

AA Retains Packaging Consultant For Tape Study
Bill Gavin Radio Programming Conference: Full
Report; See Editorial . . . Quadrophonic Sound: 6

Vanguard Tapes
Cordell, Rus-
sell Label To

Cash Box

December 20, 1969

Thumb ... Four Seasons Renew w / Merc ...
3-Col Opens Drive On Broadway ... Time / Life
Moon' Boon ... Ed Rosenblatt GM Of TA Label

75¢



RO TULL: 'STAND UP' STANDS OUT

INT'L SECTION BEGINS ON PAGE 61





“Johnny B. Goode”⁴⁻⁴⁵⁰⁵⁸

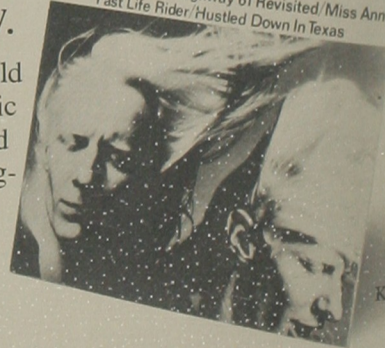
He was. So we did. “Johnny B. Goode.” Johnny Winter’s new single from *Second Winter*, his fastest rising album. On the charts already. With rave reviews pointing the way.

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—Lester Bangs, *Rolling Stone*

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Fast Life Rider/Hustled Down In Texas



KCS 9

On Columbia Records

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Making A Cliche A Shining Truism

This year's Bill Gavin Programming Conference was punctuated time and time again by the issue of the black man's place in radio and records. At one point, both industries were reminded that they do not, indeed, live in a vacuum apart from the general issue of black protest in America. The site of the convention, the Regency Hyatt Hotel in Atlanta, was being picketed by non-employees of the hotel over the issue of union recognition by the Regency Hyatt. Rep. Julian Bond, a member of the Georgia House was scheduled as a convention speaker, but refused to cross the picket line. A black minister and a union organizer appeared in his place to state the union's case and request, most successfully, that the Gavin audience follow another speaker, U. S. Rep. John Tunney of California, out of the hotel for a few minutes as a gesture of sympathy for the union cause and the alleged issue of discrimination of the hotel's black employees.

As to the black problem in radio and records, there was an admission by members of a panel of top record executives that "much has to be done" in the recruitment and training of black music men so that they can attain a greater degree of top level executive status in the business. Even the

make-up of some of the panels came under fire for their lack of black representation. Radio, too, was taken to task for not doing enough to fill its key executive ranks with qualified blacks. The fact that black control and administration of radio stations — even those aimed primarily at black audiences — is limited to seven stations is seen as a reflection of the second-class citizenship of blacks in this area.

There is an oft-stated entertainment business cliché that goes something like: "In our business, talent, not race is what counts." When it's in reference to artistic talent, there is certainly a great deal of truth to it; but the performance is spotty for both radio and records when it comes to executive talent, an area where both industries have no substantial claim to generalizations about talent winning out. The point was stated frequently by execs speaking at the convention.

Many black music men of considerable talent feel frustrated about future advancements up the executive ladder; and, just as importantly, the two industries must provide a more well-defined training-ground for blacks who may desire careers in records or radio. Let us make "In our business, talent, not race is what counts" a shining truism.

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**Frankie Valli And The 4 Seasons
have signed a new recording contract
with Mercury Record Corporation.**

We're happy, they're happy,
and you're going to be happy
when you hear what comes of it on the Philips label.

More?

Frankie Valli And The 4 Seasons appear
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What does it all mean to all of us?

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ol. Succeeds In ogus Dylan Case

NEW YORK — Columbia Records has granted a temporary restraining order against the manufacturers and distributors of the bootleg Bob Dylan "Great White Wonder." The order issued on Dec. 5 by the U.S. District Court of the Central District of California against Michael "Dub" Taylor-Norton Beckman (also known as Gold Feldman), Ben Goldman, and Record Manufacturers, Inc., banning them from any further manufacture or distribution of the unauthorized album.

Columbia and Dylan instituted the legal action in November after source of the bootleg LP had been traced on the West Coast by Columbia litigators.

A similar action instituted in Canada against International Record Corporation Ltd., the Canadian distributor of the LP, was also successful with the defendant agreeing to "cease and desist."

More Gavin Meet

News On Pages

10, 44, 46, 55

FRONT COVER:



ned for a turn-of-the-century (seventh) agriculturalist. Jethro has been doing a good deal of planting itself. Planting the seeds of temporary blues talent, the ag-te has already reaped honors in England which have raised them to prominent position among groups and now Jethro Tull's third (lean tour and second Reprise LP sown the welcoming seeds currently being reaped.

third album for the U. S. market need soon to follow their two hit ges, "This Was" and "Stand

RIAA Retains Packaging Consultant To Produce Study On Cartridges, Cassettes

NEW YORK — The music industry's packaging dilemma in the marketing of tape cartridges and cassettes has come under scrutiny of the Record Industry Association of America (RIAA). The association has retained New York's packaging consultant firm of Lippincott & Margolies to undertake a study of pre-recorded tape in cartridge configurations.

The study, expected to be completed before the end of the year, will hopefully offer a plan of merchandising and packaging to enhance the sales of tape and, at the same time, act as a deterrent to pilferage, another vexing problem of retail sales of tapes.

When the study is completed, Lippincott & Margolies' recommendations will be forwarded to RIAA's board. While the RIAA does not possess enforcement powers, its recommenda-

tions, as approved by the board, would be seen as in the self-interest of its membership of manufacturers. L&M has also been retained by individual companies in the recording business.

The study by L&M will involve in-depth interviews with members of the trade and visits to various retail establishments.

In a Nutshell

The basic problems tackled in this

**Liberty, Motown
Curtailed Long Boxes
See Tape News**

(Con't. on Page 47)

RIAA Changing Name To Embrace Tapes, Etc.

NEW YORK — In an effort to reflect more accurately media for pre-recorded product other than disks, the Record Industry Association of America (RIAA) will change its name to Recording Industry Association of America, effective Jan. 1, Cash Box has learned. The RIAA board approved the name-change with the desire of retaining the same initials. Action is seen as a further recognition of the growing cartridge and cassette fields. The RIAA was established by manufacturers in 1952.

Gavin Conference: Dialog, Dissent & Demographics

AN APPRAISAL

The 4th annual Gavin Radio Program Conference, held last week in the surrealistic confines of Atlanta's Regency Hyatt House Hotel, answered a great many questions for some people, but left just as many hanging in the air, some unresolved, some not even touched upon.

First of all, the issue of opportunities for the black man in the communications media came up time and time again. The black issue arose in virtually every discussion during the conference. It should have arisen. It is one of the industry's most pressing and delicate areas. It was possibly too delicate for Bill Gavin to schedule one complete panel discussion to the issue (s) . . . which he didn't. Indeed the subject deserved an entire afternoon, yet it had to arise, of necessity, as tangents of other scheduled discussions.

It is a shame that when the questions came up, and they were always promulgated by a black man, the discussions seemed to leave sour tastes in many mouths. These problems . . . such as the relatively few black men in positions of high responsibility at major radio stations and record companies, the polarization of music into black and white categories, the question of how well the black community is being served by general radio outlets, the health and scope of stations which are aimed mainly at the black community, and many other such questions . . . need to be met head-on, talked about right out front and not just raised as off-shoots of broader topics. We are presently at a period of

(Con't. on Page 46)

DISK MEN PANEL

ATLANTA, GA. — The past 10 years and forecasts for the upcoming decade, mingled with black dissent and difference of opinion on the role of various industry functions, produced a lively session for record and music personnel at the Bill Gavin Radio Programming Conference.

This took the form of a top label exec panel moderated by Joe Smith of Warner Bros. Records and, following this discussion, a gathering of promo and A&R men, moderated by Shelby Singleton on Saturday afternoon.

Record Executives

The exec panel began with a survey of the past decade and the years that lie ahead. Clive Davis, president of CBS Records, said that the 1960's had witnessed great record industry growth due to a number of factors: the stereo disk, the end of mono inventory, a raise in the list price of LP's, variable pricing and the birth of the tape cartridge. "But, the major reason for this growth," Davis said, "is creativity." Fifty-percent of CBS disk income, Davis noted, came from the contemporary music field. Davis took issue with those who imagined an all tape cartridge business. He said that CBS' 1969 disk production was 15% ahead of last year, and that those who believe "in the extinction and demise of the LP are wrong."

Looking into the 70's Davis said that "continued tape growth and demographics are on our side." As to the

(Con't. on Page 44)

CBS-Columbia Is Top Label: Conference

ATLANTA — CBS-Columbia Records was honored as Record Company of the Year, Stax-Volt executive vice president Al Bell as Record Executive of the Year and WCCO-Minneapolis as Radio Station of the Year during the Fourth Annual Radio Program Conference which concluded here Sunday (7).

Some 950 of the nation's leading broadcast, recording and advertising industry executives attended the three-day event, highlighted by announcement of winners in a total 37 categories of competition.

Six repeat winners included Gary Owens, KMPC-Los Angeles, "Non-Rock" disk jockey of the year; Lucky Cordell, WVON-Chicago, Rhythm-Blues station manager; Chris Lane, KEGL-San Jose, Country-Western program director; music directors Ernie Durham, WJLB-Detroit, R&B, and Lee Arnold, WJRZ-Newark, C&W; and Wade Pepper, Capitol Records, promotion man of the year.

Single-most honored station was WIP-Philadelphia, which earned three non-rock category awards, for best station manager, Richard Carr; program director, Tony Taylor; and music director, Dean Tyler.

Independent producer Chips Moman was cited as Producer of the Year. National Promotion Man of the Year was Augie Blume of RCA, while R&B Promotion honors went to Cecil Holmes of Buddha Records.

Named Smaller Radio Market Man of the Year was Jim Davenport of Ways-Charlotte. Allen Shaw of WABC-FM-New York was selected as Progressive FM Man of the Year.

(Con't. on Page 44)

Quadrophonic Sound Arrives: Vanguard Bowing Reel Tapes

NEW YORK — Quadrophonic sound is about to make its market debut. Presently an open-reel tape innovation, quadrophonic sound is a system that utilizes a 4-speaker sound source.

First to hit the market in this area will be Vanguard Records, which is releasing six tapes in a few weeks. At least two other companies Columbia Records and RCA Records, are presently experimenting with this super-stereo concept, but has no immediate plans to market product, a spokesman told Cash Box. Clive Davis, president of the company, noted at the recent Bill Gavin Radio Programming Conference, that the development "differs from stereo as stereo differs from mono."

The Vanguard tapes, featuring Joan Baez, Buffie St. Marie, Country Joe and classical music, will retail at \$15 each. Speed is 7 1/2 ips, with 50 minutes running time. At least two companies,

Viking and Concord, already sell tape decks capable of playing Quadrophonic sound, while such manufacturers as Sony, VM, Motorola, among others, are readying their own units. In addition, adaptors will be sold to convert present 2-track stereo systems into 4-track devices.

Eventually, notes Herb Corsack of Vanguard, cassettes will offer Quadrophonic sound, but there are a number of duplicating difficulties—including the use of special glass heads—that keep costs high in reel-to-reel production. Utilization of the process on disks is seen as some years away.

Hifi buffs have already had a chance to hear Quadrophonic sound. Stations in New York and California have broadcast the innovation, with two different stations sharing the broadcast experience on their FM and AM signals.

Rosenblatt To TA As VP, Gen. Mgr.

HOLLYWOOD — Ed Rosenblatt, formerly general sales manager of A&M Records, has been named vice president and general manager for Talent Associates' TA Records, reporting directly to TA president Steve Binder. Rosenblatt, who will work in all phases of Talent Associates music operation, including feature films and TV, takes over his post today.

TA Records, in business for four months, already has its first hit in "One Tin Soldier" by the Original Caste and is currently moving with "To Love You" by the Country Store.

INDEX

Reviews	40, 42
Album Inventory	50
Machine Section	66-72
Music Section	56-60
S & Sounds	24, 26
ational Section	61-65
g Ahead (Singles)	12
ditions To Radio Playlists	22
er's Profile	26
op 50	52
Active	20
Reviews	16, 18
On Stage	45
ews Report	30, 32
Albums	49
Statistics	37, 38

"Bring It On Home To Me" 5-10547
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If you're going to take something like the great Sam Cooke standard back to the top of the charts again, you can't be just anybody.

You've got to know your way around.

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On Epic Records**



Time/Life 'Moon' Set A 150,000 Seller, 'Labor Of Love' For Kapp

NEW YORK — Mickey Kapp's hobby, keeping up with America's space exploits, is paying off handsomely for the music exec.

A massive "labor of love," which took some doing to convince the Time/Life people to acquire, is at the 1,000,000 mark in copies sold. It's the Time/Life Records "To the Moon" set, a six LP and book affair that's mostly sold through the mails at a price of \$4.95.

Kapp, general manager of A&R at Capitol Records, started the project three and a half years ago. He developed a close association with America's astronauts as a result of his being selected to program music for various space missions. While the total project cost is estimated by Kapp at \$50,000, this does not include Kapp's intensive tape interviews and resulting task of editing them on his own equipment. His interviews, ranging from astronauts to a German general and a Russian defector from the Soviet Union's space efforts, covered more than 5,000 hours of time.

