In the opinion of the editors, this week the following records are the

**SINGLE PICKS OF THE WEEK**

- **Love Me Tonight**
  
  Tom Jones, clicking on
  
  stateside TV these days,
  
  should score very heavily
  
  with "Love Me Tonight"
  
  (Duchess, BMI) (Parrot
  
  48036).

- **Young and Holtful**
  
  Young-Holt Unlimited have
  
  a new and funky ditty
  
  called "Young and Holtful"
  
  (Dakar - BRC, BMI), which
  
  has some jazz and Latin
  
  in it (Brunswick 755410).

- **Moody Woman**
  
  Jerry Butler has a spicy
  
  and moody follow-up in
  
  "Moody Woman"
  
  (Gold Forever-Parabut, BMI),
  
  produced by Gamble-Huff
  
  (Mercury 72929).

- **I Throw It All Away**
  
  Bob Dylan sings his pretty
  
  "I Throw It All Away"
  
  (Big Sky, ASCAP), which
  
  has caused much talk in the
  
  "Nashville Skyline" elpee
  
  (Columbia 4-44826).

**SLEEPER PICKS OF THE WEEK**

- **Feeling Alright**
  
  Joe Cocker sings the nifty
  
  Traffic ditty that Dave
  
  Mason wrote, "Feeling Al-
  
  right" (Almo, ASCAP). Denny
  
  Cordell produced (A&M
  
  1063).

- **Color Him Father**
  
  The Winstons are new and
  
  will make quite a name for
  
  themselves with "Color
  
  Him Father" (Holly Bee,
  
  BMI), A Don Carroll Pro-
  
  duction (Metrosmedia
  
  117).

- **Yesterday, When I Was Young**
  
  Roy Clark recalls his youth
  
  on the wistful Charles Ar-
  
  naudur-Herbert Kretzmer,
  
  "Yesterday, When I Was
  
  Young" (BTO - Dartmouth,
  
  ASCAP) (Dot 17246).

- **Ignert Woman**
  
  The Five Americans get
  
  a lot funkier and funnier with
  
  "Ignert Woman" (Jetstar,
  
  BMI), which the five guys
  
  wrote (Abnak 137).

**ALBUM PICKS OF THE WEEK**

- **Don Kirshner Cuts 'Hair'**
  
  "Don Kirshner Cuts 'Hair'"
  
  is just what the title says
  
  with Herb Bernstein sup-
  
  plying arrangements and
  
  production (RCA Victor
  
  LSP 4174).

- **Happy Heart**
  
  Roger Williams plays
  
  "Happy Heart" and also
  
  gets much Ivory mileage
  
  from "Those Were The
  
  Days," "Hey Jude," "Gal-
  
  veston" and more (Kapp
  
  KS 3595).

- **Mackenna's Gold**
  
  "Mackenna's Gold," one of
  
  the big summer movies, has
  
  a score by Quincy Jones
  
  and singing by Jose Felici-
  
  ano (RCA Victor
  
  LSP 4096).

- **Just a Man**
  
  Larry Santos is a newcomer
  
  with a big, husky voice
  
  and a good way with tune-
  
  smithing. "Just a Man"
  
  should score (Evolution
  
  2002).
The Hit-Makers Are On ATCO!

OTIS REDDING

"Love Man"
Atco 6677
Produced by Steve Cropper

KING CURTIS & THE KINGPINS

"Instant Groove"
Atco 6680
Produced by King Curtis
Scepter Realigns Sales
Goff Handles Singles, Schlachter LPs

NEW YORK — Florence Greenberg, President of Scepter Records, announced a complete realignment of Scepter's national sales activities.

Sam Goff, Vice President, will now handle all singles nationally, responsible for sales and singles production. Marvin Schlachter, Scepter's Executive VP, will handle national LP sales through Scepter's 39 distributors.

Joined Label in '59
Schlachter joined Scepter in 1959 as a principle of the company. He has been responsible (Continued on page 73)

Lorber Named TMC Prez

NEW YORK—Alfred B. Lorber has been appointed President of Transcontinental Music Corporation, it was announced by Howard Weingrow, Chairman of the Board.

Weingrow who served as President of TMC since its formation is also executive Vice President of the parent company, Transcontinental Invest-

Atlantic Sales Meets June 20

Len Sachs, Vice President in charge of Merchandising for Atlantic Records, announced that Atlantic-Atco will hold regional distributor sales meetings this summer on Friday, June 20. The meetings will be held simultaneously in three cities, New York, Chicago, and Los Angeles, with exec teams from the company chairing the various meetings.

A total of 39 new albums on the Atlantic and Atco labels will be presented at the meetings. They will cover the pop, rock, jazz and blues fields and will feature the key artists on both labels. All key albums will also be available simultaneously-

RIAA Presents Sen. Javits
With First Cultural Award

WASHINGTON, D.C.—Sen-
tor Jacob K. Javits of New York was presented with the Record Industry Association of Ameri-
ca's First Annual Cultural Award at a dinner in the Wash-
ington Hilton Hotel Tuesday evening, May 6.

More than 300 guests, in-
cluding senators, congressmen and officials of various federal government departments, at-
tended the affair. The program of entertainment included Metropolitan RCA soprano Leontyne Price, Columbia's Johnny Mathis and Capitol's

Scepter 'Gets It Together'
For Memphis Convention

LOS ANGELES — An audio-
visual production for Stax Records, utilizing eight projectors and four screens and enhanced still further with opti-
mation and stereophonic sound, is nearing completion at the Para-
mount Music Division in Holly-
wood for presentation in Mem-
phis later this month.

Titled “Gettin' It All To-
gether-The Memphis Sound,” the overall theme ties in with the television special of the same name, which recently beamed in New York to ac-
claim. It will be unveiled during Stax' first distributor

WB-7A Buying
Into Northern?

NEW YORK—Rumor spread last week that the latest company to get involved in the Northern Music publishing concern is Warner Bros.-Seven Arts pubbery, who seem to be looking to buy 15% interest.

Representatives of W-7 evi-
dently arrived in London last week to probe the possibility of buying into the company that holds all those Lennon-McCartney tunes plus con-
tracts requiring a minimum of six songs annually over the next four years.

The Beatles own 33% of Northern and Associated Tele-

Bill Cowssill
Exits Group

Bill Cowssill, oldest member of the Cowssills, will be leaving group to pursue an individual career.

Announcement was made by father Bud Cowssill as follows: "It is with pleasure that Mrs. Cowssill and I announce that our eldest son Bill, now 21 and a married man, has decided to as-
sert his independence and do (Continued on page 73)

TIC Earnings, Gross
Up Sharply Over '67

NEW YORK — Transconti-

nental Investing Corporation's earnings from operations for 1968 increased by approximately 80 percent, while gross income reached the $100 mil-

Stax Agenda
On Page 6

Dunhill Forms
Buluu Records

Dunhill Formed
Buluu Records, a blues-pop la-

RCA

Dunhill Forms
Buluu Records

Dunhill has announced the ap-

niing Corporation, Lorber is the
parent company's senior Vice
President.

Prior to joining Transcon-
tinental in January, Lorber was Vice President of business
affairs and administration of
Creative Management Associ-
ates, Ltd., and a member of the
Board of its parent company.
(Continued on page 73)

Demain Kent
Sales Mgr.

HOLLYWOOD — Kent Rec-
ords has announced the ap-

RIAA Presents Sen. Javits
With First Cultural Award

WASHINGTON, D.C.—Sen-
tor Jacob K. Javits of New York was presented with the Record Industry Association of Ameri-
ca's First Annual Cultural Award at a dinner in the Wash-
ington Hilton Hotel Tuesday evening, May 6.

More than 300 guests, in-
cluding senators, congressmen and officials of various federal government departments, at-
tended the affair. The program of entertainment included Metropolitan RCA soprano Leontyne Price, Columbia's Johnny Mathis and Capitol's

Scepter 'Gets It Together'
For Memphis Convention

LOS ANGELES — An audio-
visual production for Stax Records, utilizing eight projectors and four screens and enhanced still further with opti-
mation and stereophonic sound, is nearing completion at the Para-
mount Music Division in Holly-
wood for presentation in Mem-
phis later this month.

Titled “Gettin' It All To-
gether-The Memphis Sound,” the overall theme ties in with the television special of the same name, which recently beamed in New York to ac-
claim. It will be unveiled during Stax' first distributor

WB-7A Buying
Into Northern?

NEW YORK—Rumor spread last week that the latest company to get involved in the Northern Music publishing concern is Warner Bros.-Seven Arts pubbery, who seem to be looking to buy 15% interest.

Representatives of W-7 evi-
dently arrived in London last week to probe the possibility of buying into the company that holds all those Lennon-McCartney tunes plus con-
tracts requiring a minimum of six songs annually over the next four years.

The Beatles own 33% of Northern and Associated Tele-

Bill Cowssill
Exits Group

Bill Cowssill, oldest member of the Cowssills, will be leaving group to pursue an individual career.

Announcement was made by father Bud Cowssill as follows: "It is with pleasure that Mrs. Cowssill and I announce that our eldest son Bill, now 21 and a married man, has decided to as-
sert his independence and do (Continued on page 73)

TIC Earnings, Gross
Up Sharply Over '67

NEW YORK — Transconti-

nental Investing Corporation's earnings from operations for 1968 increased by approximately 80 percent, while gross income reached the $100 mil-

Stax Agenda
On Page 6

Dunhill Forms
Buluu Records

Dunhill Formed
Buluu Records, a blues-pop la-

RCA
Buddah Realigns Promo Structure

Glaser Coast Operations Mgr.

NEW YORK — Neil Bogart, Vice President and General Manager of Buddah Records, announced a reorganization of the label's promotional structure under the supervision of Marty Thau, National Director of promotion, "to establish a network of operations that will enable us to continue delivering records in the shortest possible time."

Thau said the continental United States has been "broken into theaters of operations, each of which will have an area operations manager with exclusive and independent promotion representatives working under his direction." All R & B activity will be under the supervision of Cecil Holmes, Buddah Director of R & B Promotion.

Abe Glaser has been named to the newly-created post of Western Operations Manager. Glaser, a 12-year promo veteran for ABC Records on the West Coast, also put in a two-year stint as promotion manager for Metro Distributors. He will be in charge of sales and promotion, artist liaison and publicity on the West Coast. His territory, which includes the West Coast, will also extend into Oklahoma and Texas. Glaser, who will headquarter in Los Angeles, is presently setting up a West Coast office.

Frazier Heads A&R, Promo For Blue Rock Label

NEW YORK — Boo Frazier, National R & B Promo Director for the Mercury Record Corporation since 1966, has been named to head A&R as well as national promotion for the corporation's Blue Rock label, according Irving B. Green, President of the corporation. "We feel that Frazier's many years of music experience and his particular awareness of the R & B market will enable him to effect a strong flow of product for the Blue Rock label," commented Green.

While Frazier directs A&R and promotion for the label, as well as maintains national promotion supervisory duties for all corporate R & B product, Mercury Product Manager John Sippel will head up the Blue Rock sales side.

Frazier's policy for Blue Rock will be to keep releases to a small controlled number so that every record can receive maximum promotional exposure from him, southern regional promo man Ed Crawley and the local promotion men employed through distribution. "In today's market you can only come with your best," noted Frazier. "With the tremendous success of Jerry Butler and Dee Dee Warwick, Mercury is really swinging in the R & B field, and we mean to build on this in the future."

His initial Blue Rock projects are Jr. Parker's "Ain't Gonna Be No Cuttin' A loose" and Joyce Dunn's "You've Given Me the Push I Need."

