented on wax by three fine, eclectic albums. Yet come nowhere near to showing excellent Spirit is 'live.' From Red California's smouldering, hyper guitar playing to John Locke's intricate, classical-tinged keyboards to Cassidy's remarkable drumming, last a drummer with a truly different style!) Spirit provides a fascinating act from first note to last.

Extending and improvising on its LP material (all group-penned), as "Uncle Jack," "Fresh Garbage" and "I've Got A Line On You" (wasn't that a hit?) the band took patrons of the packed Fillmore on a musical trip climaxed by Cassidy's extraordinary drum solo played part on a brace of out-sized toms. The entire crowd stood and cheered through the three encores, and Spirit members' arms around each other in exultation, thanked us, one and all. And then played on.

HEDGE & DONNA DANNY COX

TROUBADOUR, L.A. — Hedge and Donna, Capitol's top-harmony folk duo, provided what was expected of them, but Danny Cox, a new Forward Records artist, proved the surprise find of the evening as the Troubadour presented another talent-packed bill.

Hedge & Donna, absent from the L.A. scene for some time due to a recent tour with Harry Belafonte, brought an augmented unit (bongos, electric bass and piano) with them and provided some rousing moments of songs, especially on several gospel-based numbers. The duo's material is evidently selected with great care, for although it all has that familiar feel, only "High Flyin' Bird," their closer, was readily recognizable.

Danny Cox is a singer, much like many folk/rock singers around today, with but two important exceptions. Danny has fantastic stage presence, much in the same way that Richie Havens has, and Danny can play the hell out of his guitar to boot. In fact,

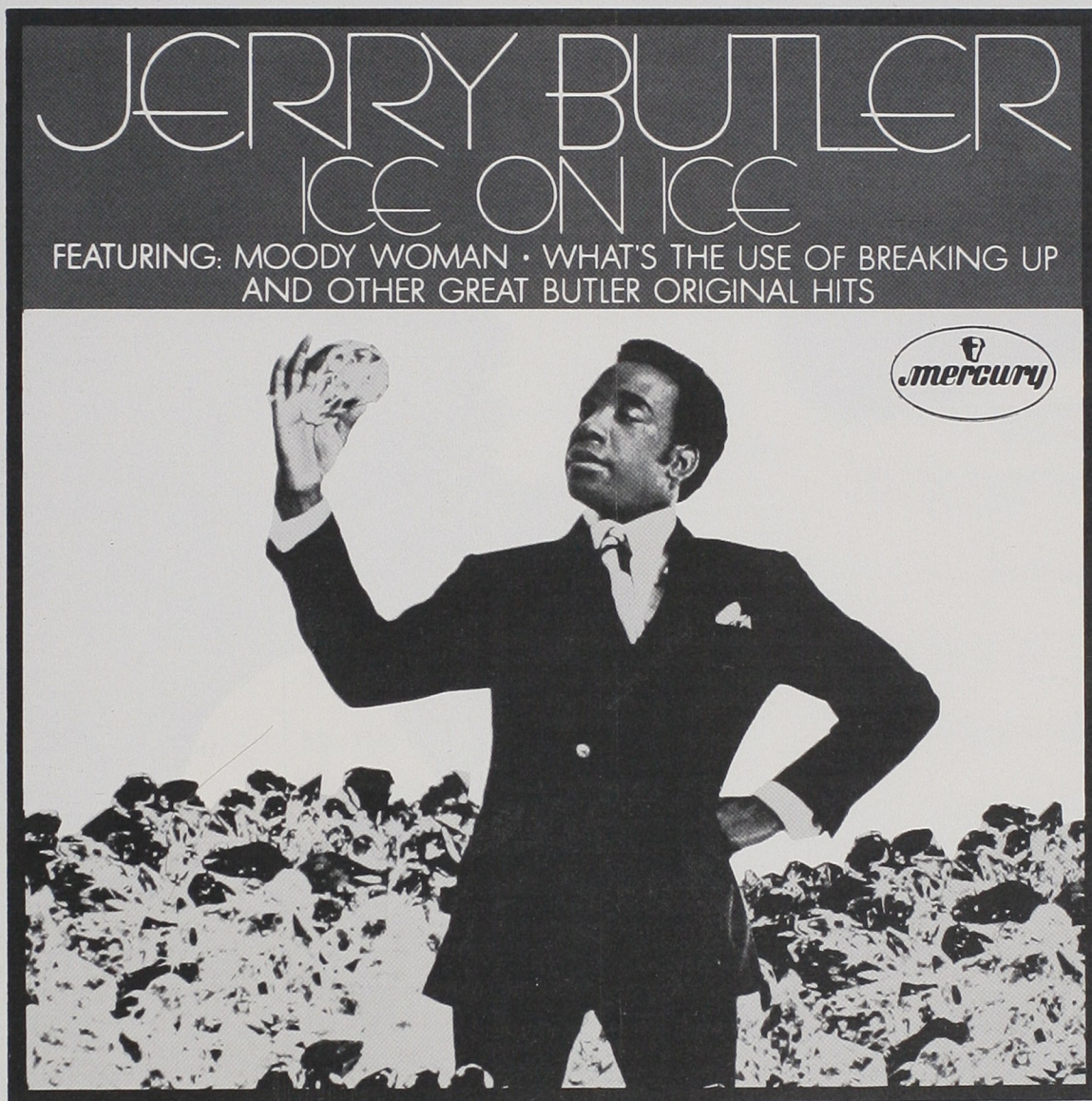
Danny can, and at times does, sit on his instrumental talents all night. Opening with a powerful interpretation of Dylan's "It Ain't Me, Babe" and Leadbelly's country-based "And My Uncle," a tale of treachery & deceit, Cox silently slid into a gem, a medley of traditional Christmas songs and subtly switched into an Indian-inspired instrumental, "Source." By this time, the audience was sitting quietly, mouths hung open in disbelief. Cox also has a trick of blending familiar melodies into opening and closing of his songs which he handled professionally, such tunes as "Just Like A Woman," "Urge For Going" and "Unlabeled Soldier," with the latter blending "Aquarius/Let The Sunshine In."