Time/Life, claiming pre-moon landings surveys that indicated little consumer interest in a record-book set on space, turned down the project several times, Kapp said. But, he added, the company went along with the idea largely on the basis of Kapp's insistence that once man first set foot on the moon, consumer interest in the project would be intense. A mailing on

the package was made to three million of Time/Life's 10 million mail order list.

Smithsonian Recognition

There are several interesting spin-offs in Kapp's space hobby. One is the creation, at the Smithsonian Institute, of the Michael Kapp Audio Collection. This consists of 554 reels of tapes, comprising 1750 hours of Kapp's interviews. Also, Kapp is in line for appointment as a space consultant for long endurance space flights. He would be director of entertainment on such

(continued on page 47)

SG-Col Drive On Broadway Stage Starts With 'Georgy' Musical

NEW YORK — The upcoming musical production, "Georgy," will signal a strong drive in the Broadway musical arena for Screen Gems-Columbia Music.

Two of the company's writers, George Fischhoff and Carle Bayer, have penned the score for "Georgy," based on the hit Columbia Pictures feature, "Georgy Girl." According to Emile LaViola, vp of SG-Col., a division of Columbia Pictures Industries, the company is reacting to the development of Broadway's search for "today's pop sound for many new musicals."

LaViola emphasized that the writers who will be doing the scores for future shows in which Screen Gems-Columbia Music will be involved will be drawn primarily, though not exclusively, from the ranks of the company's contract writers. Among the firm's staff of writers, besides Fischhoff and Bayer, are Barry Mann and Cynthia Weill, Gerry Goffin and Carol King and Tommy Boyce and Bobby Hart.

It was recently announced that the Fred Coe production, which is scheduled for a February opening on Broadway, will star English actress Dilys Watling in the title role. Also starring are John Castle, Stephen Elliott and Melissa Hart. Peter Hunt, recipient of this year's Tony Award for his direction of "1776," is the director.

Special Demo LP

LaViola said that a demo LP had been pressed in order to service and offer blanket coverage to recording artists, producers and A & R men. He added that the pop-contemporary score "should have a natural appeal to performers in all categories, ranging from rock to standard."

Fischhoff and Bayer have been under contract to Screen Gems-Columbia Music since 1964.

Fischhoff has written such pop hits as "Lazy Days," "98.6," "Ain't Gonna Lie," "Each and Ev'ry Part of Me"

Cordell, Russell Form Labels Distribution Thru Blue Thumb

NEW YORK — British producer Denny Cordell and American writer-pianist Leon Russell have formed Shelter Records in the U.S. Company's distrib and sales agent in the U.S. will be Blue Thumb Records, marking the 1-year-old label's first arrangement of this kind.

The label, termed by Cordell as leaning on "mass communications artists," has signed two acts. Leon Russell is one of them, with an LP and single by him bowing the label in Jan. The second act is Dallas guitarist/singer Marc

Benno. Shelter will release eight albums in its first year. GRT, which finances Blue Thumb, receives exclusive tape rights for the U.S. and Canada.

Cordell, who will set up permanent residence in the U.S., said that individual overseas licensees will be established for the label and two publishing companies, Skyhill (BMI) and Tarka (ASCAP).

Cordell plans to record three artists and one "concept project" during Shelter's first year. "They will record, package and control their own product," notes Blue Thumb president, Bob Krasnow, "and we will provide our promotional and sales power." Blue Thumb will have a credit line on all Shelter product. All Blue Thumb distributors will handle the line.

Cordell will continue to record Joe Cocker under a previous arrangement with A&M Records. Cordell's former English label, Regal Zonophone, remains with EMI. He has been producing since 1964, including two albums by Cocker, two by Procul Harum, several singles and LP's by the Moody Blues, one LP by the Move plus six singles by Them.

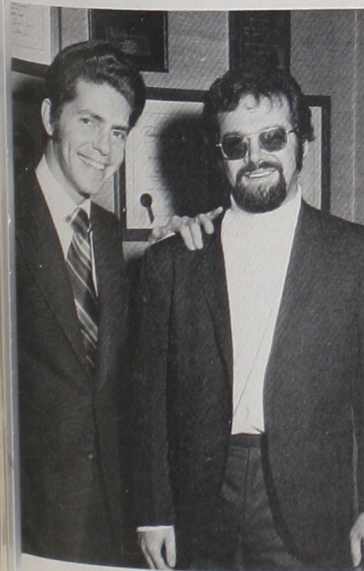
Cordell, who has played on dates by the Rolling Stones, the Byrds, Glen Campbell and Cocker, is making his vocal debut on his set. He does his own tunes, two of which, "Delta Lady" and "Hello Little Friend," have been cut by Cocker. Russell is scouting an administrator for the publishing companies and eventually will be hiring promo and sales people.

Wes Farrell Buys Ted Cooper Prod.

NEW YORK — The Wes Farrell Organization has acquired Ted Cooper productions. In addition to acquiring the services of Cooper, the Farrell firm will gain such acts as Walter Jackson, the Flamingos and the Magnificent Seven under its production wing. Farrell said the move would "increase our strength and effectiveness in the contemporary record market."

Cooper, who will continue to cut the solo Dream, has been involved, as a producer, in the pop, rock, soul and country areas. He most recently served as vp of Belwin-Mills Music, where he formed Double M Productions. A child prodigy as a violinist, Cooper also started a production division, Alice in Wonderland Production, which is associated as general professional manager of Shapiro-Bernstein. He moved from this firm to Epic Records, where, as part of the A&R section, he produced sides by Damita Jo, Walter Jackson, the Staple Singers, the Flamingos, Major Lance, Maxine Brown, Godfrey Cambridge, among others. He's also done indie production for Atlantic, A&M, Jubilee and Mercury.

Cooper has written many songs, including a country hit, "No One's Gonna Hurt You Anymore" by Bill Anderson, and material for Claude King.



Farrell & Cooper

Four Seasons Renew w/Mercury

CHICAGO — The Four Seasons have been re-signed to an exclusive, long-term contract with Mercury Record's Philips label.

Mercury president Irwin H. Steinberg announced the agreement between Philips and the Four Seasons and said the contract is one of the "heftiest" the company has ever issued. Negotiations, which were conducted over a long period of time, were between Steinberg, Season's manager Ken Roberts and Season's attorney Milton Rudin and Peter Bennett. Before the new pact, the group had a single on the Crewe label, "And That Reminds Me."

Since their first hit single, "Sherry" in 1962, the Seasons have contributed nearly 40 hit singles (with lead singer Frankie Valli adding four more as a solo artist) and 21 consecutive chart LPs. Their Philips double album, "Edizione D'Oro (Gold Hits)" is nearing the million dollar mark in sales, the label said. They've sold a total of 50 million

and "Run To My Lovin' Arms."

In the theatrical field, he wrote the title song and background music for the Broadway comedy "Me and Thee," which starred Durward Kirby. He has also been very active in the area of children's musicals, having done the score for such productions as "The Prince and the Pauper," which, with Fischhoff's music included, was made into a feature length motion picture and is currently being shown throughout the world. Other children's plays for which he wrote the music include "The Three Musketeers" and "The Merry Times of Robin Hood."

Bayer wrote the lyrics for the pop hit, "A Groovy Kind of Love," which reached the Number 1 spot on the charts when recorded by the Mindbenders. She also wrote "Ashes to Ashes," "Off and Running" and "The Girl I Left Behind Me." In collaboration with Fischhoff, she wrote songs for Screen Gems' ABC Television Network series of last season, "Ugliest Girl in Town." The duo also wrote "We Were Meant For Each Other," which was recorded by The Monkees.

Whitehouse VP Post At MGM, 2 Exit Co.

NEW YORK — Richard W. Whitehouse has been named vp in charge of business affairs at MGM Records, according to Mike Curb, president. Before joining MGM, Whitehouse served as vp and general counsel for Transcontinental Entertainment Corp. He was also a member of the Capitol Records legal dept. for two years.

In further departures from the company, Phil Picone and Ron Merrenstein have left the label. Picone served in sales. He said would announce his future plans in the near future. Merrenstein, artists relations director, joined MGM several months ago.

albums and singles.

Over the past year the Seasons, comprised of Valli, Bob Gaudio, Tom DeVito and Joe Long, have been working steadily throughout the country and this week (16) open a return engagement through Dec. 27 in the Empire Room of the Waldorf-Astoria Hotel in New York.

On the recording level, the Seasons are in the studio this week putting together a single and LP for Philips, both of which are being co-produced by Bob Crewe and Gaudio.

Valli recently cut for single release the theme from the motion picture "Dream of Kings," a National General film starring Anthony Quinn. It opens this week (15) in New York.

Gaudio, in the meantime, has become one of the most sought after independent songwriters and producers in the U.S. He recently wrote the tune for and produced Frank Sinatra's up-

(continued on page 47)

Burk Is Admin VP At Nat'l General

HOLLYWOOD — Arnold Burk, who recently resigned as vp of Paramount Pictures and president of the company's music division, has been named vp of administration of National General Corp. He joins the company effective Jan. 5, and will be active in all areas of the company. Burk joined Paramount in 1964 after an association with United Artists on both coasts.

Rivercomb Leaves Dot

HOLLYWOOD — Ken Rivercomb has left Paramount/Dot Records as vp in charge of sales and distribution. He served in this post for the past two years. Before that he was associated with Liberty Records for six years, more recently as general manager of Imperial Records. He did not announce his future plans.

Saul WB Promo Head

HOLLYWOOD — Ron Saul former promotion director for MGM Records, has been named national promotion manager for Warner Bros., effective Jan. 2. A 10 year veteran of the music business, Saul also served as head of the promotion department of Consolidated Distributors (now ABC Sales Co.) in Seattle.

In his new position, he will be directly responsible for the promotion activities of the Warner and Reprise labels, reporting directly to Joel Friedman, vice president in charge of marketing. Saul will operate with a staff of 14 full-time local promotion personnel employed by Warners and 15 employed thru Warner/Reprise distributors.

'Communicating' Is Confab Topic

ATLANTA — Bill Gavin's Radio Program Conference opened with a series of engaging lectures centering on the basic, relevant subject of "Communicating." The initial session's talks were counterpointed and highlighted by a number of extremely creative, pre-recorded introductory material for each speaker which was written by Chuck Blore.

Stephen B. Labunski, WMCA's-New York managing director, led off the conference by speaking about the difficulty in transmitting the meaning of what people are trying to say. Labunski cited the overuse of too many simplistic slogans like "vast wasteland," "law and order," "crime in the streets," etc. as another form of communication breakdown.

Turning to the problem of the broadcaster in this area, Labunski stated, "Broadcasters communicate in more than one way. Through news and related information, through music and lyrics, through commentary and editorials, through phone shows and other styles of audience involvement. If we want to evaluate our communications performance, we need to look at all aspects of our broadcast day."

WMCA's 'Truth' Radio

Then, Labunski announced WMCA's contribution to clearer communication, the institution of "Truth Radio" at the New York outlet. Labunski outlined "Truth Radio" in the following manner. "We propose to discard the cliches, drop the stereotyped phrases and loosen the reins on all those who have access to our microphones. We propose to tell the truth — about ourselves, our music, our advertisers, our competition and the world around us." WMCA's new style of broadcasting will allow the commentators to call a political statement "baloney" when it is patently so. "Truth Radio" also extended to the music played over WMCA. Labunski stated, "When a personality doesn't like a record he is asked to play, he will be permitted to say so, hopefully with a constructive remark." But, Labunski commented that WMCA would still be an entertainment outlet, primarily. "We don't propose to degenerate into a petulant, pet-peeve kind of all-day gripe session."

Labunski was followed to the rostrum by Dr. Maurice Stein, dean of the School of Critical Studies, California Institute of the Arts. Stein, a young cultural anthropologist, delivered what was one of the most interesting and relevant lectures heard during the three-day conference.

Today's Sophisticated Students

Stein pointed out that a good deal of the difficulty which educators encounter in trying to deliver their message to students has come about as a result of the fact that the students have "tuned out" on WORDS. Stein said that it would be much easier to get to students through the use of



MOST-HONORED RADIO STATION at the Fourth Annual Radio Program Conference was WIP-Philadelphia, which earned three non-rock category awards, for best station, manager, Richard Carr; program director, Tony Taylor (left); music director, Dean Taylor, (right). Named by Conference creator-director Bill Gavin (center) as Station of the Year was WCCO-Minneapolis.

rhythms and sounds rather than conventional dialogue.

The music of today, Stein asserted, is a highly sophisticated art form which has been produced, literally, by children, while the cliché-ridden, adult-manufactured news broadcasts are of fantastic stupidity. This is the reason why, Stein said, young people have such a high regard for music and yet fail to be able to appreciate the news broadcasts.

Classrooms Archaic

Stein said that radio and television have managed to raise the level of youth's sophistication to one which the teacher in the classroom can never reach. TV and radio have created, and pleasantly so, a visual and aural sensitivity which cannot be duplicated in the classroom. Thus, Stein believes, all the boredom and subsequent student unrest resulted.

Kids today, Stein stated, are fed a wealth of ideas from the lyrics of the Beatles and The Rolling Stones while the material being disseminated in the classrooms just cannot reach that level, either in the manner in which it is being communicated or in its intellectual content. Stein called for the implementation and development of new audio/visual teaching aids.