"We are also negotiating contracts with some new artists who we have high hopes for," added Frazier, "and we'll be making some important announcements regarding this in the next few weeks."

When not on the road with artists and product, Frazier will be headquartered in the corporation's New York office.

Martell Decca VP, Marketing

Jack Loetz, Vice President of MCA, Decca Division, announced the appointment of Tony Martell to Vice President of Marketing, Decca Records. Martell was formerly Director of Marketing at Decca.

In his new capacity, Martell will have the total marketing responsibility for Decca, Coral, Brunswick and subsidiary labels in the United States. In addition to directing the sales and promotion forces, Martell will be responsible for participating in the development and formulation of advertising and sales concepts in the overall marketing area.

Phipps Cap Internatl'Marketing Manager

HOLLYWOOD — Brown Meggs, Vice President, International, Capitol Records, Inc., has announced the appointment of Charles Phipps to Marketing Manager, International Division, Capitol Records, Inc. Phipps will be responsible for the marketing of Capitol, Tower and Cap-Latino recorded product outside of the United States.

Phipps comes to Capitol with an extensive background in international marketing, having served most recently as Managing Director, American Optical Company, Hong Kong.

Lighter Cap Eastern Biz Mgr.

Michael Kapp, Director of Business Affairs, Capitol Records, has announced the appointment of Lawrence Lighter to the post of Eastern Business Affairs Manager.
Seven dynamite musicians cut loose from the James Brown, Wilson Pickett, Lloyd Price groups to form one big super group of their own.

If any seven people should know what it takes to make people want to hear you in concert, buy your records, and just plain dig you, The Eddy Jacobs Exchange should. They've gigged with some of the biggest entertainers in the country—the world, for that matter. Now they're going for themselves with a first Columbia single, "Pull My Coat," written by Eddy Jacobs, singer, and Harry Whitaker, arranger-composer-pianist-conductor.

Seventeen stations have already picked it up. So if you haven't heard "Pull My Coat" (or included it on your playlist), dig it. They're cited to be one of the outstanding groups in '69.

The Eddy Jacobs Exchange.
"Pull My Coat"
On Columbia Records
(4-4421)
Decca's Wyman Generating Interest

Decca Records has launched its second phase of development in the recording career of Karen Wyman.

The Bronx youngster who turned on the entire entertainment industry with her TV debut on “The Dean Martin Show” a few weeks ago, has generated an unusual amount of trade and consumer interest. This was due to her signing an exclusive recording pact with Decca and being introduced to the industry via two-page advertising spread in each music trade and consumer paper announcing her record affiliation, with no reference to any available product at the moment.

Phase II involved a letter from Decca’s Executive A & R Administrator, Jack Wiedenmann, to the music publishers requesting that each submit one song which, in their opinion, is a special kind of song for a special kind of talent. A reprint of the two-page ad was enclosed so that the seriousness of the company’s intent was stressed.

Coinciding with Wiedenmann’s stating that Karen Wyman’s first recording sessions will be completed the latter part of May, Ken Greengrass, Karen’s manager, announced that negotiations have been concluded with “The Ed Sullivan Show” for Karen to do five guest appearances on the show during the ’68 to ’70 season with the first scheduled to air June 22. It is expected that she will debut her first recording on the initial guesting.

‘Mrs. Robinson’ Grammy Record of Year

Columbia’s vocal duo, Paul Simon and Art Garfunkel, have been awarded the Grammy for “Best Record of the Year” for their million-selling single “Mrs. Robinson,” it was revealed on TV’s “The Grammy Show” last week.

At the Grammy awards banquet earlier this year, the duo whose award was a Grammy for “Best Performance by a Contemporary Pop Vocal Duo or Group,” also for “Mrs. Robinson,” this year’s “Best Record” Grammy brings Columbia’s total to an even dozen.

The song was written for the motion picture “The Graduate” by Paul Simon, who received a Grammy for a Original Score Written for a Motion Picture or a Television Special” for that movie. The song also appears as a selection on the Simon and Garfunkel million-dollar seller LP “Bookends.”

Atlantic Distrib Promo Men Meet

Atlantic Records and subsidiary labels Atco and Cotillion are set for a meeting of all their company and distributor promo men in Miami on the weekend of May 23-May 25 at the Hilton Inn Hotel.

The move marks the first time the label has gathered both the home office and field promo men for a joint meeting. Keynoting the meetings will be discussions regarding new product, promotional procedures and future promotional plans.

Blues Magoos To ABC

NEW YORK—The Blues Magoos have been signed to a long-term recording contract with ABC Records, Larry Newton, President, announced. Negotiations for the Magoos’ contract were made through Longhair Productions, which will produce the act for ABC.

The Blues Magoos come to ABC with a track record of successful releases. Their albums—“Psychedelic Lollipop” and “Electric Comic Book”—both received the Record Industry Association of America’s certification, signifying them as selling over a million copies; as did their single, “We Ain’t Got Nothing Yet.” These records were produced by Bob Wyld, who will continue to record the group through Longhair Productions, of which Bob Wyld is President.

The group consists of lead vocal Emil “Peppy” Thielhelm, with Eric Kaz, John Liello and Roger Eaton. Their new musical lineup includes vibes, piano, guitar, bass and drums.

Stax Convention Agenda

May 16, 17, 18, Rivermont Hotel, Memphis

Theme: “Bring It On Home”

THURSDAY NIGHT
Check in, Hospitality Suite
FRIDAY, MAY 16
9-2—Registration
3—Visit to Stax home office, artists on hand
6—Barbeque dinner at Jim Stewart’s home
SATURDAY, MAY 17
8:30-9:30—Breakfast
9:30-10:30—Introduction and Speeches
10:30-12—Sales Seminar—Facts and Figures
12—Lunch
1—Album presentation
6:30-7:30—Cocktails
7:30—Formal dinner and show. Guest Speaker: Rep. Julian Bond
SUNDAY, MAY 18
9:30—Cocktails
Check out
My Sentimental Friend
HERMAN'S HERMITS

PRODUCED: MICKIE MOST
A MICKIE MOST PRODUCTION
MANUFACTURED BY: ABKCO RECORDS

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
Now it's Broadway that's coming to life, as theatergoers pour from the playhouses lining those legendary 10 or 12 blocks. The performance is still fresh in their minds and they are humming the music. A hum that starts on the sidewalk and rides home in the cab... that continues over coffee, in the shower. It gives life to music that will remain popular for years.

At Broadcast Music Inc. we number many...

Our after-theater business is humming.
of the writers and composers of the new musical theater among those thousands whose performing rights we administer.

BMI licenses much of Broadway's most-performed music, from such with-it creators as John Kander and Fred Ebb (CABARET and ZORBA)... Jerry Bock and Sheldon Harnick (FIORELLO! and FIDDLER ON THE ROOF)... Anthony Newley and Leslie Bricusse (STOP THE WORLD I WANT TO GET OFF)... Jim Wise, George Haimsohn, and Robin Miller (DAMES AT SEA)... Jacques Brel, Mort Shuman, and Eric Blau (JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS).

It's because original cast albums, other recordings, and sheet music keep their music alive that BMI's after-theater business is humming. All the worlds of music for all of today's audience.
FOUR STAR **** PICKS

CONNIE FRANCIS—MGM 14058. GONE LIKE THE WIND (Shelby Singleton, BMI) New, pretty and thoughtful song that Connie reads with fluidity and sweetness. ****

BURT BACHARACH—A&M 1064. I'LL NEVER FALL IN LOVE AGAIN (Blue Seas/Jac/Eric H. Morris, ASCAP) PACIFIC COAST HIGHWAY (Blue Seas, ASCAP) Written, arranged and conducted by Burt, this pretty beauty should catch hold in a hurry. ******

THE CHARLATANS—Philips 40610. HIGH COIN (Greenwood, BMI) Van Dyke Parks rhythm number. Finally captured on record with this pretty Van Dyke Parks rhythm number.

WHEN I GO SAILIN' BY (Charlatans & Three Bridges, ASCAP) This one of the first S.F. bands, finally captured on record with this pretty Van Dyke Parks rhythm number.

AQUARIAN AGE—Nightgrass 002. EASY TO BE HARD (United Artists, ASCAP) The Aquarian Age is upon us; this is another beauty from "Hair." ****

JIMMY McCracklin—Minot 32064. WHAT'S SOUND (Blue Seas/Jac/Eric H. Morris, ASCAP) DROWN IN MY OWN TEARS (Blue Seas/Jac/Eric H. Morris, ASCAP) This gritty R&B should be the one to bring Jimmy ("The Walk") McCracklin back into the spotlight. ****

JOHNNY Mathis—Columbia 344837. I'LL NEVER FALL IN LOVE AGAIN (Blue Seas/Jac/Eric H. Morris, ASCAP) WHOEVER YOU ARE, I LOVE YOU (Blue Seas/Jac/Eric H. Morris, ASCAP) This is a beautiful Bacharach-David melodic ballad, and Johnny Mathis' vocal is just right. ****

THE INTRUDERS—Gamble 231. LOLLIPOP D I LIKE YOU (Gil/Shifting Flowers, BMI) This is a smooth one, worthy of close attention from all; it'll go. ******

THE ELECTRIC JUNKYARD—RCA 74-0159. OLIVER (R Trolls, BMI) OLE TURKEY BUZZARD (Colgems, ASCAP) WOW! This junkyard really gasses up the title song from that winning flick. ****

THE DILLARDS—Elektra 45661. LISTEN TO THE SOUND (Nipper, ASCAP) THE BIGGEST WHATEVER (Nipper /Yum Yum, ASCAP) One listen to these sounds is all that's needed to captivate one's ears.


KING CURTIS & THE KINGPINS—Atco 6680. INSTANT GROOVE (Klynn, BMI) SWEET INSPIRATION (Press, BMI) Instant groove means instant sales for the King. Funky, groovy soul mover. ****

FREE SAMPLE—Original Sound 87. DON'T LOSE TOUCH (Throth, BMI) One listen with this first sample of Free Sample's talents. Keep in touch. ****

ROGER WILLIAMS—Kapp 2007. GALVESTON—MGM 14058. Roger Williams gives "Galveston" that magic ivories touch, and it's perfect.

DAVE CLARK FIVE—Epic 5-10474. PARADISE OS HALF AS NICE (Cyril Shane, ASCAP) 54-06 (Big Five, BMI) Amen Corner made this tune a giant in England. Perhaps the DC5 can do it here. It sure sounds like it.

NILSSON—RCA 74-0161. EVERYBODY'S TALKIN' (Coconut Grove Third Story, BMI) BANDMAKER (Tomber/Tickson, BMI) Exposed in the "Midnight Cowboy" flick, this beautiful version of the Fred Neil tune could get the attention it deserves.

THE HUBBELS—Fidelity 150. HIPPY DIPPY FUNNY MONKEY DOUBLE BUBBLE (Jay & Cee, BMI) This nifty pretty pretty gritty ditty has humor, harmonizing, and all the necessary chart ingredients. ****

VIC Dana—Liberty 56109. LOOK OF LEAVIN' (Passkey, BMI) LONELINESS IS MESSIN' UP MY MIND (Guardian, BMI) Vic has always had a voice as smooth as bourbon and here he gets a new song worthy of it. A hit. ****

LEE DORSEY—Amy 11055. EVERYTHING I DO GONE BE FUNKY (FROM NOW ON) (Marsaint, BMI) THERE SHOULD BE A BOOK (Marsaint, BMI) The man's a master of funk. Everything he ever did was funky, but it's nice to know he'll keep it up.