In these days of electricity, an acoustic guitar talent is hard to find. When he possesses a fine voice and performs carefully-picked material, he's bound to happen. He will.



BLESS MY STARS—More than 200 representatives of music and the press on hand to witness the christening of GWP's 12-album "Astromusical House of Four Seasons" celebration. Among the hosts offering details of the collection were (center) astrologer Carroll Righter, who selected all the material featured in each of the albums that present songs attuned to the tastes of each series; with (from left) GWP Records' vice president Paul Robinson, who produced the series; label chief Jerry Purcell, Jim Schwartz, president of Schwartz Brothers Distributors of Washington, D.C.; and Bob Cato, art director for the album. Cato has also designed 15 promotion/point-of-purchase displays and layouts for newspaper and magazine ads in support of the zodiac series. Each of the retail sets for \$5.98, including a booklet written by Righter. Tape versions in 8-track and cassette configurations will be made available shortly through ITCC.

"Don't Let Love Hang You Up" is a cut above the rest.



(So now it's out on its own.)

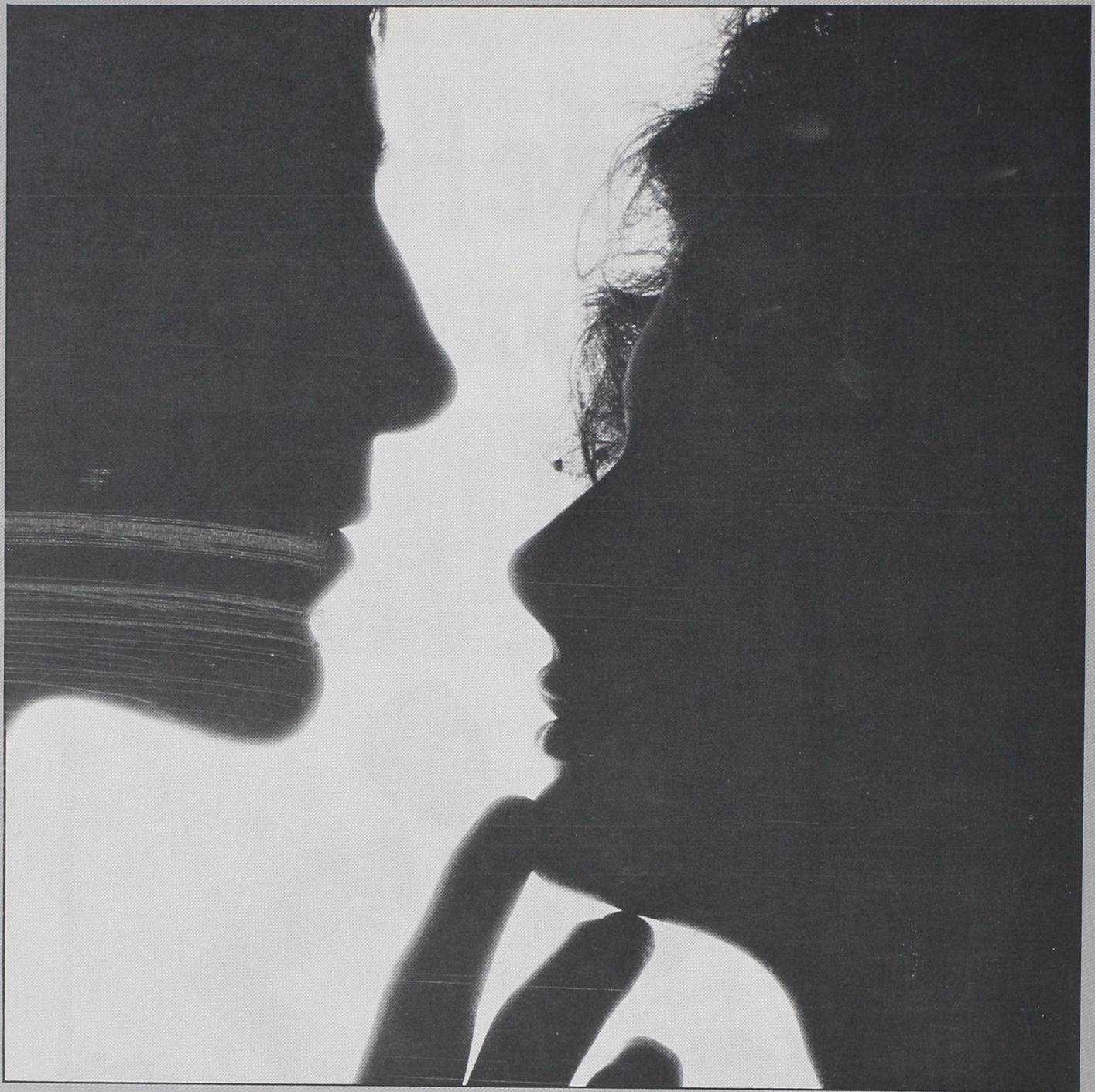
"Don't Let Love Hang You Up" (72991) will be Jerry Butler's 10th straight hit single. His third off the top-selling ICE ON ICE. It's out by popular demand now. Get cutting. Demand it.

Produced by Gamble-Huff Productions

ICE ON ICE.
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MC8 61234 8 track
MCR4 61234 Musicassette

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