Radio's 'Generation Gap'

Stein lectured the assembled radio conferees that the basic problem with its medium was that it has created a true generation gap between its music and non-music listening audiences. Stein asserted that the levels of sophistication between these audiences was extremely broad and that it was radio's job to bring the rest of its programming in line with the taste and quality of its music programming.

The Ad Man And The Colonel

Herbert Maneloveg, vice president-director of media for B.B.D.&O, New York, followed Stein with a lecture on the presentation and efficacy of jingles over radio. Next, Col. Robert Cranston of the Armed Forces Radio & TV Services spoke about how the AFRTS went about broadcasting to its two million plus "captive" audience. Cranston's lecture, illustrated with typical military produced slides, touched on some interesting points.

Cranston admitted that although 85% of the troops who listen to AFRTS broadcasts were under 25, most of the programming had been planned by very conservative, long-time military commanders. What resulted was an abundance of MOR, easy listening programming for this young audience. Cranston pointed out that the situation was much better nowadays and that the AFRTS was now playing music that was reflective of its audience. A point that most record men paid heed to was that the millions of records sold at PXs throughout the world were probably bought because the prospective buyers had heard them on AFRTS.

Thanks to Chuck Blore's nimble mind, Warner Bros./7 Arts vice president Joe Smith was introduced as a man whose name was a byword in motels across the country. The comic intro was perhaps not the most appropriate way to precede Smith to the rostrum because the articulate record company executive delivered a fairly severe charge against the radio media.

Radio And The Message Of Music

Smith began by stating that music was today's true common denominator. He said that if music were merely "entertainment," it would not generate the intensity that it does in its listeners. Smith added that music portrays life, depicts honesty, influences life styles and provokes more questions than any other form of communication today. "All of the important questions of today," Smith said, "are capsulized in the three or four minute messages of music."

Then, Smith asked the assemblage how well, it felt, radio was communicating these messages. Smith answered the question himself . . . in



MAJOR BROADCAST AND RECORD industry honors announced by Bill Gavin (center) went to (from left): Jim Davenport of WAYS-Charlotte, named Station of the Year; Al Bell, Stax-Volt executive vice president, named Record Executive of the Year; Clive Davis, president of CBS-Columbia Records, named Record Company of the Year; and Ken Palmer of KIMN-Dallas, named Top 40 Station Manager of the Year.

Some Words About Lyrics At Conference

ATLANTA, GA. — A Saturday morning discussion, "Radio Management's Community Responsibilities," evolved into an inconclusive, but interesting discussion of how to cope with the liberalization of lyric content on today's records.

From the floor, Jim Skully of Columbia Records suggested that station policy on lyrics was being "regulated" by complaints on lyrics to the Federal Communications Commission (FCC), and that stations used the feedback as a "cop-out" on taking disks off the air.

Robert Rawson, chief of the Renewal and Transfer division of the FCC, said there were, indeed, a "substantial number of complaints" and that it was the FCC's procedure to write the station involved to explain the situation. Stanley Kaplan, president of WAYS-Charlotte, said that more letters in complaint against certain disks were a fact. He suggested that a chain reaction results. "The general manager of the station berates the program director," he explained, "and the record promotion man suffers on the next record." Later, he contended that it was "foolish to play what offends the community." "A good record does good for both of us,

and we must try to solve the problem in good faith," he added.

It was suggested that labels would fault in allowing artists "creative freedom" so that they can make a dollar. Labels sign artists blindfolded, don't know what the product will have in it. It's a question of commitment and abdication.

Stanley Bethel, a Columbia Records man, suggested that an upcoming speech by Vice President Spiro Agnew would attack lyric content on records. This opened up the discussion of a defense of "freedom" in this area. Pat O'Day, manager of radio station KJR, said that "freedom must be allowed and it was a station program to maintain it. Steve Lubinski, managing director of WMCA-New York, took the floor in a strong defense of freedom of expression on radio: "I worry about Agnew," he said "because we're in enough trouble already." He then advanced the "Lubinski Theory" that there is a "largely unrealized dread from advertisers and the FCC." "The companies are never in trouble," explained that the FCC backs up such standards. He suggested that its a station's responsibility to its audience to offer the widest possible latitude. "Injustice, he concluded, "is as obscene as a word in a lyric."

Miller Named Vice President Of Elektra Records

NEW YORK — Russ Miller has been appointed vice president of Elektra Records and head of the label's west coast operations. With Elektra since 1967, Miller was formerly general manager of its affiliated publishing company, Paradox Music, and as producer for Elektra artists. Ackles and Lonnie Mack. Prior to joining Elektra, Miller had been Bob Crewe's Saturday Music, and general manager of Laurie Records.

Aaron Levy To G&W Famous Music As Vice President

NEW YORK — Famous Music has appointed Aaron W. Levy as vice president of administration and finance of the record and music publishing company, according to Jack Enmann, executive vice president of Famous Music. Levy had been controller of Atlantic Recording Corporation. He entered the music industry as controller of Scepter Records following his graduation from Pennsylvania State University. In 1966, Levy, a Certified Accountant, was appointed controller of Kapp Records.

At Famous Music, Levy will be responsible for administrative and financial matters for Paramount Records, Stax-Volt Records and Famous Music Publishing Company.



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CashBox Looking Ahead

- | | | | |
|--|--|--|--|
| <p>1 LISTEN TO THE PEOPLE
(Zerland — BMI)
Zager & Evans (RCA 0299)</p> <p>2 BIG IN VEGAS
(BlueBook/Exbrook/Mike Curb — BMI)
Buck Owens & The Buckaroos (Capitol 2646)</p> <p>3 (I'M SO) AFRAID OF LOSING YOU
(Hill & Range/Blue Crest — BMI)
Charlie Pride (RCA 0265)</p> <p>4 JESAMINE
(Mills — ASCAP)
Shannon (Heritage 819)</p> <p>5 OKIE FROM MUSKOGEE
(Blue Book — BMI)
Merle Haggard (Capitol 2626)</p> <p>6 TO BE YOUNG GIFTED & BLACK
(Ninandy — BMI)
Nina Simone (RCA 0269)</p> <p>7 LOVE BONES
(East Memphis — BMI)
Johnnie Taylor (Stax 0055)</p> <p>8 ALICE'S ROCK & ROLL RESTAURANT
(Appleseed — ASCAP)
Arlo Guthrie (Reprise 0877)</p> <p>9 MORNING DEW
Damnation of Adam's Blessings
(U. A. 50609)</p> <p>10 MR. LIMOUSINE DRIVER
(Storybook — BMI)
Grand Funk Railroad (Capitol 2691)</p> <p>11 HEY HEY WOMAN
(Press — BMI)
Joe Jeffrey (Wand 11213)</p> <p>12 2001 SPACE ODYSSEY
Berlin Orchestra (Polydor 15009)</p> | <p>13 WHISTLE FOR HAPPINESS
(Trio — BMI)
Peggy Lee (Capitol 2696)</p> <p>14 THE THRILL IS GONE
(Grosvenor — ASCAP)
B. B. King (Bluesway 61032)</p> <p>15 FREIGHT TRAIN
(Peppas Mar — ASCAP)
Duane Eddy (Congress 6010)</p> <p>16 WHAT A BEAUTIFUL FEELING
(Flowering Stone — ASCAP)
California Earthquake (World Pacific 77931)</p> <p>17 JE T'AIME-MOI NON PLUS
(Monday Morning — BMI)
Jane Birkin & Serge Gainsbourg
(Fontana 1665)</p> <p>18 WON'T FIND BETTER
(Dandelion — BMI)
The New Hope (Jamie 1381)</p> <p>19 COME SATURDAY MORNING
(Famous — ASCAP)
The Sandpipers (A&M 1134)</p> <p>20 MARVELOUS TOY
(Peppas Mar — ASCAP)
Peter, Paul & Mary (W. B. 7 Arts 7359)</p> <p>21 GOIN' OUT OF MY HEAD
(Razzle Dazzle — BMI)
Frank Sinatra (Reprise 0865)</p> <p>22 GUESS WHO
(Michele — BMI)
Ruby Winters (Diamond 269)</p> <p>23 TONIGHT
(Cotillion/Motor City — BMI)
MC 5 (Atlantic 2678)</p> <p>24 HAVE A LITTLE TALK WITH MYSELF
(AHAB — BMI)
Ray Stevens (Monument 1171)</p> <p>25 CLAUDIE MAE
(ASA — ASCAP)
Ray Charles (ABC-Tangerine 11251)</p> | <p>26 BOLD SOUL SISTER
Ike & Tina Turner (Blue Thumb 104)</p> <p>27 SUPERSTAR
(Leeds — ASCAP)
Murray Head (Decca 732603)</p> <p>28 DON'T THINK I'M A VIOLENT GUY
(Colfam — BMI)
Garland Green (Uni 55188)</p> <p>29 HEY GIRL
(Fleurdelis/Vanox — BMI)
Panhandle (Happy Tiger 523)</p> <p>30 SHE LETS HER HAIR DOWN
(Moonbeam — ASCAP)
Don Young (Bang 574)</p> <p>31 WASN'T BORN TO FOLLOW
(Patton — BMI)
The Byrds (Columbia 44990)</p> <p>32 IT'S ONLY MAKE BELIEVE
(Marielle — BMI)
Roy Hamilton (AGP 125)</p> <p>33 IT'S BEEN A LONG TIME
Betty Everett (UNI)</p> <p>34 VOODOO WOMAN
(Nipper — ASCAP)
Simon Stokes & The Nighthawks
(Elektra 45670)</p> <p>35 WHICH WAY YOU GOIN' BILLY?
(Gone Fishin' — BMI)
The Poppy Family (London 129)</p> <p>36 HURRY CHANGE IF YOU'RE COMING
(Kent & Lyman & Feldman — BMI)
Tennison Stephens (Aries 2076)</p> <p>37 YOU'RE THE BEST THING SINCE CANDY
(Assorted — BMI)
The O'Jays (Neptune 18)</p> | <p>38 KOOL'S BACK AGAIN
(Stephanye/Delightful — BMI)
Kool & The Gand (De-Lite 323)</p> <p>39 SOMETHING IS WRONG
(Jinky — BMI)
Gary Lewis & The Playboys (Liberty 56)</p> <p>40 SHE'S READY
(Algee — BMI)
Spiral Starecase (Columbia 45048)</p> <p>41 BAD CONDITIONS
(Cissi — BMI)
Lloyd Price (Turntable 5001)</p> <p>42 (GOTTA FIND) A BRAND LOVER — PT. 1
(Assorted — BMI)
Sweet Inspirations (Atlantic 2686)</p> <p>43 TAKE HER BACK
(Peanut Butter — BMI)
Jemini (Forward 129)</p> <p>44 WICHITA LINEMAN
(Canopy — ASCAP)
Sergio Mendes & Brasil '66 (A&M 113)</p> <p>45 BORN UNDER A BAD SIC
(East/Memphis — BMI)
William Bell (Stax 0054)</p> <p>46 LOVE FEVER
(Brown Trout — BMI)
Leer Brothers (Intrepid 75007)</p> <p>47 JEALOUS FEELING
(Vogue/Don C — BMI)
Dick Jensen (Probe 468)</p> <p>48 TROUBLE MAKER
(Landville — ASCAP)
Lee Hazlewood (LHI 20)</p> <p>49 SUNDAY'S GONNA COME ON TUESDAY
New Establishment (RCA 69 5006)</p> <p>50 CURLY
(Dunbar Music Inc. — BMI)
Jimmy Clanton (Laurie 3508)</p> |
|--|--|--|--|



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(From "The Prime of Miss Jean Brodie")

GOOD MORNING STARSHINE

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ROMEO AND JULIET

EVERYBODY'S TALKIN'

YESTERDAY WHEN I WAS YOUNG

YOU'VE LOST THAT LOVIN' FEELING

NOCTURNE

THE WINDMILLS OF YOUR MIND

STARLIGHT MEMORIES

A MAN AND A WOMAN

THERE'S A PLACE FOR LOVERS

Midnight String Quartet





Picks of the Week

TOM JONES (Parrot 40045)
Without Love (there is Nothing) (3:42) (TRO-Suffolk, BMI — Small)
 Still growing with each new release, Tom Jones offers an inspirational ballad for his latest change-of-pace. Culled from the country and oldie archives, Jones' new side fits perfectly into the area between rock/blues and MOR for maximum channel exposure. Flip: "The Man Who Knows Too Much" (3:40) (Leeds, ASCAP — Luck, Szego) Somewhat faster track that could turn this into a two-sider.

DIONNE WARWICK (Scepter 12273)
I'll Never Fall in Love Again (2:52) (Blue Seas/Jac/E.H. Morris, ASCAP — Bacharach, David)
 Tried several times before, but always a turntable hit, this song from "Promises, Promises" grows still larger in this new performance by Dionne Warwick. Arranged by Burt Bacharach, the scintillating reading should blossom across the board. No flip side included.