ALICE COOPER—Straight 101. REFLECTED (Bizarre, BMI) LIVING (Bizarre, BMI) Alice Cooper is five guys. They are a band, and they wrote and produced this heavy. ****


THE BYRDS—Columbia 4-48668. LAY LADY LAY (Big Sky, ASCAP) OLD BLUE (McHill/Blackwood, BMI) The Byrds, with big, big chorus and ork, interpret the Dylan beauty. As usual, terrific work. ****

BOBBIE GENTRY—Capitol. TOUCH 'EM WITH LOVE (Fresh, BMI) CASKET VIGNETTE (Larry Shane, ASCAP) This catchy Nashville-flavored rhythm number could be Bobbie's biggest since the famous "Ode."

ALBERT KING—Stax 0034. DROWNING ON DRY LAND (East-Memphis, BMI) One of Albert's best cuts and that means best cuts ever. It's very lowdown and simmering. ****

PISCES—Epic 5-10479. GOOD MORNING STARSINE (United Artists, ASCAP) GIRL (Steeby, BMI) Yes, it's another version of that song from "Hair," and it's a bright, winning affair.

SMALL FACES—Immediate 5014. WHAM BAM THANK YOU MAM (Nice Songs, BMI) AFTERGLOW OF YOUR LOVE (Nice Songs, BMI) The Small Faces could have that big, big single with this lead-heavy smoker.

THE HUNTS—Univ 55128. THE FUN AND GAMES—We (Teeny Bopper, ASCAP) Gotta say goodbye (Teeny Bopper, ASCAP) A pretty rockabiland that deserves to be at the top of charts and should get there.

THE JOE FEST GROUP—Wand 11200. MY PLEDGE OF LOVE (Wednesday Morning/Our Children's, BMI) MARGIE (Mill-Fisher, ASCAP) Teens will be feeling fine when they hear this pick-me-up rock. Joe and gang are infectious.

SHINE—Pulsar 2408. EMPTY TALK (Marisque, BMI) SHO 'BOUT TO DRIVE ME WILD (Marisque, BMI) This is a shining blues here to woo and wow crowds with. Has great chances. ****

PAUL ANKA—RCA 74-0164. SINCERELY (R C, BMI) NEXT YEAR (Spanka, BMI) This is a big, luscious "Sincerely" that Paul should get a lot of good mileage from.

SHANE MARTIN—Epic 5-10475. HE WILL BREAK YOUR HEART (Conrad, BMI) This should be the one for Shane, who made substantial chart noise with his last. ****

ELLA WASHINGTON—Sound Stage 7 2632. STOP GIVING YOUR MAN AWAY (Jade Enterprises, BMI) THE AFFAIR (Cape Ann, BMI) Ella's back with some good advice on this medium R&B ballad for sales, sales, sales.

GRUMP—Magic Carpet 901. HEARTBREAK HOTEL (Tree, BMI) Grump bring "Heartbreak Hotel" right up to 1969; and it's an auspicious debut. ****

RANDY FULLER—Show Town 482. 1,000 MILES INTO SPACE (Babe New World, BMI) Randy has a well-produced side here to keep the teens happy. Could connect. ****

THE NEW YORK ROCK & ROLL ENSEMBLE—Ato 6671. THE BRANDENBURG (Cotillion, BMI) Finally the NYRRE has gotten around to rocking Bach as a single. Why not?

3RD AVENUE BLUES BAND—Revue 11051. DON'T MAKE ME LAUGH (Kendall, BMI) PIPE DREAM (Kendall, BMI) The blues band stirs the best around here. Beat is infectious and lyric is fun.

FRANKIE AVALON—Reprise 0826. FOR YOUR LOVE (Brochwood, BMI) WHY DON'T THEY LEAVE ME ALONE (Rolls, BMI) Wow! This is the year for the oldies to break back with a splash, and Frankie's going to make tidal waves.
Of Crazy Otto's Back Again...

First of all, getting the Gold Record (above) off "The Wall of Hits" in our lobby for a photo session was a trip in itself. Seems the damn frame was hung there some years ago (none of us know when) and bolted to the wall with a strange angular tool. We couldn't find the tool (They must have taken it with Them), so we had to take a small piece of wall with it. Which led us to the discovery that that wall was once painted pink and black stripes! Remember...Far out.

But down to business. Otto, Crazy Brian (Hyland), and all of us wish to thank you for the kind consideration you gave our first "good as gold" new artist's release:

Hamilton Streetcar
"I See I Am"
(Buzz Clifford)
Dot 17253

People actually listened to it...and dug it...and we hear it's getting played in such diverse markets as Ypsilanti, Michigan; Solvang, California; and Waterville, Maine. God knows, we can use a National smash!

Okay, so here's Ol' Crazy Otto's "Pick to Click" for this week:

Roy Clark
"Yesterday, When I Was Young"
Dot 17246

Tune was written by France's Charles Aznavour ("A Young Girl"). Lyrics, melody, production and performance are all superb. Really. Ideal for across-the-board airplay.

Again, we'd appreciate your listening to this side. Hamilton Streetcar, too. They're both good records. Really. If we can just breakout in Boise and Knoxville now, we'll have it made.

That's right, DOT Records. The one with a whole bunch of artists who are as good as gold.

The Giant that woke up, sprouted wings, and is now ready to fly.
Scepter Signs Len Barry

NEW YORK — Scepter Records and John Madara Enterprises jointly announced the signing of Len Barry to an exclusive recording contract. This is the first of an anticipated long-term multi-artist production agreement with John Madara Enterprises, Ltd.

Marvin Schlachter, Executive Vice President of Scepter Records, negotiated the pact with Harry Chipetz, Executive Vice President of Madara Enterprises, Ltd. Schlachter stated, "John Madara and Len Barry are both veterans to the business of making hits, and we at Scepter are very excited over this new association."

An all-out promotion effort is in the process with Len's first release with Scepter, "Put Out the Fire," coming soon.

Delaney, Etc., Tour

Elektra Records is sending its new group Delaney & Bonnie & Friends on a most unusual promo tour.

The May tour is designed to promote the rhythm and country-blues group's first album, "The Original Delaney & Bonnie & Friends," released earlier this month. Visiting the top radio stations in each market, Delaney and Bonnie Bramlett, and the group's organist, Bobbie Whitlock, will be interviewed and will perform their "motel shot." The "motel shot" is their own term for relaxed vocal and instrumental jamming for friends with non-electric instruments.

Pastors to GWP

The Pastors, a vocal group comprised of the three sons of veteran bandleader Tony Pastor, have signed an exclusive recording contract with GWP Records, its President, Jerry Purcell, announced. Their first release, "Heather," is due in the record shops about June 1.

Music Carnival Set

LOS ANGELES — Mark P. Robinson, Jr., and Paul Schelle of Mark Productions, Ltd., have announced plans for a Carnival of Music Pop Festival, to be held at Valley State College, Devonshire Downs, on June 20, 21 and 22.

Rock concerts will be held on Friday, June 20, from 6 p.m. to 1 a.m., Saturday and Sunday from 3 to midnight, and will headline some of the top names in pop music.

ST. LOUIS, MO. — Celebrity Circle Records, recently formed record division of Celebrities Unlimited, Inc., has released its first two singles, according to Jack Juliana, Marketing Director for the label.

First releases are Narvel Felts on "Welcome Home Mr. Blues" b/w "Back Street Affair," a country-oriented single, and Ray Smith on "I Walk The Line" b/w "Poo Number One," a country-pop release.

Juliana said, "Distribution has been firmed up in most states, with a few areas to be filled in within the next 10 days. Promo copies of records have been shipped and response to our first releases is excellent. Product is being shipped directly from RCA's three pressing plants. And a heavy schedule of advertising will commence immediately."

Celebrity Circle Records is the newest division of a 15 year old St. Louis based communications and promotion complex. The label has entered the recording business with a dozen country artists including Tommy Floyd, Dale Fox, Stanley Walker, Ray Smith and Narvel Felts. Additional artists are being signed and sessions in Nashville, Hollywood and New York are planned.

Angel Palisades Wow

PALISADES, N. J.—On a recent weekend at Palisades Amusement Park, Hal Jackson of WNJR Radio presented his disc jockey stage show: it should have been called Jimmy Angel Day.

The many fan clubs of the young man from Memphis from the New York area were there to give him support. Some brought banners made out of sheets, others homemade signs of cardboard. Most of them said the same thing: "We love Jimmy Angel!"

Jackson and Barry Landers of Channel 47's "Up & Coming" teen show, which Jimmy guested on recently, both had this to say: "This kid is going to be a big star." Jimmy's manager, Ted Eddy, has "some big things" cooking, record-wise.

Frankie's World

IT'S UP TO YOU (Sanfris, BMI)
YOUR NOT FOR ME (Sanfris, BMI)

Frankie sings it out with feeling, and up is the way it will go.

RICHARD MARRERO AND THE GROUP THE PS 54 SCHOOL YARD—Dorado 103.
WHAT I FEEL (Term, BMI)
ROSE MARIE (Term, BMI)

Nice bassa nova sounds to fill days and nights during the summer months. They do the thing.

Sam Butera & The Witnesses—De-Lite 513.
WHEN A MAN LOVES A WOMAN (Pronto & Quinty, BMI)
EXODUS (Rhappell, ASCAP)
Lots of soul here; the Percy Sledge classic is worthy of renewed action.

Record World—May 17, 1969
Over 20 million people watched Joe Cocker sing his new single “Feeling All Right” (1063) Sunday night (April 27) on the Ed Sullivan Show. Produced by Denny Cordell for Tarantula Productions.

A NEW

“SMASH”

ON A&M RECORDS

A&MSP4152
ENOC LIGHT AND THE GLITTERING GUITARS
Project 3 PR 5038 SD.
The newest in what looks to be shaping up as a new album series. The first was brass instrumental. Here it’s guitar instrumental with Bucky Pizzarelli, Jay Berliner, Vinnie Bell and Tony Mottola taking the electric guitar leads. “Look of Love,” “Polka Dots and Moonbeams,” more.

DEPARTURE
PAT BOONE—Tetragrammaton T 118.
Fat Boone has found a number of new songs and new songwriters for this on-top-of-it new album. He includes his “July, You’re a Woman” by John Stewart and also does tunes by Biff Rose, Tim Buckley, Roger Dallahide and the well-loved Fred Neil.

THE WAY IT WAS THE WAY IT IS
LOU RAWLS—Capitol ST 215.
Soul by the carload on this new package. Lou’s smooth and leathery readings of “Season of the Witch,” “Gentle on My Mind,” “Fa-Fa-Fa-Fa-Fa (Sad Song)” and his own “It’s You” will keep the buyers buying and smiling.

THE ANDERS & PONCIA ALBUM
Warner Bros.—Seven Arts WS 1778.
Vinnie Poncia and Pete Anders have been writing some of the best pop tunes of the past few years, without the acclaim they’ve deserved. Their songs are always sweet and pungent and contemporary. This first album from them should get them proper attention.

GRAZIN’
THE FRIENDS OF DISTINCTION—
RCA LSP 4149.
Four talented songsters blended into one adventurous, timely unit. Their version of “Grazin’ in the Grass” is here, of course, as are “Eli’s Comin,” “And I Love Her.” If things work out the way they should, the F of D will be very big.

CALIFORNIA BLOODLINES
JOHN STEWART—Capitol ST 203.
Really just a stone’s throw (absolutely no pun intended) from the Kingston Trio, John Stewart continues writing and singing good music. The mood here is russet and mellow. Almost any of them would make good singles. “California Bloodlines,” “Razor-Back Woman.”

DRIFTIN’ WAY OF LIFE
JERRY JEFF WALKER—
Vanguard VSD 6521.
One of the best folksingers to emerge in the last year, Jerry Jeff should be heard all over. He’s a knock-out. Here he does 11 of his own songs with a sizable back-up band. “North Cumberland Blues,” “No Roots in Ramblin’,” “Driftin’ Way of Life.”