THE RASCALS (Atlantic 2695)
Hold On (3:33) (Slacsar, ASCAP — Cavaliere)
 Like a prism that alters refracted hues with the advance of daylight, the Rascals shift their interpretive talents with each release showing a stylistic advance. Gone, this time, are the Gospel overtones which are replaced with root-blues and mod-rock unveiling a new and even more powerful listener impact from the group. Flip: "I Believe" (3:53) (Same credits)

STEPPENWOLF (Dunhill 4221)
Monster (3:55) (Trousdale, BMI — Kay, Edmonton)
 Title track from the group's new LP, "Monster" poses some interesting questions that are bound to excite play on the FM circuit; while the group's stand-out performance should do the rest in lining up top forty action behind the single. Flip: "Berry Rides Again" (2:45) (Trousdale, BMI — Kay)

JOHN & ANNE RYDER (Decca 732596)
A Sign for Love (3:11) (Leeds, ASCAP — Leander, Seago)
 Team had a breakthrough with their first effort, and should build on their reputation with this Engelbert Humperdinck-y ballad side that should make the score two-for-two. Across the board power. Flip: "Love Is" (2:17) (Leeds, ASCAP — J&A Ryder)

JOE SIMON (Sound Stage Seven 2651)
Moon Walk - Pt. 1 (2:44) (Cape Ann, BMI — Simon)
 Fine bit of funk in the guise of a new dance, Joe Simon's latest outing balances his "Chokin' Kind" of vocal with a lyric made up of equal parts dance and love. Sounding fine, and back in the original material bag, Simon scores again. Flip: Pt. 2 (3:10) (Same credits)

THE EMOTIONS (Volt 4031)
Stealing Love (3:14) (Birdees, ASCAP — Hayes, Porter)
 A marvellous song gives the Emotions one more winner to add to their mounting hit chain. Newest is a medium-slow blueser which spotlights the team's vocal sound with an impact likely to set the track explosively on the blues and top forty fronts. Flip: "When Tomorrow Comes" (2:51) (East/Memphis, BMI — Hayes, Porter)

EVIE SANDS (A&M 1157)
Crazy Annie (2:40) (Blackwood, BMI — Taylor, Gorgoni)
 Nilsson and Ferrante & Teicher have already scored with tunes from "Midnight Cowboy" and Evie Sands follows her "Any Way That You Want Me" hit with another powerful bit of top forty material from the box office blockbuster. This side mixes a powerful production with her exciting vocal power to give the side solid sales appeal. Flip: No info available.

PEPPERMINT RAINBOW (Decca 732601)
Don't Love Me Unless It's Forever (2:22) (Three Bridges/Big Heather, ASCAP — Davis, Leka)
 Having found a highly satisfying niche with their brightly shining "Don't Wake Me Up" styling, the Peppermint Rainbow soars back with another bustling top forty/MOR ride that should keep the crew's hit record intact. Flip: No info.

THE DELFONICS (Philly Groove 161)
Didn't I (Blow Your Mind this Time) (3:25) (Nickel Shoe, BMI — Bell, Hart)
 Yes! Consistently fine, the Delfonics outdo themselves with this track gaining the little something extra that should make the difference between their extremely strong outings and their smash showings. Bound to be one of the crew's best sellers, second only to "La-La Means I Love You." Flip: "Down Is Up, Up Is Down" (2:28) (Same credits)

JIMMY CLANTON (Laurie 3534)
Tell Me (2:37) (S&J, ASCAP — Maresca, Abbott, Schwartz)
 Bright bit of cheery-rock gives Jimmy Clanton an instant magnetic charm on his latest. Following a noisemaker "Curly," Clanton has the sound here to carry him back into the top forty marketplace with a bustling single. Flip: "I'll Never Forget Your Love" (2:45) (Wemar, BMI — Lewis)

MOUSE & THE TRAPS (Bell 850)
Wicker Vine (2:35) (Belldale, BMI — Weiss, Stanley)
 The team that scored earlier with "L.O.V.E." returns after a long no-release span, and they sound just as likely to succeed as though this were the immediate follow-up. A bit of Steppenwolf in the opening and some not-really-bubble-gum top forty drive ices over this fine slice of rock. Flip: "And I Believe Her" (2:55) (Same credits)

CUPID'S INSPIRATION (Date 1665)
Yesterday Has Gone (2:50) (Razzle Dazzle, BMI — Randazzo, Pike)
 Team that has come up with consistently strong releases to bring recognition in England surges back with another power-packed side for Americans. Latest features a lead vocal that should set the single onto teen and MOR playlists. Flip: "Brown Eyed Woman" (3:31) (Screen Gems/Columbia, BMI — Mann, Weil)

Picks of the Week

BUDDY GRECO (Scepter 12270)
Double Life (2:51) (Recording Artists, BMI — Anka, Gosh)
 A whole new image is built by Buddy Greco with this contemporary side steeped in the gently unfolding story of a marital arena. Like "One Woman" on an MOR adaptation of "Take a Letter Maria," the song gives Greco the vehicle with which to achieve blockbuster results. Outstanding ballad with total prospects. Flip: "Distant Carolina" (2:07) (Press, BMI — James, Spreen)

LENNY WELCH (Commonwealth United 3004)
Breaking Up is Hard to Do (3:01) (Screen Gems/Columbia, BMI — Sedaka, Greenfield)
 Another oldie comes under the gun with a revival that should overshadow memories of the original. This time it's Lenny Welch's comeback effort on "Breaking Up" with a top forty, blues and MOR power welded into one bombshell. Flip: "Get Mommy to Come Back Home" (2:50) (McCoy/Chevis, BMI — McCoy, Miller) Strong ballad that could become competitive on its own.

Newcomer Picks

HORIZON (Buddah 148)
Americas (2:17) (Canusa, CAPAC — Guy, Tate, Finaldi)
 Released originally as a 4-minute pop side, "Americas" returns in a two-month later reworking featuring a more potent top forty performance tightened up and invigorated for teen consideration on AM & FM channels. Very, very powerful second-time out that should bring the song home a winner. Flip: "Back Street Woman" (2:40) (Inherit/Tattersall, BMI — Group)

BLUE MINK (Philips 40658)
Melting Pot (3:50) (Maribus, BMI — Cook, Greenaway)
 Hit writing team enters the American market on the heels of breakout showings in Britain with this powerful brotherhood message song. The performance, which features Madeline "I'm Gonna Make You Love Me" Bell with the team should receive fiery sales welcomes here too. Flip: No info.

THE ECLECTIC MOUSE (Capitol 2706)
Everything I've Got Belongs to You (2:42) (Randa/Squaw Peak, BMI — Forman)
 Newest team to aim at filling the B, S & T footprints is a pulsing act with towering lead vocals and a brass section that puts the music together for above and underground listeners. Left-field choice that has the sound to explode. Flip: "Where Do the Hounds Go" (3:17) (Same credits)

THE RUSTIX (Rare Earth 5011)
Can't You Hear the Music Play (2:16) (Jobete, BMI — Brucato)
 Patterned after the Rascals and 3 Dog Night rolled into one, the Rustix come up with a sensational bit of material to break them with top forty fans nationally. Group has had a taste of exposure and should put the fire under this side to create a sales blaze. Flip: "I Guess This is Goodbye" (Same credits)

GEORGE SOULE (Tetragrammaton 1547)
Mississippi River (2:45) (Malaco/Web IV, BMI — Davis)
 The song that brought Paul Davis ("She Lets Her Hair Down") to light returns in a new powerful rendering which has already begun to attract radio notice. Side is a softened river-funk pop blues outing that should pop into the sales picture with top forty stations paving the way to success. Flip: "Talkin' About Love" (2:14) (Malaco, BMI — Soule, Davis)

WE THE PEOPLE (Map City 301)
If We Can Fly to the Moon (2:58) (New Sound/Maple Tree, BMI — McNeil)
 Easy moving side with a blues basis and enough polish to start the track spreading into the top forty picture. Standout vocals and a bright song to work with give We the People enough of an edge to set the group soaring onto a breakout flight. Flip: "One of a Kind" (2:50) (Same credits)

JESSE B. WALKER (Eureka 103)
Lida Lovely Lady (3:04) (Peanut Butter/Pas Morchik, BMI — Grant, Poor)
 Just one tremendous sounding side here to bring Jesse B. Walker into the teen spotlight. Track is a blend of medium-paced pop and light-funk instrumentals to put the side together as a brightly sparkling top forty entry. Likely to happen. Flip: "You Know I'll Love You" (1:48) (Peanut Butter, BMI — Grant, Poor)

THE MAGIC CHRISTIANS (Commonwealth United 3006)
Come & Get It (3:05) (Northern, BMI — McCartney)
 Paul McCartney (dead or alive) composition for the soon to premiere film "The Magic Christians" with Ringo Starr, "Come & Get It" has a brightly almost-bubble-gum taste that should crash the top forty market while gleaming added exposure on FM circuits. Flip: No info.

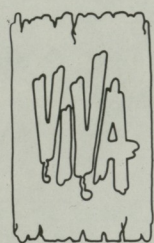
THE CHAIRMEN OF THE BOARD (Invictus 9074)
Give Me Just a Little More Time (2:43) (Gold Forever, BMI — Dunbar, Wayne)
 Ear-opening lead vocal sound should attract the initial attention needed to break this side on the R&B and teen top forty playlists. From there it ought to be easy sailing up the best seller lists for the outstanding medium-paced dance side. Flip: No info.

Choice Programming

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

JIM FORD (Sundown 116)
To Make My Life Beautiful (2:54) (Unart, BMI — Harvey) Aiming to fill the shoes of Glen Campbell? Jim Ford turns in his most commercial side yet with this familiarly styled ballad. Flip: No info.

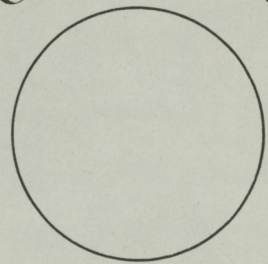
VIC DANA (Liberty 56150)
If I Never Knew Your Name (3:30) (Stonebridge, BMI — Diamond) St. and almost country-fied ballad from Vic Dana offers a new side to his former-face. Intriguing and a left-field likely. Flip: "Sad Day Song" (3:30) (E.H. Morris, ASCAP — Kosins)



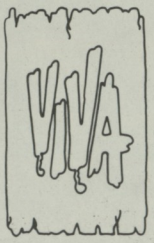
PRESENTS

RHAPSODIES FOR YOUNG LOVERS

VOLUME THREE



Midnight String Quartet



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MY MOM AND DAD”**

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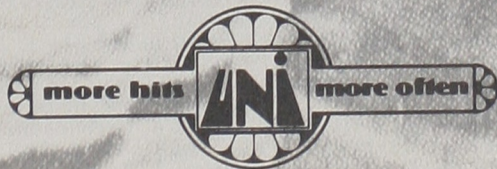
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CashBox Record Reviews

Choice Programming

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

CHUCK JACKSON (V.I.P. 25052)
The Day the World Stood Still (2:59) (Jobete, BMI — Robinson, Cleveland, Johnson) Standout styling of the Motown sound gives Chuck Jackson excellent support in building a flaming performance here. Flip: "Baby, I'll Get It" (2:38) (Jobete, BMI — Jackson, Hinton, Sawyer)

DYKE & THE BLAZERS (Original Sound 90)
You Are My Sunshine (2:27) (Peer Int'l, BMI — Davis, Mitchell) Terrific renewal of the standard shows Dyke & the Blazers pulverizing their way into an R&B powerhouse. Flip: "City Dump" (2:55) (Drive-In/Westward, BMI — Christian)

BILLY STEWART (Chess 2080)
By the Time I Get to Phoenix (2:55) (Rivers, BMI — Webb) Tune that has become a regular on the charts in a half-a-dozen different versions "Phoenix" comes back yet once more in a bright Billy Stewart reading. "We'll Always Be Together" (2:26) (Arc, BMI — Dollison) Slow burner that could become the top side.

RUFUS THOMAS (Stax 0059)
Do the Funky Chicken (3:15) (East/Memphis, BMI — Thomas) The man who did it with the dog now turns to chicken power for a cute and catching bit of blues fun. Left-fielder. Flip: No info included.

FAITH WHITE (Columbia 45028)
Manhandle (2:58) (Roosevelt, BMI — Blackwell) A terrific performance and some very potent arrangements make this side from Faith White a sleeper blues side that could make added top forty excitement. Flip: "It's Beautiful" (2:46) (Blackwood, BMI — Dorman, Herbert)

THE OVATIONS (Goldwax 342)
You Had Your Choice (2:31) (Rise/Screen Gems/Columbia, BMI — Williams, Lewis) Fine team sound on a good ballad gives this side personal magnetism to make it an R&B runaway. Flip: "I'm Living Good" (2:35) (Fame, BMI — Penn, Oldham)

BABY WASHINGTON (Cotillion 44055)
Breakfast in Bed (3:05) (Ruler/Blackwood, BMI — Hinton, Fritts) One of the finer Dusty Springfield tracks becomes a vivid blues ballad that could put Baby Washington back on the blues charts. Might spread from there to top forty. Flip: "What Becomes of a Broken Heart" (3:05) (Hill & Range, BMI — Tubb, Paige, Stewart)

SONJI CLAY (Songee 1001)
Here I Am & Here I'll Stay (3:10) (Lyman & Feldman, BMI — Feldman) Soft oldie sound from the Chicago songstress who had a noisemaker earlier this year. Could see blues and MOR play. Flip: "Nobody" (2:55) (Kelton, BMI — Willis)

CHARLIE CHUCK (Chanson 1177)
Disc Jockey Rap (2:18) (Czar, BMI — Ruffin, Brown, Harrison, Collins) Just a gas of a blues talk record that has already gone onto the playlists at several R&B stations and should continue to grow. Flip: "Curiosity Kills" (2:17) (Czar, BMI — Brown, Collins, Harrison, Jones)

ELLA WASHINGTON (Sound Stage Seven 2650)
Sweeter & Sweeter (2:32) (Cape Ann, BMI — Orange, Wilson) Standout vocal from Ella Washington puts her on the right track toward gaining national prominence. Flip: "Doing the Best I Can" (2:40) (Tayvo, BMI — Ferguson)

STRAWBERRY ALARM CLOCK (Uni 55190)
I Climbed the Mountain (2:43) (Every Little Tunes, ASCAP — Friberg, Gasman) Impressive bit of light ballad material dressed up with the performance sheen of the S.A.C. Could bloom from left-field. Flip: "Three" (2:15) (Fitzpatrick, ASCAP — King, Freeman)

THE GOOD SHIP LOLLIPOP (Ember 701)
Maxwell's Silver Hammer (3:22) (Northern Songs, BMI — Lennon, McCartney) Delightful rendering of the Beatles song in the wake of the "Abbey Road" spellcasting. Flip: "How Does It Feel" (2:49) (Kenwood, BMI — Stephenson, Bellis)

FLIGHT 505 (Sumpter 1)
Port of New Orleans (2:44) (Shelby Singleton, BMI — Lewis, Smith) Down on the bayou rock offering with a bright power imparted by good teen vocal and instrumental tracks. Could breakout from its current regional showing to become a national contender. Flip: No info. Sumpter distributed through SSS Int'l.

GINGER HART (Kef 2680)
A Girl's Prayer (2:48) (Kef, ASCAP — Chiprut, Stabile) Pretty bit of teen fare with an oldie appeal that could become the key to getting up a solid top forty exposure backing. Flip: "We'll Go on Searching" (2:17) (Kef, ASCAP — Chiprut)

TARANTULA (A&M 1156)
Love is for Peace (3:12) (Irving, BMI — Bach) Tailored for FM play, Tarantula has a solid side here that could jump over the line into top forty competition. Performance and lyric give the side power. Flip: "Billy the Birdman" (3:29) (Irving, BMI — Grasso)

CHRISTOPHER TRAVIS (RCA 0298)
Blagged (2:19) (Unart, BMI — Sarstedt) Controversy is bound to surround this side, giving it the word-of-mouth prospect of attracting attention. Flip: "I Ain't Gonna Make it Without You" (2:15) (Darling Lisa, BMI — Sanpietro, Baronci)

LOCOMOTIVE (MGM 14102)
Big City Car (2:37) (Akbestal, BMI — Ussery) Rattling and rocking bit of teen rock that is a strong comer for top forty and some FM play. Could break. Flip: "Roberta" (2:54) (Same credits)

GOLD (Paramount 0013)
Lovin' You is a Groove (2:47) (Little Foot/Ensign, BMI — Williams) Strong from the opening and gathering impact as it grows, this side from Gold could become a runaway top forty item. Flip: "I Was Gonna Leave Today" (3:02) (Same credits)

BOZ SCAGGS (Atlantic 2692)
I'll Be Long Gone (2:23) (Walden-Blue Street, ASCAP — Scaggs) Soft blues/jazz interpretation with an effectiveness that should win playtime on the FM circuit. Flip: Long version 3:33.

THE T.S.U. TORONADOES (Volt 4030)
My Thing is a Moving Thing (2:45) (East/Memphis/Broken Soul, BMI — Mills, Thomas, Lewis) Team has scored before and could connect with their "Dance to the Music" variation. Flip: No info.

AFRICA (Ode 126)
From Africa with Love (2:40) (India, ASCAP — Pipkin, Coefield) Atmosphere built on a heavy instrumental line forces attention to be paid to this stunning piece of work. Shimmering, simmering in a Jerry Butler manner. Flip: "Savin' All My Love" (3:03) (Hollenbeck, BMI — G&C Pipkin, Coefield, Storm)

Choice Programming

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

BLODWYN PIG (A&M 1158)
Dear Jill (3:20) (Chrysalis, BMI — Abrahams) Stones opening is lifted and coupled with some new material work to create a blues track with FM listener impact. Flip: "Summer Day" (3:43) (Same credits)

THE TEE SET (Colossus 107)
Ma Belle Amie (3:10) (Legacy, BMI — Va Eijck, Tetteroo) Team found in the way of the Shocking Blue brings their Dutch hit stateside but with a heavier FM/T-40 approach. Flip: No info.

THE DUCK & THE BEAR (Atlantic 2651)
Hand Jive (2:40) (Eldorado, BMI — Otis) Johnny Otis' oldie is shaped into a finely wrought new outing that has the same rhythmic impact to open a sales surge toward top forty audiences. Flip: "Goin' Up the Country" (2:35) (Metric, BMI — Wilson)

LA'SHELL & SHELETTIS (Eagle 102)
My Soldier Boy Over There (2:42) (Teashea, BMI — McNeill, O'Brien) Getting play in several southern markets, this blue side with a grand oldie flavor could rally strongly enough to net a national R&B breakout. Flip: "Something I'm Doing Wrong" (2:44) (Same credits) Eagle, 1697 Broadway, NYC.

HONEY & THE BEES (Arctic 158)
Sunday Kind Of Love (2:39) (MCA, ASCAP — Belle, Leonard, Rhodes, Prince) Revival of the decade-plus old hit from the initial days of R 'n' R gives this noisemaker group food for pop and blues thought. Flip: "Baby, Do That Thing" (2:45) (Blockbuster, BMI — Bishop, Broomer, Harris)

PLUM RUN (Avco Embassy 4511)
My Boy Lollipop/Lollipop (1:59) (Nom/E.B. Marks, BMI — Roberts, Levy/Ross, Dixon) Fine medley of these two vintage songs offers a light change-of-pace deck for top forty and even MOR consideration. Flip: "Little Miss Inside" (2:09) (Pelew, ASCAP — Meshel, Welch) Rockier tune with an attractive frosting makes this a two-sided prospect.

CHRIS SIMMONS (Kapp 2070)
Soraya (2:30) (Leeds, ASCAP — Leander, Blaikley) Very, very powerful ballad that breaks into some glistening pop/MOR sounds to attract across the board play. Could rise from sleeper status with exposure. Flip: "Gone, Gone, Gone" (2:55) (Bramsdene, BMI — Blaikley, Stevens)

RONNIE MILSAP (Scepter 12272)
Love Will Never Pass Us By (3:09) (Press, BMI — James, Spreen, Christopher, West, Manegra) Countrified rock side that has some excellent production touches to set top-forty action in motion. Flip: "What's Your Game" (2:19) (Press, BMI — James)

THE GUERRILLAS (King 6269)
Lawdy Rolla (3:15) (Jitney Jane, BMI — Robin) Work gang material that has the rhythmic insistence to make it an ear-teaser for teen listeners of the AM and FM channels. Blues market could also come in strongly for the effort. Flip: "If You Go Away" (4:06) (E.B. Marks, BMI — McKuen, Brel)

NORMAN GREENBAUM (Reprise 0885)
Spirit In The Sky (3:57) (Great Honesty, BMI — Greenbaum) Fuzz lead-in sets the tone for a funk-rock take off on spiritual material. Side, the title track of Greenbaum's LP, could gain enough FM momentum to break top forty. Flip: "Milk Cow" (3:00) (Same credits)

LEONARD NIMOY (Dot 17330)
Time to Get it Together (3:00) (Tequod/E.P.I., ASCAP — Robe) Changing from his earlier mate pattern, Leonard Nimoy slides ge into a new singer role that could s teen and MOR action. Flip: "The Will Rise" (2:59) (Adajul, BMI Nimoy)

JERRY VALE (Columbia 45043)
Stay Awhile (3:12) (Regent, BM Reed, Stephens) One of the most c commercial ballads from Jerry Vale (a from his sure-fire Italian outings some time. Bound to hit easy lister MOR and possibly with some programmers. Flip: "It's All In Game" (3:00) (Remick, ASCAP Sigman, Dawes)

ARTHUR GODFREY (MTA 175)
You Can't Put The Leaves Back The Trees (3:22) (Glaser, BM Hartford, Glaser) Having re-ent the record arena with a contempo taste, Arthur Godfrey tackles a ballad with "Yesterday When I Young" content. Highly attrac Flip: "Freedom Is America" (2:00) (Jaypaul, SESAC — Brynner)

PIERRE ANDRE & THE GOLD LEAVES (Challenge 503)
The Song from "Santa Vittoria" (5:14) (United Artists, ASCAP — G Gimbel) Lovely instrumental ver of the theme from the movie that gone into national distribution. "Here Comes Love Again" (2:14) (Star, BMI — Monda)

THE CARNIVAL (World Pacific 7)
Laia Ladaia (2:59) (Duchess, B Lobo, Guerra, Gimbel) One of songs in virtually all Brazilian r toires, "Laia Ladaia" has seldom tried as a single before and break into the MOR spotlight. "Canto de Carnival" (1:55) (There, ASCAP — Carnival)

SHAY DENNIS (Beverly Hills 934)
Peppermint Park (2:57) (Dyl BMI — Hockett) Adult rock side v liveliness for teen listeners polished ballad vocal to appe MOR and easy listening deejays. "Look Away" (3:15) (Same credit)

PAT SHANNON (Uni 55191)
Back to Dreamin' Again (3:00) (M.Z.G., ASCAP — Nolan) Softly ing ballad side with a pretty sound that becomes teen tempti the tempo picks up. Flip: "M (2:45) (Richbare, BMI — Mitchell)

THE MISSION (Tribute 103)
Turn, Turn, Turn (3:00) (M Trails, BMI — Adpt: Seeger) The tically-standard "Turn, Turn, version that was bypassed for Collins' remains alive in MOR and could grow in her wake. "Listen Part 1" (2:27) (Archway — O'Reilly)

FRUMMOX (Probe 470)
There You Go (2:45) (Ampeco, A — Fromholz, McCrimmon) oriented team delivers a sm mixed bit of top forty and underground material. Flip: "Martin" (3:50) (Ampeco, ASCA Fromholz)

KAREN BETH (Decca 732600)
White Dakota Hill (2:55) (C Lane, ASCAP — Beth) Softly arr modern-folk ballad with a high usual vocal performance to sti interest for the side. Flip: "The of Life" (4:38) (Same credits)

Matchwords For The 70's

everything (turn, turn, turn)
There is a season (turn, turn, turn)
And a time for every purpose under heaven.

A time to be born, a time to die;
A time to plant, a time to reap;
A time to kill, a time to heal;
A time to laugh, a time to weep.

everything (turn, turn, turn)
There is a season (turn, turn, turn)
And a time for every purpose under heaven.

A time to build up, a time to break down;
A time to dance, a time to mourn;
A time to cast away stones,
A time to gather stones together.

everything (turn, turn, turn)
There is a season (turn, turn, turn)
And a time for every purpose under heaven.

A time of love, a time of hate;
A time of war, a time of peace;
A time you may embrace,
A time to refrain from embracing.

everything (turn, turn, turn)
There is a season (turn, turn, turn)
And a time for every purpose under heaven.

A time to gain, a time to lose;
A time to mend, a time to sew;
A time to love, a time to hate;
A time for peace, I swear it's not too late.

everything (turn, turn, turn)
There is a season (turn, turn, turn)
And a time for every purpose under heaven.

From the Book of Ecclesiastes, Adapted and Music by Pete Seeger
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Judy Collins

TURN! TURN! TURN! (To Everything There Is A Season)
WACK UP YOUR SORROWS

45680)
Single from her latest hit album "Recollections" (EKS-74055) Also on all tape configurations by Ampex





LITTLE MILTON

**IF WALLS
COULD TALK**

CHECKER 1226

ROTARY CONNECTION

**WANT YOU TO
KNOW**

CADET CONCEPT 7018

THE DELLS

**DOCK OF THE
BAY**

CADET 5658

WOODY HERMAN

*I CAN'T GET
NEXT TO YOU*

CADET 5659

BILLY STEWART

**BY THE TIME
I GET TO
PHOENIX**

CHESS 2080

CHESS
RECORDS



CashBox Radio Active

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

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HA ADDED TITLES T PROG. SCHED. TO DATE
52%	Without Love —	Tom Jones —	Parrot	52%
50%	I'll Never Fall In Love Again —	Dionne Warwick —	Scepter	50%
47%	Walk A Mile In My Shoes —	Joe South —	Capitol	74%
44%	No Time —	Guess Who —	RCA	58%
39%	Hey There Lonely Girl —	Eddie Holman —	ABC	65%
35%	Let's Work Together —	Wilbert Harrison —	Sue	63%
33%	Together —	Illusion —	Steed	33%
31%	Walkin' In The Rain —	Jay & Americans —	U.A.	43%
27%	Want You To Know —	Rotary Connection —	Cadet Concept	43%
25%	When Julie Comes Around —	Cuff Links —	Decca	25%
24%	She Came Through The Bathroom Window —	Joe Cocker —	A&M	54%
22%	Everybody Is A Star —	Sly & Family Stone —	Epic	22%
19%	Say Goodbye To Daddy —	Winstone —	Metromedia	19%
17%	One Tin Soldier —	Original Caste —	TA	17%
15%	Winter World Of Love —	Engelbert Humperdinck —	Parrot	90%
14%	Arizona —	Mark Lindsay —	Columbia	95%
13%	Baby Take Me In Your Arms —	Jefferson —	Janus	82%
12%	She —	Tommy James & Shondells —	Roulette	91%
11%	Groovin' (Out On Life) —	Newbeats —	Hickory	11%
11%	How I Miss You Baby —	Bobby Womack —	Minit	11%
10%	Traces/Memories Medley —	Lettermen —	Capitol	41%
10%	Oh Me Oh My —	Lulu —	Atco	27%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Can't Take My Eyes Off You — Nancy Wilson — Capitol	9%	Are You Getting Any Sunshine — Lou Christie — Buddah	8%	Freight Train — Duane Eddy — Congress
Last Time — Buchanan Bros — Event	17%	Breaking Up Is Hard To Do — Lennie Welch — Commonwealth United	8%	I'm Tired — Savoy Brown — Parrot
Let It Bleed (LP) — Rolling Stones — London	24%	Point It Out — Smokey Robinson & Miracles — Tamla	24%	Jennifer Tomkins — Street People — Musicor

THREE IN A ROW—SMASH AFTER SMASH

NEPTUNE RECORDS
THE LAND OF GIANTS



Christmas Ain't Christmas
New Years Ain't New Years
WITHOUT THE ONE YOU LOVE

Produced by Gamble-Huff

The O'JAYS Neptune 20

**I'LL BE SWEETER
TOMORROW**

Produced by George Kerr



LINDA JONES Neptune 17



EXPRESSWAY TO YOUR HEART

Produced by Gamble-Huff

The VIBRATIONS Neptune 19

DIST. NATIONALLY BY CHESSEX A DIVISION OF GRT CORPORATION

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.