MCKENDREE SPRING
Decca DL 75104.
Ed Simon and Paul Gelber produced this album of rock poetry. The fellows line out a tune and lyric and there’s every chance the album buyers will want to latch on. Although the album doesn’t say, everything except “John Wesley Harding” is original.

DIALAHIT
VARIOUS ARTISTS—Bell 6030.
Cleverly-packaged collection of hits by the Box Tops, James & Bobby Purify, the Delfonics, Bobby Russell, Merrillie Rush, Al Greene, the O’Jays, the Masqueraders. Lots of gold in these mines to lure the buyers.

THE STINGER MAN
JIMMY McCracklin—Mini LP 24017.
Jimmy McCracklin, a writer and singer of growing importance, sings some of his own tunes and includes “Stinger,” “Drown in My Own Tears,” “Knock on Wood.” Jimmy has plenty of soul and spreads it around generously on the elpee.

ON THE THRESHOLD OF A DREAM
THE MOODY BLUES—Deram DES 18025.
The Moody Blues have managed throughout their disk career to keep their work distinctive and distinguished. The psychedelic rock in these grooves has class and taste and tone. Tony Clarke produced with an ear toward beauty.

YESTERDAYS FOLKS
US 69—Buddah 5035.
These five lads are into underground music-making. They play a variety of instruments and they weave them into intriguing, modern musical tapestries. There are only eight selections, but each has quality.

THE 30’S ARE HERE TO STAY!
SAMMY KAYE—Decca DL 75106.
News flash from Sammy Kaye concerning the longevity of the 30s. Certainly the nostalgic songs on this package are here to stay. They include “Last Night on the Back Porch,” “Don’t Bring Lulu,” “I Wonder What’s Become of Sally.”

AORTA.
Columbia CS 9785.
These four musicians set about building their work around one main beat—the heartbeat. There is a recurrent theme throughout the album in the eerie “Main Vein” and around it are wrapped tissues of today sounds.

(Continued on page 16)
Atlantic Signs Blind Faith

NEW YORK—Unintentionally calling attention to how far above ground underground music has risen, Atlantic Records announced signing Blind Faith, the new Eric Clapton-Stevie Winwood-Ginger Baker-Rich Grech group, on the 37th floor of the Waldorf Towers last week.

Attending the swanky cocktail party were members of the press and even the international smart set in the person of Viscountess Jacqueline de Ribes, a European imprescoario now.

Blind Faith is managed by Robert Stigwood and Chris Blackwell.

The first album will be released at the Atlantic sales meetings June 22.

The group will play their first public performance in London's Hyde Park June 7, and will bow in the states at Newport July 11. An eight-week tour of 24 concerts will follow through August. Included are p. a.'s at Madison Square Garden Aug. 2, the Oakland Coliseum Aug. 10 and the Los Angeles Forum Aug. 15. Guarantees for the concerts are around the $750,000 mark, but the expected sell-out, according to sources, would give the group a gross of well in excess of a million dollars.

Word of the alliance between Stevie Winwood, who recently disseminated Traffic, and Clapton and Bruce, who recently dissolved Cream with much publicity, had been in the wind for quite awhile. Rick Grech had most recently been touring with Family. The fellows have evidently been recording for quite some time, but many contractual snags had to be undone before an official announcement could be made.

Atlantic exec Ahmet Ertegun said at the party, "I've heard the first product and it's great!"

Brite Buys Spinco

Brite Star Promotions has purchased Spinco Records of Houston, Texas. Tex Clark of Brite Star says, "This move is excellent as Spinco has great distribution in the southwest and West Coast, and we plan to place most of the artists with other labels. We will continue to use their distribution arrangements."

**WSM Adds More Pop**

NASHVILLE—According to Dave Overton, Program Director of WSM Radio, there has been a modification to contemporize the WSM sound by putting a heavy emphasis on the younger listener, 18 to 35. Whereas before the station programmed "middle-of-the-road" which hit primarily above this age group.

Overton described the format as follows: "We select 15 to 20 records from the Top 100 chart that are acceptable. From this top pop list two records are played per hour. Then we have quite a few oldies from the Top 100 which are the hits by the original artists. We play two of these an hour. Plus once an hour we select a show tune from a movie or Broadway play. The remainder of the selections are left for the air personality."

This is the format from 7 a.m. to 10 p.m. Then at 10 WSM goes to its internationally famous "Country Music All Night Show" featuring Ralph Emery and "The Early Morning Show" with Grant Turner.

This is the music format on-

**Free Listing**

Fill in coupon and mail now! Be sure your company is listed correctly.

---

Atlantic Signs Blind Faith

NEW YORK—Unintentionally calling attention to how far above ground underground music has risen, Atlantic Records announced signing Blind Faith, the new Eric Clapton-Stevie Winwood-Ginger Baker-Rich Grech group, on the 37th floor of the Waldorf Towers last week.

Attending the swanky cocktail party were members of the press and even the international smart set in the person of Viscountess Jacqueline de Ribes, a European impresario now.

Blind Faith is managed by Robert Stigwood and Chris Blackwell.

The first album will be released at the Atlantic sales meetings June 22.

The group will play their first public performance in London's Hyde Park June 7, and will bow in the states at Newport July 11. An eight-week tour of 24 concerts will follow through August. Included are p. a.'s at Madison Square Garden Aug. 2, the Oakland Coliseum Aug. 10 and the Los Angeles Forum Aug. 15. Guarantees for the concerts are around the $750,000 mark, but the expected sell-out, according to sources, would give the group a gross of well in excess of a million dollars.

Word of the alliance between Stevie Winwood, who recently disseminated Traffic, and Clapton and Bruce, who recently dissolved Cream with much publicity, had been in the wind for quite awhile. Rick Grech had most recently been touring with Family. The fellows have evidently been recording for quite some time, but many contractual snags had to be undone before an official announcement could be made.

Atlantic exec Ahmet Ertegun said at the party, "I've heard the first product and it's great!"

Brite Buys Spinco

Brite Star Promotions has purchased Spinco Records of Houston, Texas. Tex Clark of Brite Star says, "This move is excellent as Spinco has great distribution in the southwest and West Coast, and we plan to place most of the artists with other labels. We will continue to use their distribution arrangements."

**WSM Adds More Pop**

NASHVILLE—According to Dave Overton, Program Director of WSM Radio, there has been a modification to contemporize the WSM sound by putting a heavy emphasis on the younger listener, 18 to 35. Whereas before the station programmed "middle-of-the-road" which hit primarily above this age group.

Overton described the format as follows: "We select 15 to 20 records from the Top 100 chart that are acceptable. From this top pop list two records are played per hour. Then we have quite a few oldies from the Top 100 which are the hits by the original artists. We play two of these an hour. Plus once an hour we select a show tune from a movie or Broadway play. The remainder of the selections are left for the air personality."

This is the format from 7 a.m. to 10 p.m. Then at 10 WSM goes to its internationally famous "Country Music All Night Show" featuring Ralph Emery and "The Early Morning Show" with Grant Turner.

This is the music format on-

**Free Listing**

Fill in coupon and mail now! Be sure your company is listed correctly.

---

Atlantic Signs Blind Faith

NEW YORK—Unintentionally calling attention to how far above ground underground music has risen, Atlantic Records announced signing Blind Faith, the new Eric Clapton-Stevie Winwood-Ginger Baker-Rich Grech group, on the 37th floor of the Waldorf Towers last week.

Attending the swanky cocktail party were members of the press and even the international smart set in the person of Viscountess Jacqueline de Ribes, a European impresario now.

Blind Faith is managed by Robert Stigwood and Chris Blackwell.

The first album will be released at the Atlantic sales meetings June 22.

The group will play their first public performance in London's Hyde Park June 7, and will bow in the states at Newport July 11. An eight-week tour of 24 concerts will follow through August. Included are p. a.'s at Madison Square Garden Aug. 2, the Oakland Coliseum Aug. 10 and the Los Angeles Forum Aug. 15. Guarantees for the concerts are around the $750,000 mark, but the expected sell-out, according to sources, would give the group a gross of well in excess of a million dollars.

Word of the alliance between Stevie Winwood, who recently disseminated Traffic, and Clapton and Bruce, who recently dissolved Cream with much publicity, had been in the wind for quite awhile. Rick Grech had most recently been touring with Family. The fellows have evidently been recording for quite some time, but many contractual snags had to be undone before an official announcement could be made.

Atlantic exec Ahmet Ertegun said at the party, "I've heard the first product and it's great!"

Brite Buys Spinco

Brite Star Promotions has purchased Spinco Records of Houston, Texas. Tex Clark of Brite Star says, "This move is excellent as Spinco has great distribution in the southwest and West Coast, and we plan to place most of the artists with other labels. We will continue to use their distribution arrangements."

**WSM Adds More Pop**

NASHVILLE—According to Dave Overton, Program Director of WSM Radio, there has been a modification to contemporize the WSM sound by putting a heavy emphasis on the younger listener, 18 to 35. Whereas before the station programmed "middle-of-the-road" which hit primarily above this age group.

Overton described the format as follows: "We select 15 to 20 records from the Top 100 chart that are acceptable. From this top pop list two records are played per hour. Then we have quite a few oldies from the Top 100 which are the hits by the original artists. We play two of these an hour. Plus once an hour we select a show tune from a movie or Broadway play. The remainder of the selections are left for the air personality."

This is the format from 7 a.m. to 10 p.m. Then at 10 WSM goes to its internationally famous "Country Music All Night Show" featuring Ralph Emery and "The Early Morning Show" with Grant Turner.

This is the music format on-
Reservation Complex Formed

NEW YORK—Jimmy Calvert and Norman Marzano have announced the formation of the Reservation, a musical complex including Marzano-Calvert Productions, Big Hawk Music (BMI), Little Fox Songs (ASCAP) and White Cloud Management, Inc.

Naming Howard Riemer as General Manager, Calvert and Marzano said the thrust of the complex would be a "sound of identity" provided by "the first professional pop and contemporary studio band on the East Coast."

Marzano-Calvert Productions is already in action with three new singles and a deluxe LP. Singles shipping this month are Kicks & Company's "Follow the Leader" on RCA, M and M's "Top, Skip, Jump (And You're There)" on Epic and the Red Lite Group's "You're There" on Epic and M's "Hop, Skip, Jump (And You're There)" on RCA, M and M's "Top, Skip, Jump (And You're There)" on Epic and the Red Lite Group's "You're There" on Epic and M's "Hop, Skip, Jump (And You're There)" on RCA.

Steve Paul, operator of the Scene, was ecstatic about the new band. Referring to Genya Ravan in a short tour with the Ten Wheel Drive, Paul said, "It's the new Director of Music at Nepenthes, discothèque on East 48th St."

Cole Nepentheh Director

NEW YORK—Disk jockey Clay Cole has been appointed the new Director of Music at Nepenthes, discothèque on East 48th St.

Polydor Pacts Drive, Genya

NEW YORK—Billy Fields and Sid Bernstein have announced that they have concluded a deal with Polydor Records, for that label to record their new jazz rock group, the Ten Wheel Drive with Genya Ravan, which has just concluded a two-week engagement at the Scene.

Steve Paul, operator of the Scene, was ecstatic about the new music business stars who showed during their engagement and often went on with the group. Referring to the duo sung by lead singer Genya Ravan and Janis Joplin, who impromptu got up and sang with the Ten Wheel Drive, Paul said, "The nicest musical moments occur when one exceptional artist turns on another!"

The management office of Bernstein & Fields expects that Polydor will release an LP featuring the Ten Wheel Drive with Genya Ravan in a short time and anticipates that the initial reaction to the new group which features composer-arrangers Aram Schefrin on guitar and Mike Zager on organ and vocalist Genya Ravan should continue to build as they pave the way for the first record release.

Polydor President Jerry Schoenbaum stated: "The thing that struck me most about this group is their professionalism. Each guy in the band is a seasoned musician, and when you get this kind of cooperation between players you can't fail to produce a great sound."

The management office of Bernstein & Fields expects that Polydor will release an LP featuring the Ten Wheel Drive with Genya Ravan in a short time and anticipates that the initial reaction to the new group which features composer-arrangers Aram Schefrin on guitar and Mike Zager on organ and vocalist Genya Ravan should continue to build as they pave the way for the first record release.

Polydor President Jerry Schoenbaum stated: "The thing that struck me most about this group is their professionalism. Each guy in the band is a seasoned musician, and when you get this kind of cooperation between players you can't fail to produce a great sound."

Album Reviews

(Continued from page 14)

FRANK SINATRA IN HOLLYWOOD 1943-1949

Columbia CL 2973.

Miles Kreuger is at it again. The collection of 16 Sinatra sides here could almost be called Frank Sinatra sings the Styne-Cahn songbook. "Time After Time," "It's the Same Old Dream" and non-Styne-Cahners "The House I Live In," "I Couldn't Sleep a Wink Last Night."

A SPOONFUL OF CATHY YOUNG

Mainstream 8/1621.

Gal has a distinctive voice and a distinctive way of writing a song. She unleashes psychedelic visions with her tunes and the underground stations will tune in. "Spoonful," "Everyones a Dealer," "3 Billion Lovers."

FOR THE LOVE OF PETE

PETER MARSHALL—Dot DL 25930.

Peter Marshall of Broadway ("Sky-scaper") and Hollywood ("Hollywood Squares") sings a group of appealing ditties on this package. None of them is overly-familiar and that's a plus. "Silly Song," "Walk an Autumn Day with Me," "Skip a Rope."

SWEET SOUTHERN SOUL

LOU JOHNSON—Colitton SD 900B.

Sweet soul music from Lou. The lad has the good taste to record a couple of Don Covay's groovers and the other selections are just as tasty. Cut in Muscle Shoals by Jerry Wexler and Tom Dowd, this package has what it takes.

STONED AGE MAN

JOSEPH—Sceptor SRM/SPS 574.

Very nitty gritty music from a new fellow, Joseph gets right down there in the 1969 blues and listeners and buyers will want to groove to him. Chop, Moman, Mark James and Glen Spreen produced the funky package.

SPOKEN WORD

SILHOUETTES IN COURAGE

VARIOUS ARTISTS—Silhouettes in Courage.

A new series on the history of the black man in America. This first volume covers the early years of black enslavement. Ossie Davis, supported by a large cast, narrates this carefully-produced album.

Wechter Visits

NEW YORK—Julius Wechter of Julius Wechter and the Baja Marimba Band visited Record World last week, prior to his nine-day engagement starting May 9 at the Twin Coaches in Pittsburgh.

The A&M aggregation will play the Westside Room of the Century Plaza Hotel in Los Angeles June 3 for three weeks. The Band will start the summer off with engagements in Atlantic City and in Washington, D. C.

Group has a new single, "Big Red," plus an upcoming new album "that will have a lot of original things I've written, and some vocals, too, which is unusual for us," Wechter noted.


Top Pick: "Baby," The Joneses, MGM... New Isley Bros.: "I Turned You On."

Very Hottest Selling Records: Guess Who; Ray Stevens; Donovan; Beatles; Edwin Hawkins; Tommy James; Osmonds; Simon & Garfunkel; Spiral Staircase; Henry Mancini; Mary Hopkin; "Bad Moon," Creedence; Friends of Distinction; Elvis; Flirtations; Three Dog Night; Marvin Gaye.

Cap Signs Buie, Cobb

Capitol Records, in conjunction with Lowery Music, Inc. of Atlanta, announces an exclusive artist signing with Buddy Buie and J. R. Cobb, who, for the last three years, have been two of the hottest composers and producers in the music business.

The long-term agreement provides Buie and Cobb with their first opportunity to be recognized not only as producers and writers, but also as recording artists.

Producer and new singer Buie, 27, and guitarist-instrumentalist Cobb, 25, have charted 11 of their hits in the last two years, four of which hit top 10 positions across the country—most recently “Spooky,” “Stormy” and “Traces” by the Classics Four. They have produced all of the Classics Four, and together they have produced and/or written songs for Billie Joe Royal, Sandy Posey and Tommy Roe, Andy Williams, O. C. Smith, the Ventures and AJ Martin.

One of their recent songs has just been recorded by the Lettermen, and they have just begun production of “Nobody Loves You But Me” by Billie Joe Royal. Their latest release is “Every Day With You, Girl” with the Classics Four, which they wrote and produced.

The initial LP from Buie and Cobb (which will be titled “Buie/Cobb”) will be written and produced by them, as well as featuring Buie as artist and singer on one side and Cobb as instrumental artist on the other. It will be released on Lowery’s 1-2-3 label for Capitol.

TRO Signs Hester, Apolinar

The Richmond Organization has signed the successful songwriting team of Hal Hester and Danny Apolinar to an exclusive writing contract, according to Marvin Cane, TRO Vice President and Director of Professional Activities.

Hester and Apolinar are the writers of the score of the smash off-Broadway musical, “Your Own Thing,” which was recently named a winner of a New York Drama Critics Circle award as Best Musical of 1968. Separate companies are currently performing the widely acclaimed show in New York, London, San Francisco, Los Angeles, Boston and Philadelphia and a new national tour has just opened a major tour in Washington.

Initial Project ‘Alice’

Initial project to be included in the new Hester-Apolinar TRO deal is the David Black production of “Alice.” The adaptation of the Lewis Carroll stories, “Alice in Wonderland” and “Alice Through the Looking Glass,” is by N. Richard Nash. The show is currently set for production on Broadway next autumn.

Taylor’s U. S. Debut

James Taylor, Apple recording artist, will make his American debut at the Bitter End for one week starting May 18.

Gamble, Funtown Purchases

NEW YORK—Sam Goldner, Executive Vice President of Gamble Records, has announced the purchase of four R&B masters from Funtown-Jaysina Productions.

Goldner is excited about the first Oliver Rush release on Gamble, “I’ll Make It Up to You” b/w “Keep Gettin’ Up,” to be followed with “An Itchy Foot and a Roving Eye” b/w “Lucille.”

There is also a tentative agreement for Funtown to produce other Gamble artists in the near future.

Black America Series Debuts

NEW YORK—Charles Jones, President of Silhouettes in Courage, Inc., announces release of volume one of a series of four volumes (eight long playing records) of documented stories entitled “Silhouettes in Courage—A History of Black America.”

Each volume is narrated by such actors as Ossie Davis, Brock Peters, Frederick O’Neal and Robert Hooks. Research and production was handled by Doo Dat Productions. Producers are Charles Jones, Warren Slaten and Gene Casey. The script was prepared by Hamilton Whitfield.

“Silhouettes in Courage” lists at $11.98 per volume.

Cocker Band Visit U. S.

NEW YORK — A&M’s Joe Cocker and the Grease Band have landed on these shores for a three-month stay.

His appearance on the Sullivan show on a recent Sunday was timed to coincide with the release of his “first ever” LP. Unassuming Joe mentioned that the album, “With a Little Help From My Friends,” took almost a year to make and cost a lot of money. Since he had a single, “Marjorine,” on the English charts about a year ago, the Grease Band has acquired a new bass player and a new drummer. “Marjorine” hung around for a while in England, but “With a Little Help From My Friends” was the single that broke big in the states.

Joe made his U.S. debut live at the Fillmore East May 2 and 3, and now commences a tour of all the major halls in the country, coinciding with much of the Who’s tour. After that, he will be recording another LP on the West Coast, and will then embark on a tour of the West Coast with Jeff Beck, Who, Ten Years After and Jethro Tull.

This amount of touring and personal appearances is nothing new for Joe, who is “working constantly” in Merrie Olde. He originally hails from Sheffield, in the north of England, and now makes his home in London.

When Record World spoke with him recently, he hadn’t performed yet in the U.S., so he didn’t have anything earth-shaking to report on American audiences and their reaction to his music. He did say, however, that he is not a temperamental artist, and he likes the United States and the Band. And I say he is a disarmingly nice guy, and his record (with which he is “reasonably happy”) is one of the best in quite a while.

—Andy Goberman.

Soul Children

Shown are the Soul Children (minus one). Stax pactees produced by Isaac Hayes and David Porter, during recent visit to Record World. Group, whose current single is “Tighten My Thang,” has a new LP due shortly, too, probably to be called “The Soul Children.”

Juke Box Top 25

1. HAIR
2. AQUARIUS/LET THE SUNSHINE IN
3. IT’S YOUR THING
4. SWEET CHERRY WINE
5. YOU’VE MADE ME SO VERY HAPPY
6. THE BOXER
7. TO KNOW YOU IS TO LOVE YOU
8. GET BACK/ DON’T LET ME DOWN
9. WHERE’S THE PLAYGROUND SUSIE
10. HAWAII FIVE-O
11. GOODBYE
12. GIMME GIMME GOOD LOVIN’
13. TIME IS TIGHT
14. LOVE (CAN MAKE YOU HAPPY)
15. TWENTY-FIVE MILES
16. PINBALL WIZARD
17. THE COMPOSER
18. THESE EYES
19. MORE TODAY THAN YESTERDAY
20. MERCY
21. SINGING MY SONG
22. SAUSALITO
23. EARTH ANGEL
24. HEATHER HONEY
25. STAND!!
record world
profiles
the
HAIR
HAPPENING
a revolution in theatre . . . a revolution in music!

See Special Section This Week
Mainstream Signs Totie Fields

NEW YORK — Mainstream Records announces the signing of an agreement with Toge Productions, Inc., concerning the recording and release of records by Totie Fields.

Bob Shad, President, spent four days recording Totie Fields at the Riviera Hotel in Las Vegas with the assistance of executive producers George Johnston and Howard Hindstein.

Miss Fields has appeared on hundreds of television shows including Merv Griffin, Mike Douglas, Ed Sullivan, Joey Bishop, the NBC "Personality program, "Kraft Music Hall," Jerry Lewis and many others.

A program, "Kraft Music Hall," performed by Totie Fields, is being recorded and released in September. The album, "Drumming Up Gold," will be available for release May 15.

Totie Fields at the Riviera Hotel in Las Vegas with the assistance of Totie Fields at the Riviera Hotel in Las Vegas with the assistance of Miss Fields at the Riviera Hotel in Las Vegas with the assistance of Miss Fields at the Riviera Hotel in Las Vegas with the assistance of Miss Fields at the Riviera Hotel in Las Vegas with the assistance of Miss Fields.

The extensive ad campaign will be coordinated in the trades as well as in-store and co-operative advertising with all leading retailers.

LaRosa Decca
Sales Mgr., Miami

Tony Martell, VP of Marketing, Decca Records, announced that Carmen LaRosa has been appointed Sales Manager for the company’s Miami branch.

LaRosa began his career in music as a part-time announcer at radio station KBYR, Anchorage, Alaska, while serving in the Air Force. After his discharge, he worked as a dj at WRIT in Milwaukee, Wis., and in 1958 he joined Records Unlimited as a sales representative in Milwaukee. From 1959, LaRosa was sales rep for Columbia Records in the Miami area.

LaRosa is also available for release May 15.