WLS — Chicago

If I Never Knew Your Name—Joe South—Capitol
 What You Gave Me—Marvin Gaye Tammi Terrell—Tamlia
 Winterworld Of Love—Engelbert Humperdinck—Parrot
 When Julie Comes Around—Cuff Links—Decca
 Sunday Morning—Oliver—Crewe

WFIL — Philadelphia

I'll Never Fall In Love—Dionne Warwick—Scepter
 Want You To Know—Rotary Connection—Cadet
 Jingle Jangle—Archies—Kirshner
 Cupid—Johnny Nash—Jad
 Breaking Up Is Hard To Do—Lennie Welch—Commonwealth United
 Winterworld Of Love—Engelbert Humperdinck—Parrot
 Without Love—Tom Jones—Parrot

WMPS — Memphis

She—T. James & Shondells—Roulette
 Jingle Jangle—Archies—Kirshner
 Whole Lotta Love—Led Zeppelin—Atlantic
 Are You Getting Any Sunshine—Lou Christie—Buddah
 My Honey And Me—Luther Ingraham—Koho

WSAI — Cincinnati

Breaking Up Is Hard To Do—Lennie Welch—Commonwealth United
 Walk A Mile In My Shoes—Joe South—Capitol
 These Eyes—Jr. Walker—Soul
 Sunday Morning—Oliver—Crewe
 Brand New Me—Dusty Springfield—Atlantic
 Hey There Lonely Girl—Eddie Holman—ABC

KILT — Houston

No Time—Guess Who—RCA
 Hold On—Rascals—Atlantic
 Tie Me To Your Apron Strings—Michael Parks—MGM
 Evil Woman—Crow—Amaret
 I Want You Back—Jackson Five—Motown
 Early In The Morning—Vanity Fare—Page One

WABC — New York

Jam Up—Tommy Roe—ABC
 Sugar Sugar—Archies—Kirshner
 She Lets Her Hair Down—Tokens—Buddah
 Whole Lotta Love—Led Zeppelin—Atlantic
 Early In The Morning—Vanity Fare—Page One
 Venus—Shocking Blue—Colossus

WOKY — Milwaukee

Walk A Mile In My Shoes—Joe South—Capitol
 If I Never Knew Your Name—Vic Dana—Liberty
 When Julie Comes Around—Cuff Links—Decca

WKBW — Buffalo

Venus—Shocking Blue—Colossus
 She Came In Thru The Bathroom Window—Joe Cocker—A&M
 Don't Let Love—Jerry Butler—Mercury
 Cold Turkey—Plastic Ono Band—Apple
 I Started Loving You Again—Al Martino—Capitol
 Together—Illusion—Steed
 LP—Let It Bleed—Rolling Stones—London
 Alive Alive-o—Feliciano—RCA
 Joe Cocker—A&M
 The Road—The Road—Kama Sutra

WDRC — Hartford

Arizona—Mark Lindsay—Columbia
 She—T. James & Shondells—Roulette
 Wonderful World—Jimmy Cliff—A&M
 What A Beautiful Feeling—Calif. Earthquake—W/P
 Baby Take Me—Jefferson—Janus
 Barbara I Love You—New Colony Six—Mercury

WEAM — Washington, D. C.

She—T. James & Shondells—Roulette
 No Time—Guess Who—RCA
 I'm So Glad I Fell For You—David Ruffin—Motown
 Winterworld Of Love—Engelbert Humperdinck—Parrot
 LP—Buchanan Bros—The Last Time—Event

WQAM — Miami

When Julie Comes Around—Cuff Links—Decca
 She—T. James & Shondells—Roulette
 Traces/Memories—Lettermen—Capitol

KHJ — Hollywood

Everybody Is A Star—Sly—Family Stone—Epic
 Without Love—Tom Jones—Parrot
 I'll Never Fall In Love Again—Dionne Warwick—Scepter
 I Want You Back—Jackson Five—Motown
 Walk A Mile In My Shoes—Joe South—Capitol
 LP—Willie & The Poor Boys—
 Don't Look Now, It Ain't You Or Me—Creedence Clearwater—Fantasy

KFRC — San Francisco

Don't Cry Daddy—Elvis Presley—RCA
 Walk A Mile In My Shoes—Joe South—Capitol
 Freight Train—Duane Eddy—Congress
 Without Love—Tom Jones—Parrot
 I'll Never Fall In Love Again—Dionne Warwick—Scepter
 Everybody Is A Star/Thank You For Letting Me Be Myself—Sly & Family Stone—Epic

KYA — San Francisco

Sunday Morning—Oliver—Crewe
 She—T. James & Shondells—Roulette
 Walking In The Rain—Jay & Americans—U. A.
 When Julie Comes Around—Cuff Links—Decca
 Oh, Will—Fleetwood Mac—Reprise
 One Way Or The Other—5th Ave Band—Reprise
 Wonderful World—Jimmy Cliff—A&M
 Walk A Mile In My Shoes—Joe South—Capitol
 Hey There Lonely Girl—Eddie Holman—ABC
 Without Love—Tom Jones—Parrot

KIMN — Denver

Turn Turn Turn—Judy Collins—Elektra
 Fancy—Bobbie Gentry—Capitol
 Friendship Train—Gladys Knight—Soul
 Sunday Morning—Oliver—Crewe
 What You Gave Me—Marvin Gaye & Tammi Terrell—Tamlia
 Venus—Shocking Blue—Colossus
 Walk A Mile In My Shoes—Joe South—Capitol

KRLA — Pasadena

Walk A Mile In My Shoes—Joe South—Capitol
 No Time—Guess Who—RCA
 Without Love—Tom Jones—Parrot
 I'll Never Fall In Love Again—Dionne Warwick—Scepter
 The Thrill Is Gone—B. B. King—Bluesway
 LP's—Dear Jill—A Head Rings Out—Blodwyn Pig—A&M
 Bright New Way—Fat Mattress—Atco

WIBG — Philadelphia

Volunteers—Jefferson Airplane—RCA
 Teeny Bopper—Wind—Life
 Want You To Know—Rotary Connection—Cadet
 Without Love—Tom Jones—Parrot
 I'll Never Fall In Love Again—Dionne Warwick—Scepter
 Cupid—Johnny Nash—Jad
 Oh Me Oh My—Lulu—Atco
 Breaking Up Is Hard To Do—Lennie Welch—Commonwealth United
 Say Goodbye To Daddy—Winstons—Metromedia

WAYS — Charlotte

Walk A Mile In My Shoes—Joe South—Capitol
 Arizona—Mark Lindsay—Columbia
 Without Love—Tom Jones—Parrot
 Want You To Know—Rotary Connection—Cadet
 Never Fall In Love Again—Dionne Warwick—Scepter
 Say Goodbye To Daddy—Winstons—Metromedia
 Wonderful World—Jimmy Cliff—A&M

WQXI — Atlanta

Oh Me Oh My—Lulu—Atco
 Cold Turkey—Plastic Ono Band—Apple
 One Tin Soldier—Original Caste—TA
 Can't Take My Eyes Off You—Nancy Wilson—Capitol

WDGY — Minneapolis

Don't Cry Daddy—Elvis Presley—RCA
 Jingle Jangle—Archies—Kirshner
 Early In The Morning—Vanity Fare—Page One
 Kozmic Blues—Janis Joplin—Columbia
 Fancy—Bobbie Gentry—Capitol

CKLW — Detroit

Without Love—Tom Jones—Parrot
 Hey There Lonely Girl—Eddie Holman—ABC
 Lets Work Together—Wilbert Harrison—Sue

WIXY — Cleveland

Point It Out—Smokey Robinson & Miracles—Tamlia
 Lets Work Together—Wilbert Harrison—Sue
 The Wrapper—Jaggerz—Kama Sutra
 One Tin Soldier—Original Caste—TA
 Ain't No Mountain High Enough—California Rock Choir—Cyclones
 Together—Illusions—Steed
 Winterworld Of Love—Engelbert Humperdinck—Parrot

KQV — Pittsburgh

The Wrapper—Jaggerz—Kama Sutra
 Lets Work Together—Wilbert Harrison—Sue
 These Eyes—Jr. Walker—Soul
 Hey There Lonely Girl—Eddie Holman—ABC
 AM—Never Fall In Love Again—Dionne Warwick—Scepter
 Without Love—Tom Jones—Parrot
 Say Goodbye To Daddy—Winstons—Metromedia

WKNR — Detroit

Walking In The Rain—Jay & Americans—U. A.
 Together—Illusions—Steed
 Lets Work Together—Wilbert Harrison—Sue
 Groovin—New Beats—Hickory
 The Last Time—Buchanan Bros—Event
 Early In The Morning—Vanity Fare—Page One
 How I Miss You Baby—Bobby Womack—Min
 Never Fall In Love Again—Dionne Warwick—Scepter
 Fancy—Bobbie Gentry—Capitol
 Wonderful World—Jimmy Cliff—A&M
 Pepper Man—Armin Hamilton—
 Without Love—Tom Jones—Parrot

KLIF — Dallas

Without Love—Tom Jones—Parrot
 Cupid—Johnny Nash—Jad
 There You Go—Frummox—Probe
 Walking In The Rain—Jay & Americans—U. A.
 Arizona—Mark Lindsay—Columbia
 Walk A Mile In My Shoes—Joe South—Capitol
 Monster—Steppenwolf—Dunhill
 I'll Be With You—The Saints—Decca
 LP—Then She's A Lover—Roy Clark—Dot

WMCA — New York

I'll Never Fall In Love Again—Dionne Warwick—Scepter
 Jennifer Tomkins—Street People—Musicor
 Tonight I'll Say A Prayer—Eydie Gorme—RCA
 Without Love—Tom Jones—Parrot
 Cupid—Johnny Nash—Jad
 Monster—Steppenwolf—Dunhill
 Too Many Cooks—100 Proof—Hot Wax
 No Time—Guess Who—RCA
 LP's—Court Of King Crimson—King Crimson—Atlantic
 Basket Of Light—Pentangle—Warner Bros.

WRKO — Boston

I Want You Back—Jackson Five—Motown
 Walk A Mile In My Shoes—Joe South—Capitol
 Baby Take Me—Jefferson—Janus
 Arizona—Mark Lindsay—Columbia
 I'll Never Fall In Love Again—Dionne Warwick—Scepter

WCAO — Baltimore

Without Love—Tom Jones—Parrot
 I'll Never Fall In Love Again—Dionne Warwick—Scepter
 Don't Love Me Unless It's Forever—Pepperm
 Rainbow—Decca
 Come Saturday Morning—Sand Pipers—A&M
 I'm So Glad I Fell For You—David Ruffin—M
 She Lets Her Hair Down—Tokens—Buddah
 Morning Morning—Bobby Goldsboro—U. A.
 She Came In Thru The Bathroom Window—Joe Cocker—A&M
 Land Of 1000 Dances—Electric Indian—U. A.