Drumming Up Gold

Harry Simeone (right) accepts his gold record award from Don Dickstein, Administrative Coordinator of 20th Century-Fox Records, for the album, "The Little Drummer Boy," 1968 marked the 10th anniversary of this album on the Fox label.

Wonder on WOR, WRKO ... Orpheus on WRKO, KYNO & KJH ... Arbors on CKLW, WRKO ... A. Kim on WRKO & KFRC. We kept telling you about J. Smith, 217 CLW-on KJH ... 3 Dog confirmed at WRKO 213 ... P & M 211 WRKO.


Biggest New R&B-POP Hits: Marvin Gaye; "Take You Higher," Sly (WTIX, WXQI, CKLW) Aretha (Miami); WIBG, Philadelphia (near 400,000 nationally); Sol Burke ... Hit Sales in Small Markets: Ola & Janglers; Perry Como; Ola will be big.

Title Next Isley Bros.: I Turned You On. Great. Will be a giant ... Crossing From R&B To Pop: "I Wanna Testify," Johnny Taylor ... Oliver: WABC, WLS, KQV, KLIF, WOR "Good Morning Starshine."


Airplay Coming Fast: Joe South; Kingston, Moody Blues; Paul Reveres: Jerms; Monkees; Ronnie Dove ... Top 10 Milwaukee, WRIT: New Colony Six.

C&G New Country Record: "Statue of a Fool," Jack Greene, Decca, WCAO ... Also, Everybody Wants To Get To Heaven," Ed Bruce, Monument.

Very Hot Tip: Our Former Mayven Pick "Love Is Blue/Can Sing A Rainbow," Dells, You will see some of the biggest stations: WSAI; WLS; WCOL; WTIX; WORD.


Next Hooker T. Medley: "Let the Sunshine In & Oh Happy Day" ... Shot: Bobby Gasser: KLJ, KYNO, Hit at WOR, KFRC "Ghost shot Top Five: "I Can’t Quit Her," Arbors, Date.

Andy Kim Getting the Shot: KFRC, S.F.; WMAK; CFOX; KCPX; WSGN; KXOA; WCAO; WMEX. I think it’s the best record Andy ever cut ... Smash Breakout WLS, Chicago: New Colony Six.

Automatic Airplay: "Strange Brew," Cream; "Some Velvet Morning," Vanilla Fudge ... Dionne Warwick is getting the heavy shot. WRKO, WHBQ.

Ed Ames: WOR, WCAO. "Son of a Travellin’ Man."

Johnny Bond is All Out: "Julie," Barracuda, RCA. Power promo.


Steve Barri Cut Del Shannon: "Comin’ Back To Me" on Dushill. Record Mayven Pick. A very exciting record. Good to get Del back. KJR, KISN, KIMN.

Top 15 Sales WSAI, Cincy: "I’m Alive," Johnny Thunder ... Five Star Pick KIMN, Denver: "I Need You Now," Ronnie Dove. Honest R&B Lyric—That Should Go Pop: "These Are the Things That Make Me Know You’re Gone," Howard Tate, Turntable. You absolutely must audition this record. It is a MASTERPIECE! ... WLS, Chicago: Delis; Oliver; Creed; Johnny Taylor; Rascals ... WKNR, Detroit: "Brown Arms In Houston," Orpheus, MGM.

Stepper Pick: "Do Unto Others," Sandy Salisbury, Together. WAYS, Charlotte: 21—Ola & Janglers; 23—Hollies; 235—Peggy & JoJo; 218—Tony Scotti; Ronnie Dove; Joe Jeffrey; Andy Kim; S. Alarm Cl. ... Decca may have a hit record in "Bit By Bit," Merging Traffic.

Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product.

Hit Sales: Orpheus on WRKO, KYNO, Hit at WOR, KFRC ... "Love Is Blue/Can Sing A Rainbow," Dells, You will see some of the biggest stations: WSAI; WLS; WCOL; WTIX; WORD.


Airplay Coming Fast: Joe South; Kingston, Moody Blues; Paul Reveres: Jerms; Monkees; Ronnie Dove ... Top 10 Milwaukee, WRIT: New Colony Six.

C&G New Country Record: "Statue of a Fool," Jack Greene, Decca, WCAO ... Also, Everybody Wants To Get To Heaven," Ed Bruce, Monument.

Very Hot Tip: Our Former Mayven Pick "Love Is Blue/Can Sing A Rainbow," Dells, You will see some of the biggest stations: WSAI; WLS; WCOL; WTIX; WORD.


Next Hooker T. Medley: "Let the Sunshine In & Oh Happy Day" ... Shot: Bobby Gasser: KLJ, KYNO, Hit at WOR, KFRC "Ghost shot Top Five: "I Can’t Quit Her," Arbors, Date.


Next Hooker T. Medley: "Let the Sunshine In & Oh Happy Day" ... Shot: Bobby Gasser: KLJ, KYNO, Hit at WOR, KFRC "Ghost shot Top Five: "I Can’t Quit Her," Arbors, Date.

Andy Kim Getting the Shot: KFRC, S.F.; WMAK; CFOX; KCPX; WSGN; KXOA; WCAO; WMEX. I think it’s the best record Andy ever cut ... Smash Breakout WLS, Chicago: New Colony Six.

Automatic Airplay: "Strange Brew," Cream; "Some Velvet Morning," Vanilla Fudge ... Dionne Warwick is getting the heavy shot. WRKO, WHBQ.

Ed Ames: WOR, WCAO. "Son of a Travellin’ Man."

Johnny Bond is All Out: "Julie," Barracuda, RCA. Power promo.


Steve Barri Cut Del Shannon: "Comin’ Back To Me" on Dushill. Record Mayven Pick. A very exciting record. Good to get Del back. KJR, KISN, KIMN.

Top 15 Sales WSAI, Cincy: "I’m Alive," Johnny Thunder ... Five Star Pick KIMN, Denver: "I Need You Now," Ronnie Dove. Honest R&B Lyric—That Should Go Pop: "These Are the Things That Make Me Know You’re Gone," Howard Tate, Turntable. You absolutely must audition this record. It is a MASTERPIECE! ... WLS, Chicago: Delis; Oliver; Creed; Johnny Taylor; Rascals ... WKNR, Detroit: "Brown Arms In Houston," Orpheus, MGM.

Stepper Pick: "Do Unto Others," Sandy Salisbury, Together. WAYS, Charlotte: 21—Ola & Janglers; 23—Hollies; 215—Peggy & JoJo; 218—Tony Scotti; Ronnie Dove; Joe Jeffrey; Andy Kim; S. Alarm Cl. ... Decca may have a hit record in "Bit By Bit," Merging Traffic.

Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product. Everyone is asking where is the new Gamble-Huff product.
NOTES FROM THE UNDERGROUND

By CARL La FONG

I wish for just one moment,
You could stand inside my shoes,
You'd know what a drag
It is to see you.

—Bob Dylan.

God knows there are few enough lines left over the ideology gap, the one that used to be the generation gap and still is in Reader's Digest, further confusing the already hazy points of misunderstanding between groups with such diverse values as Frank Sinatra vs. Bob Dylan.

As a bridge over this gap, "Hair" has been a miracle. Only the sleek theater couples who come in from Great Neck, Beverly Hills or Belgravita could say what it is they like about the musical but they seem to enjoy it for more than the sensational reasons.

And bohemians who in reaction to a less carefully balanced presentation of what they are supposed to really be like might scream exploitation bloody murder, appear to dig it for their own reasons.

It's a musical — non-partisan, after all, a truce meeting with footlights in the middle.

The theater party folks are perhaps getting their thrill with this peep into the East Village, Venice or Soho, and basking in narcissism, hippies may see no reason to react, and besides, they or their friends might be earning good change as part of one of the casts or production crews. Whatever, at least contact has been established with the other side. And those uptight going in on a good night can be seen on the way out three hours later with a more tolerant glance on the eye, a lot less fear in the legs.

For that we are grateful to "Hair."

***

Remembering the original opening of the musical, way, way downtown at Joe Papp's brand new Public Theater, the remodeled Astor Library, a hash-pipe's throw from the Fillmore East. Lots of limousines and just like uptown stuffiness, But with an ingredient long missing from uptown — the unmistakeable sense of adventure. The following weeks mostly sold out to east siders and chic villagers, lots of art directors and actors (who can tell the difference?) and film people, the very end of Nehru and the cigarette.

Then a miserable stay at Cheetah, on Broadway the street but a million miles from Broadway the spirit. Playing the Cheetah with its horrible acoustics and worse sound system was too real for "Hair." Like screening "Dr. Strangelove" at the Pentagon.

Then Broadway and the gimmick. Nudity. To the little matinee ladies from Forest Hills in their pink and baby blue wool coats, a thrill. To the performers, a relief, doing something — success, Broadway, Clive Barnes, nudity.

L. A. was the scene, and where "Hair" really made it, loosened up and came together. Where the cast came down out of canyons and off sunny corners and got it on. The music came alive. The actors met where they stage has been zero since vaudeville. The American Tribal Love-Rock Musical sparked a Broadway West that just might be able to hold itself together after "Hair" is gone.

The Aquarius Theater has become a touch stone for hippies in L. A., kids who can't come close to putting the minimum $5.50 together for a "Hair" ticket. They check in once a day to leave in L. A., kids who can't come close to putting the minimum $5.50 together for a "Hair" ticket. They check in once a day to leave in L. A., kids who can't come close to putting the minimum $5.50 together for a "Hair" ticket.

The following weeks mostly sold out to east siders.

(Continued on page 26)
Richard Robinson

Buddah’s ‘Head Freak’

NEW YORK — Buddah Records has a new "head freak," or at least a man who likes to call himself the freak. The freak is Richard Robinson, whose actual title is Administrative Assistant to the Vice President. Robinson has been working on various rock and roll promotion—for the company, and among them are a press kit on Melanie ("I try not to over-hype"), a sampler album with an astrology theme and a bubblegum kit.

Robinson divides his time, spending only some of it at Buddah. Elsewhere he’s a busy journalist, with a contract from MacMillan to supply a book on black music by the first of the year. The book to be called (probably) "Black Music, White Audience" will delve into the interaction of black music and white culture. (He has just published "Black Music Review").

Robinson, who heads Popwire and notes that he has to meet three deadlines a week for various publications, has just signed to do a nationally syndicated radio show titled "Rock Stars," which will be done in two daily five-minute segments—one a rock newscast, the other an interview.

Of his work, Robinson told Record World last week: "I’m a journalist, a reporter, not a writer. I want to make a statement and the only way to do that these days is through the establishment. You have to infiltrate. I want to be known as the expert on rock and roll and the only way to do that is to have a national reputation. You have to sell out to get certain things, but you don’t have to sell out hard. The revolution is over and the adults won, because the hippies didn’t know how to go about getting what they wanted."

Was With Rock Group

Robinson, a college drop-out (Yale, senior year, no less), comes from New England and got into the music business professionally during his college years when he was part of a Boston-based rock group. He came to New York shortly after leaving college and paid his dues on various papers before lining up his current activities, which also include a gig as sub-man for WNEW-FM.

"I know," Robinson said, "I know about music because I can take out the four singles

Arthur Alexander made and know how the lyrics were changed from the original. I know about music."

—Dave Finkle.

Assoc. Inks Creedence

Creedence Clearwater Revival, of "Proud Mary" fame, have been signed to an exclusive agency deal by Associated Booking Corporation. Arrangement was worked out between Bob Morrison, head of West Coast veepoo with Associated, and John Fogerty, leader of the group.

Elektra Signing

Dorothy Morrison, featured vocalist on the hit single "Oh Happy Day" with the Edwin Hawkins Singers, is shown signing her long-term recording contract with Elektra. Participating are Dorothy Morrison, head of Elektra A&R; and Isadore Morrison, the singer’s husband and advisor.

Money Music

(Continued from page 20)

Money Music

Proven Sleeper Hit: "But It’s Alright," J. J. Jackson, WB, Was #1 Nashville, #1 WOLF, Syracuse, Top 10 WDOL, hit WORD ...

KHJ, L.A. Shot: "It’s In Your Power," Joe Odom, 1-2-3 ... Colombia is re-servicing "Baby Driver," Simon & Garfunkel ...

Grassroots: Top 10 WRKO, Giant WMCA, hit WCBS, WABC, WINS, WOR ...

Radio magazine shots: "Babe Driver," Simon & Garfunkel ...

Prophets ... WKNR, Det.: Orpheus ...

WIXY, Cleveland: Smash #7—"Medicine Man," Buchanan Bros.; #16—Groots; #29—Eddie Lovette; S. Alarm; Jaggers; Col. Six; Three Dog; B. Bridge; Bill Deal ... WTRY, Troy; Ronnie Dove; Al Martino; OC Smith ...

Behind the Scenes (George Hound Dog Lorez, Promo Man Special: Irwin Zucker, "It’s Your Thing," Senor Soul, Thee One: Jeff. Airplane; Pop Parade: Otis Redding; Bobby Hatfield; C & Shells; Cilia Black; Shango.

Scottie Seagraves, WHBQ, Memphis, informs that Rob Walker is MD.

WBGN, Bowling Green, breaks records. Latest is Consortium on Uni at #14. Pic: "Lollipop," Penny Candy, Roulette (Can be potent).

WSGN, Birming, Pic: Buck Owens. Confirms hit sales on "I’m Just A Song" to Uni. Pic: "Listen To the Band," Monkees; Andy Kim; Sir Douglas; Dick Hyman.

The Mission are all studying for the priesthood in St. Louis, first release is "Let’s Get Together" on Tribute (GWP).

"One," Three Dog Night is really coming in heavy ... Steppenwolf on a long list of big stations ... Next Keth: "Fairy Tales" on RCA.

Ronnie Dove on: KJR, KIMN, KYA, WKDA, WMAK, WPOT, WHYN, WLS, KNZU, KAAY, WKBW, WYSI, WPRO, WFUN, WKDIA, WMPS, WCAO, WHB, WIRIT, WOKY, KAFY, WAYS, WAKY, WTRY, WPTT.

"Color Him Father," Winstons, MMedia is great. WDOL, WFOM, WGLI.

Congratulations To Tex Myer and wife Kay on the birth of a son, first child. ... Hits WIRIT: Buchanan Bros.; Andy Kim; Prophets; "Bang," Cream; #14—Col. Six; "Apollo Nine." Space Walkers ... WOKY, Milwaukee, New: Rascals; H. Mancini; Creed.: D. Dekker; P. Revere.

New Artist, Bobby Bond on WB: "One More Mile, One More Town, (One More Time)." All out promotion. Can be a big one! KLEO Confirms "Band," Monkees is a small one. Also Confirms Lewisville and Bowling Green Consortium ... Howard Bedno tells me WIFE, Indianapolis confirms "But It’s Alright," J. J. Jackson. An instant SMASH!

"Good Morning Starshine," Oliver now on WLS, HQV, QWFL, WOR, WPTT, WTRY, WCAO, WCOL, WKGW, WOR, WPOT on Uni ... "Imaginary ... Tomorrow," Wyman, WBowe, S.F., "Take Me Home On LITE," Osmond Brothers.

KNZU: Kingtones; B. Deal; Groots; P. Revere; Sly ... KJR, Seattle: #8—Gary Lewis; #27—Elyse Weinberg; B. Deal; H. Mancini; Three Dog; ... WIRIT, Milwaukee: Prophets; B. Bridge; Buchanan; SWolf; B. Dylan; H. Mancini; Hit: Col. Six ... WSAI, CinCy: #15—Johnny Thunder ... WKDA: B. Deal; Jerms; P. Revere; M. Gaye; Ola; Hit: John Tipton ... WLOS, Pic: Ken Stella ... WCOL: D. Hyman ... WAKY: Buchanan; Groots; H. Mancini ... WCAO, Hit: Ronnie Dove ... KIMN: Buchanan; H. Mancini; Ola; SWolf; Dionne Warwick; Andy Kim ... KVQ, Hit: Hollies; PPP; P. Revere; B. Deal; Hit: Juggers.

SM5, Dick Rees: Bill Deal; Top 10 WLLE, KONO, WTBC, WNHC, WGOE, WFLB, WTTI ... Winstons: WDOL, WFOM, Dyke & Blazers: Top 10 WNHC & WAVZ, WXQI, WSNY, WPOM ... Unchained Mynds: N. Haven, Clev, Penasco, WEAM ... Johnny Taylor: pop through the South ... Dick Hyman: WLEE, "Son of a Travelling Man," Ed Ames: WOR, WCAO ... Ronnie Dove: WAYS, WCLS, WACL, KSWO, WTTI ... Andy Kim: WHYN, WFM, WAYS, WLLE, KFRC ... Capt. Groovy: WLLE, WJSO, WACL.

Merging WAAB, WAOC, WGLI, WGN, WGOE, WFLB, WTTI ... Winstons: WDOL, WFOM, Dyke & Blazers: Top 10 WNHC & WAVZ, WXQI, WSNY, WPOM ... Unchained Mynds: N. Haven, Clev, Penasco, WEAM ... Johnny Taylor: pop through the South ... Dick Hyman: WLEE, "Son of a Travelling Man," Ed Ames: WOR, WCAO ... Ronnie Dove: WAYS, WCLS, WACL, KSWO, WTTI ... Andy Kim: WHYN, WFM, WAYS, WLLE, KFRC ... Capt. Groovy: WLLE, WJSO, WACL.

Local Promo Man of the Week: Art Teal, Seaway, Cleveland, Strong.

KRIZ: Elyse Weinberg; Dusty  ... WMAK, Pic: Merging Traffic; Andy Kim; B. Goldsboro; Bill Deal; Sly; Hit: John Tipton.

(Continued on page 24)
**Adams ITCC Marketing VP**

ATLANTA, GA. — James J. Elkins, President of International Tape Cartridge Corporation, has announced the appointment of Paul E. Adams as Vice President of Marketing. Announcement was made recently at a Board of Directors meeting here.

Adams joined ITCC in August, 1968, as Director of Planning and Development, and in October of that year gained full responsibilities for the entire marketing organization as Director of Marketing.

Prior to joining ITCC, Adams spent seven years with Capitol Records, where he had been appointed Eastern Special Products Manager. His experience with Capitol also included positions in financial planning, merchandising, marketing and sales.

His experience prior to Capitol Records included the presidency and partial ownership of Merrill and Cote, Inc., and a staff management position with Lockheed Aircraft Corporation. Having graduated Magna Cum Laude from Boston University in 1959, Adams went on to earn a Masters Degree in Business Administration from the same university.

**Philips Li'LPs**

CHICAGO — Philips Records has entered the Little LP market with the release of a six-disk introductory package, according to Lou Simon, Philips Product Manager.


**Classical Bash**

HOLLYWOOD—Every facet of the entertainment industry was represented at a bash Wednesday evening, April 30, to honor the Classics IV.

The Imperial recording group was presented by Nancy Sinatra at the Bel-Air estate of Jack Ryan, the inventor. Lead singer Dennis Yost sung the Classics’ current hit, “Every Day with Your Girl,” followed by “Spooky,” “Mood and Traces,” the group’s last three million-sellers. Four “classic” automobiles (two Packards, two Deusenbergs) were rented for the occasion.

The Classics IV hail from Atlanta, Ga., and were in town to do “The Joey Bishop Show.”

**GRT Record Sales, Profits**

SUNNYVILLE, CALIF. — Record nine month sales and profits have been reported by GRT Corporation.

Sales for the first nine months of fiscal 1969 totaled $10,285,383 compared to $4,271,061 for the comparable period last year. Earnings also increased to $757,677 after taxes from $391,562 for the first nine months of fiscal 1968 (excluding extraordinary income).

This represents an increase of 140% in sales and 91% in earnings over the comparable period for the previous fiscal year. On a per share basis, earnings have increased to 30 cents on 1,949,640 average shares outstanding from 22 cents on 1,360,000 average shares outstanding, after adjustment for a four-for-one split and excluding extraordinary income.

Earnings figures for the nine months of the current fiscal year are after taxes, including the provision for the federal income surtax, a provision not included in last year’s results.

Alan J. Bayley, GRT President, cited a continued growth in pre-recorded tape sales as the primary source of increased sales volume and profits. Also several new additions, such as the Chess Records Group, Magnetic Media Corporation, GRT Records, and Blue Thumb joint venture made small but increasingly significant contributions to the corporate results, according to Bayley.

“The corporation continued its policy of expending substantial expenditures in search and development of new products and processes for future diversification,” Bayley said.

**Chambers Song in Pic**

Columbia’s the Chambers Brothers have recorded the song “Wake Up” for the soundtrack of Cinema Center Films, “April Fools,” which stars Jack Lemmon, Charles Boyer, Catherine Deneuve, Myrna Loy and Sally Kellerman.

The song, penned by Marvin Hamlish and Joel Hochborn, will be used in discotheque scenes in the Gordon Carroll-Stuart Rosenberg Jalem Production. The song is produced by David Rubinson, who produced the Chambers Brothers million-seller, “Time Has Come Today.”

**Street at Mini Fest**

Street recently extended their engagement at the Image in Miami to include a Mini Festival there on April 18 and 19 which also featured five local groups plus guests. Latter event was sponsored by Rick Shorter’s Traffic Productions.

**Muntz Two-Cartridge Dunhill Program**

VAN NUYS, CALIF. — Earl W. Muntz, President of Muntz Stereo-Pak, announced that he is releasing a special two-cartridge program from Dunhill Records that will be available on tape cartridges only.

The titles are “A Treasury of Contemporary Hits,” Volumes 1 and 2. Various artists. These cartridges are available separately and consist of the hits of Steppenwolf, Mamas & the Papas, Richard Harris, Barry McGuire, the Grass Roots, Three Dog Night, Mama Cass and Hal Blaine.

Graybar Distributes Norelco

Graybar Electric Company, Inc., has been appointed distributor of Norelco tape recorders for the Chicago Metropolitan area, announces North American Philips Corporation.
**Money Music**

Institutional version of "Oh Happy Day," The Pat Rebilott Exchange ... New Mickey & Sylvia is "Rocky Racoon," Stang A way out record on Tetragrammaton, "Moomtime Bore,"

Joshua Fox.

Clever lyric on "Everybody's Got a Hangup," Bobby Freeman ... Johnny Taylor going pop in the South ... Roulette all out on "Come On Down To New Orleans," Quick Brown Fox.

WIXY, Clev, on the Pittsburgh giant "Gotta Find My Way Back Home," Jaggerz, Gamble ... Dino, Desi, and Billy getting play.

"We," Fun & Games, Uni getting the big shot on KILT, Houston ... "Deed I Do," Elyse Weinberg is moving up the chart in Seattle ... "Too Experienced," Eddie Lovette is fighting to make it, Don Gonna Hoover ... "I'm Gonna Know," Jeff Taylor hit top three CKLW ... Good sales in Chicago off WLS on "Sky of My Mind,"

One Eyed Jacks ... "That's How Strong Love Is." Shady Days getting good play ... Tower trying on "Railroad Trestle In Calif.," Charles Ross ... "Green Door," Jerms getting heavy play in the South ... Solid sales in Milwaukee on "Tell Your Sweet Bippy," Wret, Tower ... Good MOR play on "I Can't Say No,"

Myrna March, Kapp.