WMEX — Boston

La La La—Bobby Sherman—Metromedia
 Without Love—Tom Jones—Parrot
 Venus—Shocking Blue—Colossus
 Cripple Creek—Band—Capitol
 LP's—Edwards Hand—Edwards Hand—GRT
 Out Here—Love—Blue Thumb
 Engelbert Humperdinck—Engelbert Humperdinck—Parrot
 Morning—Joe Brooks & Roscoe—Metromedia

KXOK — St. Louis

No Time—Guess Who—RCA
 Traces/Memories—Lettermen—Capitol
 Arizona—Mark Lindsay—Columbia
 Walking In The Rain—Jay & Americans—U. A.
 Don't Let Him Take Your Love—4 Tops—Ma
 Together—Illusion—Steed
 She—T. James & Shondells—Roulette

WMAK — Nashville

Early In The Morning—Vanity Fare—Page One
 Jingle Jangle—Archies—Kirshner
 Groovin' (Out On Life)—New Beats—Hickory
 Don't Let Love—Jerry Butler—Mercury
 Don't Let Him Take Your Love—4 Tops—Mc
 Ain't It Funky Now—James Brown—King
 She Came In Thru The Bathroom Window—Joe Cocker—A&M

WTIX — New Orleans

Look-Ka-Py-Py—Meters—Josie
 Hey There Lonely Girl—Eddie Holman—AB
 Venus—Shocking Blue—Colossus



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NEW YORK

Underground Bubblegum

Tripping back to about 1963 for a moment, we are sure to find some curious circumstances. Picture, if you will, one of those early long-haired groups like the Byrds going up to one of those straight radio stations trying to promote their records and having all the deejays and program directors saying terribly clever things like "They look like girls, don't they!" or "Aren't they sweet!" or "Look at the hippies! Ho! Ho! Look at the hippies! Ho! Ho!" Deejays and program directors were all really clever back in '63. By 1967, long hair was quite acceptable, and no one except someone from Kansas was likely to laugh at you just because your hair had gotten past your ears. And by 1969, if your hair hadn't gotten past your ears, you were in a lot of trouble.

And that's just what's wrong. FM radio, underground radio, "hip" radio, radio which scoffs at bubblegum and picks up on every act that can't get played on Top 40, has become as establishment in itself, hanging on to its own rules and its own status quo. Bubblegum may well be something to scorn most of the time, but not all Top 40 music is bubblegum. Yet FM stations have a tendency to ignore not only all music that gets played on Top 40 radio but all acts who get their music played on Top 40 radio. And very often, FM stations by being so restrictive miss out on a vast quantity of excellent Progressive material. At the same time, almost any act, no matter how bad they are, can get played on underground stations if they make it known that they can't get played on Top 40 radio. Underground stations seem to think that something is good simply because Top 40 deejays won't play it. This kind of reverse logic is not only ridiculous but it considerably lowers the standards of FM programming in general.

A record should get played for one reason and one reason only: it's good. If it is good, it should not matter to Top 40 deejays that the group is a bit bizarre (Jefferson Airplane) or a bit arty (Procol Harum) or a bit raunchy (the Doors), and if it is good, it should not matter to FM deejays that the group has had hit singles (Guess Who) or has a basically conservative image (Paul Revere and the Raiders) or is a bit sweet (Bee Gees).

Though Paul Revere and the Raiders, the Guess Who, and the Bee Gees have produced some excellent Progressive material on their albums, FM radio has

who called themselves Pink Puz. The station added several tracks from the album to its playlist. The LP became a sensation in the area. Phone calls came in from all over demanding more of the Pink Puz, wanting to know where they could get the album, who the group was, and so on. Finally, someone with a very good ear, who had once upon a time, deigned to listen to Top 40 radio, called in and reported that the new underground sensation, Pink Puz, was in reality none other than the old American Bandstand favorites, that bubblegumming Paul Revere and the Raiders.

What is embarrassing for the radio station is not so much that they didn't recognize the sound of Paul Revere and the Raiders, but that when they discovered who the group was, they

of the group's recent smash single "Let Me." FM stations should ignore talent just because it is talent that roars. We think Paul Revere and the Raiders, not to mention RCA's Guess Who, belong on underground station playlists. We think everyone ought to hear them.

EAST COAST GIRL OF THE WEEK: Incredible as it may seem, the sleek and lovely young lady with subtle smile and the warm, sensitive eyes is only 5'1" tall! Ah, but what 5'1" that is! Charming Roni Ellen Perlut, known to us as the girl who answers the phone part-time at Rogers, Cowan, and Brenner, is reality (going to be) a Broadway star. An excellent dancer (she walks down the street with the glowing but unconscious grace of a happy child), Roni is as adept at ballet as she is at modern jazz. Having appeared in the national company of "On Clear Day You Can See Forever" and in stock companies of such shows as "Roar Of The Greasepaint," "Bye Bye Birdie," "West Side Story," "Gypsy," "Li'l Abner," "And Honey," "The King And I," "Camelot," "Brigadoon," and "Student Prince," and on TV on "Gene Kelly Special" Roni looks forward to the days of Broadway stardom that surely lie ahead. And we heard her sing, and we're not kidding. Can't you just see that lovely name in lights: RONI ELLEN PERLUT! The eyes that shine, the sparkling eyes, the brilliant hair, the gentle voice. Very soon. Up in lights. IN SOUNDS: For those of us who remember the Blues Project (who among us who remembers a thing doesn't remember the Blues Project?), Danny Kalb is back! A member of the Blues Project, Danny was responsible for developing a guitar style that today has become the very basis of almost all hard rock. (Con't on Page 2)



Paul Revere & The Raiders



Roni Ellen Perlut



Blues Project II

treated them like the plague just because of their association with Top 40.

The story of Paul Revere and the Raiders makes this particularly clear. Some months ago, the group led by Mark Lindsay, began to cut tracks for a new album. They were riding high on the singles chart at the time, most of their material had been rather basic, and they were thoroughly shunned by underground stations. They made a very fine album, their latest on Columbia, and began the process of packaging it for release. In the meantime, however, someone had taken an unmarked dub of the record up to some underground station on the coast, claiming that it was the first LP by a new group

immediately took the record off the air. That's right! Pink Puz are good enough for FM radio, but Paul Revere and the Raiders are not. Sure.

FM radio must come to realize that hits in the singles market do not necessarily come from acts without talent. The Doors have never had a single that wasn't a hit and they're about as underground as you can get. Paul Revere and the Raiders' current LP is appropriately titled "Alias Pink Puz" and it contains in it some very impressive original music and lyrics by the group. The performance is excellent throughout, and there is nothing bubblegummy about the whole LP, except perhaps for the inclusion

HOLLYWOOD

What, Another Party?

"Encouraging first set," "showed good potential" and "If they could play and sing, they'd be good." The first two phrases are constantly cropping up in 'live' reviews, but they really boil down to the third. Just as the key to a record's success is the ability to make people want to listen to it over and over again, so the key to live talent is its ability to pull in the repeat customers. The reviewer, of course, must make allowances for the business that the club itself pulls in; which is to say that certain disks are crowded as long as they have groups above a minimum level of incompetence, and the fact that the club is full when Tony Gordon and the Incomparable Copycats are playing does not really indicate the true popularity of the Copycats, but rather the popularity of the club. But then, reviewers shouldn't really be in the disks to start with.

If we're ranting and raving, it's only because we've been subjected to several of these "play everybody's hits" type groups in the past few weeks, and after you've heard one, you wish you'd stayed home. Sure, these groups pull down good money in clubs and Vegas

lounges, and they fill a need, and with the right producer and song they're capable of coming up with one, or several top hits, but that doesn't make



Mason Williams



Poco



Rod McKuen

them talented in the contemporary sense of the word.

What we're really saying, in our usual roundabout way, is: if you've got a good record, tell us; if you've got a good group, tell us; and if you've got a bad group with a good record, keep the group under lock and key till the disk's a smash. Then, we'll be glad to

come see them. But save your parties for the groups that deserve them.

IN-PERSON TYPE THINGS: Blood, Sweat & Tears open a three-day in-concert stand at Caeser's Palace on Thurs. (18) . . . Grand Funk Railroad (15, 16) and the Sir Douglas Quintet (17-21) at the Whisky . . . Canned Heat (15-18) plus Big Joe Williams at the Ash Grove . . . Amanda Ambrose, a quite hip jazz/pop singer, at the Ice

ed. Group's new LP, "Poco's Back" out in January.

The Bee Gees kind of miffed at FM for crediting Boyce & Hart with cleffing of "Words" on the new Ed 'live' LP. Mo Gibb, in town a few weeks ago, said he was proud Ed had recorded "Words" but would have liked to be at the session to contribute a few of his own ideas on the arrangement.

The new Spooky Tooth album, which finds the group giging with French electronic composer Pierre Hermet should be out in January.

With the financial and legal body's been busted) success of bootleg Dylan LP's, look for a wave of off-the-cuff packages. Rolling Stone claims a soundtrack from John Lennon appearance in Toronto is in the stores, and there's a good chance that at least one sharp promoter will have a 'live' Rolling Stone album available shortly.

Firesign Theatre got a full page in Rolling Stone. Maybe now this avant-garde comedy group will get the play they deserve. Not to mention sales.

Several artists, including the Mothers and the Doors, have actually purchased those gold-plated RIAA disks, were shocked to find that it was their album underneath it all.

Mike Ochs and his brother Phil (Con't on Page 2)

CHICAGO

Buddah Records exec Ron Weisner shared a ringside table with Royal Disc Dist.'s Kent Beauchamp, Ed Yalowitz and Rich Kudolla for Vic Damone's smash opening night performance in the Empire Room. Damone has a new LP on the Buddah-distributed United Talent label tagged "Vic Damone, Don't Let Me Go" and the title tune is expected to be released shortly as a single . . . Henry Shed,

recently signed to a recording pact by Liberty/UA prexy Al Bennett, was in Chicago for a few days last week meeting deejays and exposing his debut single "Momma's Hungry Eyes". Shed was accompanied here by his manager Sam Sparks and squired about by Transamerica's Wayne Juhlin and Alonzo King. The deck, we understand, has already enjoyed some r&b exposure in town . . . The Billy Mitchell Group begin four weeks in the Flower Pot December 14 . . . Buddy & The Citations, who have quite a following in town, began a 2-weeks engagement in

the Rush Up (10) . . . Peoria deejay Jim Graff was in Chi getting a physical in preparation for a tour of duty with the National Guard . . . Atlantic-Atco's regional sales manager Ralph Cox was a CB visitor last week to talk about the current lineup of hit LP's including the R. B. Greaves package, the Rascals' "See", the "Allman Bros. Band" and "Cold Blood" on the San Francisco label . . . Stax recording artist Carla Thomas does a ten day engagement in Mister Kelly's 12/15-25. Her new single is "Where Do I Go" from "Hair" . . . The Brothers and

Sisters opened in the College Inn the Sherman (8) . . . Sharon Fox, heads up the local Tiny Tim fan club will be going to New York as a special guest of Tiny to attend his Dec. 18 nuptials on the Johnny Cash TV'er! . . . Ten amateur bands from various highschools in the area participate in Saturday's (20) R. A-Thon USA competition at Mill Theater. Andy Pappas, one of the show's producers, items that several music stores are sponsoring the event and prizes will be awarded to winners in the battle of the bands segment.

Why Not Play Favorites?

Good Lovin'

Mustang Sally

Hold On, I'm Coming

Born To Be Wild

Revolution

My Girl

Knock On Wood

Magic Carpet Ride

In The Midnight Hour

Born On The Bayou

In A Gadda-Da-Vida

Mercy, Mercy, Mercy

Sooky-Sooky

Wild Thing



of the all-time best songs. Favorites one and all. Arranged and played by *The Wild Thing* in a special kind of album, *Partyin'*. Better than the real thing. It's *The Wild Thing* on



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WILD THING/PARTYIN' EKS 74059
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX



NEW YORK

(Con't. from Page 24)

music. A virtuoso on acoustic as well as electric guitar, Danny is a master of every kind of sound that a guitar can possibly produce, and of course, some it can't. Danny, who has also in the past played with **Dave Van Ronk** and **Sam Charters**, has appropriately titled his new band, **Blues Project II** and the new emphasis will be on abstract music incorporated into the blues. The other members of **Blues Project II** are **Peter Warren** on bass, **Gary Campbell** on sax, ex-**Gary Burton Quartet** and ex-**Free Spirit Bobby Moses** on drums. **Blues Project II** are currently negotiating for a recording contract, and will be doing gigs around town... Heard **Paramount's Ambergris** in rehearsal the other day, and caught a few echoes of **Blood, Sweat, and Tears** and **Santana** in their sound. But **Ambergris** is more driving and earthy, and their horns really soar. Did you say whalebone rock?...

Now we've made a promise, and when we've made a promise we always/sometimes/never (pick one) keep it. We promised that if you asked your conscience how you could have a Merry Christmas knowing that there were children around the city who would have no toys for the holidays and you were willing to donate just a few dollars to help those kids have a Happy New Year, then we'd mention your name right here in *Insights and Sounds*. Not in the *Producer's Profile*, not in the *International Section*, not even on the singles chart (though if you give a few dollars you may make it to the singles chart), but in *Insights and Sounds*! The **New York Insights and Sounds** yet! So, all you kind and generous people, here are your names and bless you all: **Charlie Fach** of **Intrepid Records** (\$25.00), the **RCA staff** (you know who you are) (\$42.00), **Augie Bloom** of **RCA** (\$10.00), **Larry Douglas** of **RCA** (\$10.00), **George Peterson** of **Lepper Printing** (\$10.00), **James Cary** of **Lepper Printing** (\$5.00), **Johnny Davis** of **UA** (\$10.00), **Bill Mulhern** of **Ampex** (\$10.00), **Gordon Bossum** of **Bell** (\$10.00), **Bunny Brown** of **Tetragrammaton** (\$5.00), **Mickey Wallach** of **ABC** (\$10.00), **Al Rosenberg** of **Warner Bros.** (\$10.00), **Paul Tannen** of **Warner Bros.** (\$25.00), **Chess Records** (collected by **Carol Ippolito**) (\$100.00), **A&M Records** (\$100.00), and **Morton Wax** (\$10.00). Thanks again to all these wonderful people. Please help us in the **Toys For Tots** campaign this year by sending as much money as you can to **Toys For Tots c/o Mike Martucci** at **Cash Box**. The total so far this year is \$1,075.00, but we're shooting for a full five thousand dollars. You can help. Please. It takes so little time. Just a few dollars. Please. For the children.

Poco, Epic's up and coming group, could use a little love to go with the title of their newest single smash, "My Kind Of Love". They recently opened a new club in Los Angeles with the world's worst sound system. All their equipment had been ruined in a fire during a Chicago date and the equipment they hastily picked up for the L.A. date was to put it as kindly

as possible, impossible.

Following night they played at the **Golden Bear**, **Huntington Beach** and they were still without "love" as someone broke into car of their manager, **Dick Davis**, and stole ten boxes of — **YOU GUESSED IT** — "My Kind Of Love".

Having just concluded an appearance at the **Boston Tea Party**, **Ten Wheel Drive** is on its way to the **Grande Ballroom**, **Detroit, Mich.**, Dec. 26th, 27th, and on Jan. 12th thru 20th will play the **Pear Street Warehouse**, **Dallas, Texas**. Then the group is off for the west coast where they go into the **Whiskey a Go Go, L.A.**, Jan. 22 thru 26th and make their debut at the **Fillmore West, Jan. 29th thru Feb. 1st**. On Feb. 6th Drive will appear at the **University of West Virginia, Charleston, W. Va.** Group's first single "Tightrope" is really starting to take off as their LP, "Construction #1" zooms up the chart.

Julius LaRosa to appear at the **Deauville Hotel** in **Miami Beach** on December 26th for their **Cavalcade Of Stars**. **Steve Baron** to appear at **Hamilton College** in **Clinton, New Jersey** on January 17th. Had a chat with singer **Allan Jones** the other day and learned of his up and coming Broadway musical "Tattered Tom," which promises to be a return to the good old-time musical comedy style. Decca currently negotiating English contracts for **Beatle George Harrison** to produce their next **McKendree Spring LP**. **Tony Joe White** to produce LP by "swamp soul" group **Eric Quincy Tate** on **Atco**. **Everley Brothers** at **Madison Square Garden's Felt Forum** on Dec. 20 and 21. **Jim Morrison and the Doors** in **Felt Forum** for four shows on Jan. 16th and 17th. **Felt Forum** still recovering on Jan. 18th. Three groups signed by **Stonehedge Productions: Southern Conspiracy, 4 O'Clock, and Damien**. **Stonehedge**, located at 350 East 52nd, Suite 1E (212 486-1074), is actively seeking label ties.

Famed music business press agent **Currently Recently** told us (via a collect call) that he soon intends to follow the trend of many music biz bizzes and "go public". Recently, **Currently** pacted movie starlet and lark thrush warbler **Honey Froth** as a client. **Currently** currently going great guns on his campaign for underground stars **Perverto & the Unnatural Acts**.

Up to talk about his latest promotion effort, **David Selby's and Nancy Barrett's** "I Wanna Dance With You" on **Philips**, was **Lester Collins** who promoted **Charles Randolph Grean's** "Quentin's Theme."

HOLLYWOOD

(Con't. from Page 24)

to Hawaii to help the resistance with a large free concert. Producer **Dan Dalton** and his wife **Lois'** latest production is **Dan Dalton Jr.**, who came in at 11 lbs, 1 oz. in mid-November. Congrats.

From Our Roving Correspondent

"There is a strange partnership which was developed on Dec. 3, in Las Vegas. 'Hair,' the hippies' declaration of rights, joined the lush crap tables of the new **International Hotel**.

"The setting was the elegant **Theatre Royale**, a legitimate theatre which would make even the most sophisticated **New York opening nighter stop** and take notice. The 800 rocking chair seats are arranged in **Continental style**, with lots of leg room and no center aisle.

"The show was not up to par with its **New York and Los Angeles sisters**, but it does have its moments. It was presented in its entirety, (although the 'police bust' scene at the end of the first act was left out. Ed.) in contrast to the standard 90-minute versions of **Las Vegas Broadway shows**. 'Hair' is scheduled for an indefinite run at the **International**." Thank you, roving correspondent.

Producer's Profile



RICHARD PERRY

On the surface, **Fats Domino, Tiny Tim, Ella Fitzgerald** and **Theo Bikel** don't seem to have much in common. **Rock, pop, jazz** and folk singers, these artists all drew heavily from the great talent reservoir, but moved in different directions. **Warner Bros./Reprise Records** brought them all under one roof and gave them their common bond: producer **Richard Perry**.

New York-born, Perry started out with a high school instrumental group and progressed to a college singing group, the **Escorts**. The **Escorts** spent three years with **Decca**, and although their only hit was a regional one, Perry found some fringe benefits. "I was forced to learn all the aspects of the recording business myself. We would go into the studio and it wouldn't sound the way I had expected it to sound. Why? Because you have musicians there who have been playing since the **Bing Crosby** days. So, you're forced to learn who are the hip musicians in the city. We used to go in and do four sides in three hours, direct to mono, and suddenly I realized that there are four tracks and there's such a thing as overdubbing voices and editing different takes. It wasn't that long ago, early sixties, but all the things you take for granted today hadn't even been thought of."

Perry hadn't really planned on entering the business side of music, but when offered a chance at a partnership in a fledgling production company, he took it. "After making the rounds of 1650 (Broadway) and the **Brill Building** all

those years as a teenager, the challenge of being behind one of those doors and being able to build a thing was too great to pass up."

After six moderately successful months, Perry felt the need to move. A quick stint on his own was followed by a move to the then-developing **Kar Sutra** organization. After a year, **Kar Sutra** sent Perry out to **L.A.** to handle **A&R** for the **West Coast** office. "It takes a long time for anybody in the business to really acclimate themselves to the environment, to know the best managers, musicians and other people you have to work with to make your more effective. I had to start all over again, but it was well worth it."

After several months with **Kama Sutra**, Perry moved to **Warners**, who had signed **Tiny Tim**, an artist that Perry had worked with in **New York**. A timely coincidence which led to Perry's first major financial and artistic success. "We were ready to make that album two years before it was made, but we had to wait for the public to catch on. In **New York**, the record companies weren't ready to relate to the idea, but I think had I been out in **California** it would have been a different story because they're always more progressive and open to far-out things of that nature."

Behind Perry's success with **Tiny Tim**, **Warners** decided to team him with several other artists who were looking for new directions. With **Ella and Bikel** "the desire (for change) was innate, and I more or less brought it to the surface. My approach was, 'if we're going to be involved, this is what I want to do, and does it strike you. I want to paint a picture around your talent.' I think the desire had to be there or it wouldn't have come off in a meaningful, believable way."

Perry's most important current project is **Fanny**, an all-girl quartet. "It's the first time I've seen a female group who is totally together and if you close your eyes and listen to the music, it makes it. They're not copping out and saying to the audience 'Please excuse us because we're chicks.'"

"We're planning a major campaign for them, including a heavy in-person effort. With the over-saturation of groups these days, it's important to get your group seen as well as heard."

Bringing Xmas To Kids

NEW YORK — This year, thousands of underprivileged children in **New York City** who otherwise would not have had a very merry Christmas will be well provided for by a coalition of police, musicians, artists, and corporate Americans who have agreed to cooperate with each other in order to make the new year happy for everyone.

Mercury Records' recording artist, **Kenny Rankin, The Electric Circus, WNEW-FM** and the **New York Police Department's 9th Precinct** are sponsoring a Christmas party, admission to which will be one gift for a poor child. The event will be held Sunday, December 21st, 1:00-6:00, at **The Electric Circus**, and those who appear with a wrapped gift will be rewarded with a performance by **Kenny Rankin**, whose latest **Mercury** album, "Family", set the theme for this affair, as well as a number of **Electric Circus** performers including a magician and

a mime.

WNEW-FM will help to promote the event on radio, and a large turnout is expected.

The gifts collected will be distributed by the **9th Precinct**, under the supervision of **Inspector Joseph Fink**, who has become known nationally as one of the foremost "flower cops", more precisely, as one of this nation's policemen who see the need for communication with the young, sensitive generation.

"There should be more ventures like this one," commented **Bob Sarl**, **Mercury's** **New York** director of publicity and coordinator of the party. "It was much easier to get all these good people together than I, for one, thought it would be. It kind of gives you hope for the rest of the year. And I'm glad we could do something for kids' Christmas, for Christmas should be for children."

Dav-Mar Corp. Under Progressive Media Wing

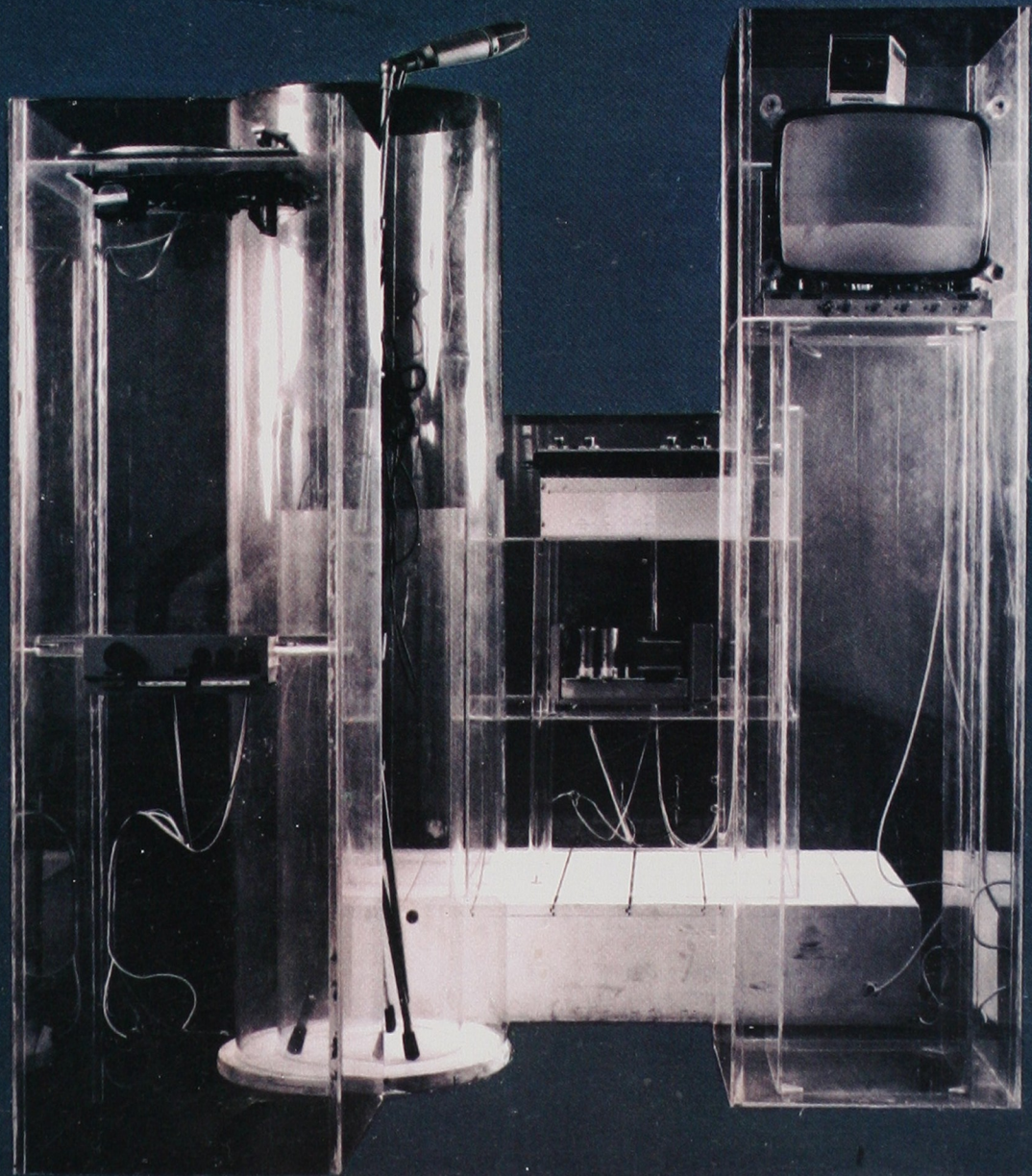
NEW YORK — Parent firm to many companies in the entertainment industry, **Progressive Media, Inc.**, acquired another production company, the **Dav-Mar Entertainment Corp.**

Incorporated in the merger between **Dav-Mar** and **Progressive** go several artists as: the **Shirelles, Mary Walker, John & Lily, the Atlantics, Billy Walker** and the **Turnpikes**, headed up by **Dav-Mar's** executive vice president, **Ran Irwin**.

Progressive Media's President, **Mike Duckman**, and Executive Vice President, **Stan Vincent**, are currently meeting with **Irwin** to decide the placement of these acts, with possible utilization under **Progressive's** **Ariel** record line.

**IS
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**JOHN & YOKO
KLAUS VOORMANN
ALAN WHITE**

ERIC CLAPTON
courtesy of Atlantic
Records

**WITH FAB PICS
AND POETRY IN
1970 CALENDAR**



PLASTIC ONO BAND—LIVE PEACE IN TORONTO 1969 APPLE RECORDS ST-3362