"Listen To the Band," Monkeens went on KYA, S.P.; KLEO etc. and is getting the once and for all acid test. Now we'll see ... ICA won't give up on "Marstrand," Keith.

Herbie Gordon is all out on the new Roger Williams, "Galveston," and "San Juan," Reparata & Delrons ... "I Can't Let Go," Mojo. GRT is selling in Rochester. It needs that test ... Remember re-mastered "Half the World," Adam Wade ... "Din Gone Last Night," Connie Francis.

WB is rushing out "Ruby Don't Take Your Love To Town," First Edition ... Dyke & Blazers is getting good pop play ... "Sunny Was A Fool," P. C. Limited, Smash is selling in the Michigan peninsula ... WOLF, Syracuse charts Unchained Mynds at #2, confirming Milwaukee's A-Bet is all out on "Ruby Tuesday." Other stations ... Harbour on "Tell Your Sweet Bippy," "Broadway Main ... Bang is still all out on "Mississippi River," Paul Davis, Mike Shephered is all out on "Wait Another Heartache," Smubbs, Mon. ... Jeff Barry cut a great record as an artist for UA called "Where It's At." Title song of the new film.

I think "Stomp," NRBQ, Col. would be a hit in Phila., if played.

New Crystal Mansion is "Everything's In Love Today." Robbie D, former R&B DJ at WCHB, Detroit is doing one to midnight at WIRG, Phila. ... Jim Nettleton and George Michael were up for 50 hours on a M.S. Marathon WFLY. They raised well over $90,000.


New name for "Castschok" is "Life Is A Dance" and artist is now Alex Karazov.

Action in the Birmingham area on "Funky Jerk," Sam Moultrie, Roulette, with some play on WSGN, WENN ... Stations on Quick Brown Fox are: CKOY, WABB, WEAB, WWHY, CFOX, WHNC, WSIS, WICC, WDRC, WAZV, WGRS, WPDAQ, WDOL, KUDL, KEWI, KEEL, WTX, KUXL, KATZ, KXLL, WOLF, WPTE, WGBE, WFLB, WCOB, WWDR, WAAA, WAIR, WST, WRPL, WHLO, WING, WAIO.

Todd T. Taylor, WHLO, Akron, is out to break records for the nation as he once did at WINW, Canton. At 640 on the dial, they cover a wide area like five states. Pic: "Bit By Bit," Merging Traffic, Decca. (Calls it "a very tough record." Also picked "Like the Wind," Connie Francis.

"Mojo. GRT is selling in Rochester. It needs that test ... Like the Wind," Connie Francis.

"Good MOR play on .....

**Carnival Group Debut for SHARE**

HOLLYWOOD — The Carnival, Bones Howe's new group discovery, for whose initial album World Pacific Records is investing $150,000 for production and promotion, will make its premiere appearance at the May 17 SHARE Boomtown party, announces SHARE President Janet Leigh.

Dean Martin will host the Boomtown event for the 16th straight year. Also set to appear on the show are Bill Cosby, Henry Mancini, José Feliciano, Sammy Davis, Jr., George Burns, Jack Benny and Raquel Welch.

Past Boomtown events were instrumental in launching Martin, Andy Williams and Wayne Newton, among others, so the evening is considered a major springboard for any act. At the event the Carnival will introduce its new Brazilian-rock sound, according to World Pacific toppers Dick Bock and Macey Lipman. The group's first album, "The Carnival," goes into distribution in early June.

**Wilson, Dot LP**

Initial Tom Wilson album for Dot Records, under recent agreement for the production by Wilson of a number of selected artists to be exclusively contracted to the label, has been completed and will be rushed into national release later this month.

Title of the LP, "Fear Itself," is also the name of the new group with girl lead singer Ellen McIlwaine, guitarist Paul Adam, Christopher Zaloom and drummer Bill McCord.

**Abndor Visits**

NEW YORK — John Abndor of Abnah records visited Record World offices last week as he concluded a promo tour in the East.

Abndor is most excited these days about the Five Americans' "Ignited Woman" and Robin's "Dirty Old Man."
**NEW YORK — Murray Roman, veteran of television commercials (one for Shell, running currently, and the American Motors "Raja" last year), proudly announced to Record World recently that he is the "Voice of Tetragrammaton." This week will see the exposure of a bunch of his 30 and 60 second radio spots, touting 18 new Tetragrammaton LP's, their first big album release. Murray is signed with Tetragrammaton as an artist, with a new LP of his own due shortly.

Aside from his career as a comic (not a comedian), Murray informed us that he is "desperately insecure," "out of work," he was head writer for the Smothers Brothers) and that his favorite color is black. His fave-rock 'n roll star is Bibi of Black Pearl, he likes Filipinos under 5'2", his favorite comic (not a comedian), Murray Roman, the (Comic) Voice of Tetragrammaton

**TV Spots For Yellow Payges**

Air dates for AT&T network TV spots focusing on Uni group the Yellow Payges have been announced by Gary Bookasta, their manager.

The giant AT&T advertising and promotion campaign will commence May 13 with spots on NBC's "Tuesday Night Movie." Other TV spots purchased by the nationwide Bell System for the rock quartet will be featured on the "Monday Night Movie," "Star Trek," "The Avengers," "Peyton Place," "The Mod Squad," "The F.B.I." and other teen favorites.

In addition to spots purchased through the nationwide Bell System, local radio and TV spots as well as media-promoted contests and promotions are being coordinated by local operating companies in conjunction with the group's extensive touring schedule.

**Gold Dylan LP**

Columbia Records' Bob Dylan has achieved a gold record for his "Nashville Skyline" LP. The album was produced in Nashville by Bob Johnston.

**New Twist To Palisades Commercial**

Palisades Amusement Park in New Jersey has extended its advertising to Chesapeake, Va., where Radio Station WCPK is featuring the Palisades singing commercial written by Gladys Shelton.

Charles Payne of Radio Station WCPK has added a tag to the Palisades Amusement Park commercial on his station telling his listeners, "When vacationing in the New York City area, 'Come On Over' to Palisades Amusement Park in New Jersey for a day of fun and relaxation on 9 giant sized, exciting midways."

**Ham Does Spots**

Andy Williams' Woolworth special on NBC-TV May 4 introduced new image music celebrating Woolworth's 90th Anniversary.

Al Ham composed, scored, arranged and conducted the music for the commercial spots. Rib Smith handled the production chores for the Frank B. Sawdon, Inc., advertising agency.

**Edel's Maxwell Composes Ballet**

In honor of the 100th anniversary of Louisa May Alcott's "Little Women," Bob Maxwell, composer-arranger with Herman Edel Associates, commercial music production house, and Music Director for the NBC-TV "Children's Theatre," composed the music for a children's ballet version of the novel for an NBC-TV special.

"23 Children Featured; Geraldine Page Narrates"

The special, produced by George Heineman, features 63 children, and is narrated by Geraldine Page. It is set to air Sunday, May 25 at 6:30 p.m. Maxwell will conduct the NBC Symphony Orchestra which has been reactivated for the special. Maxwell's most recent commercial assignment for Edel is the distinctive Hudson Paper Towel campaign which features the Hungarian cymbalum, the soprano saxophone and the line, "If you have to throw something away, throw away the best," created by Kurtz Kambanis Symon, the agency for Hudson.
Big Westminster Party For Beverly Sills

NEW YORK—Larry Newton, President of ABC Records, announces that the company’s Westminster label is planning their first cocktail party for an artist in several years — in honor of soprano Beverly Sills.

Newton said: “We are fortunate in being associated with Miss Sills, undoubtedly the hottest property in the music business today, and we want to let people know all the good things that have already happened and of our big plans ahead.”

“First, we have signed Miss Sills to an exclusive Westminster contract, to record complete operas as well as recital disks. Second, we are preparing a combination ‘welcome home’ and ‘bon voyage’ party for her, to welcome her home from her magnificent triumph at La Scala, and to her first appearance on the Ed Sullivan show postponed from the previous week. After all,” he added, “how many coloratura sopranos are there who can rate the annual report of a corporation the size of ABC? The party will be held at the Warwick Hotel in New York May 15.

“The ‘bon voyage’ is in celebration of the following weekend when Beverly Sills enplanes to London for a series of recording sessions dedicated to two Westminster albums, one of French opera scenes and arias, and one a complete, uncut recording of Donizetti’s opera ‘Roberto Devereux’ (in Italian), a version of the unhappy love story of Queen Elizabeth I of England and the Earl of Essex. For the larger project we’ve assembled an international cast, including Hungarian tenor Robert Flofaly. Both recordings will be under the baton of Charles Mackerras and the sessions will commence May 22nd at the EMI Studios.”

Tony Bennett receives congratulations from Woody Allen for his Columbia recording of Valando’s “Play It Again, Sam,” which has been added to Allen’s Broadway click of the same name and will also be used in the film version to go into production sometime next year. Ditty was written by Hal Hackaday and Larry Grossman. Columbia has also named May “Tony Bennett Month.”

WB Signs Mercy

Mercy has been signed to an exclusive contract by Warner Brothers Records, it was announced by Joe Smith, VP and General Manager of the label. Smith revealed that the pianist is rushing a Mercy album into release this week which will contain their hit single. Title will be “Love Can Make You Happy.”

Notes from Underground (Continued from page 21)

On rehearsal days at a yell from an assistant director a dozen of the hippies lounging in the parking lot or chatting with Free Press vendors on the Sunset Boulevard curb-side might answer the call and report for their regular rehearsal, leaving their unemployed brethren in the sunshine. No one is hassling them yet. It hasn’t grown to those proportions.

Up in the hills, though, where merchants and craftsmen have gathered together in a colorful and primitive camp in a peaceful Valley at the annual Renaissance Pleasure Faire, an unwarranted battalion of sheriff’s deputies swarm the access roads, harrassing people with “hair.”

Perhaps the producers would be doing a public service by giving free performances for all cops.
# RADIO EXPOSURE CHART

**An Exclusive RECORD WORLD Feature**

- * means record is a station pick.
- ** means it is an extra without numerical rank.

This chart is designed to show the initial exposure of new records. Therefore all records which have gone over 50 in RECORD World's Top 100 are eliminated.

**TOP PLAY THIS WEEK**

1. **LOVE THEME FROM ROMEO & JULIET**
   - Henry Mancini (RCA)
2. **SPECIAL DELIVERY**
   - 1910 Fruitgum Co. (Buddah)
3. **SORRY SUZANNE**
   - Jackie DeShannon (ABC)
4. **MEDICINE MAN**
   - Buck Owens (Countryside)
5. **I COULD NEVER LIE TO YOU**
   - New Colony Six (Mercury)

<table>
<thead>
<tr>
<th>TITLES</th>
<th>EAST</th>
<th>SOUTH</th>
<th>MIDWEST</th>
<th>WEST</th>
</tr>
</thead>
<tbody>
<tr>
<td>A MILLION TO ONE</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A NEW DAY BEGINS</td>
<td>30</td>
<td>53</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BABY DRIVER</td>
<td>5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BABY, I LOVE YOU</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Andy Kim (Steele)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BAGUS</td>
<td>36</td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLACK PEARL</td>
<td>72</td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CALIFORNIA GIRL</td>
<td>14</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tampal and The Glaser Bros.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DARKNESS, DARKNESS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Youngbloods (RCA)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DENVER</td>
<td></td>
<td>57</td>
<td></td>
<td></td>
</tr>
<tr>
<td>EVERYDAY LIVING DAYS</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marion Worth (RCA)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRIEND, LOVER, WOMAN, WIFE</td>
<td>19</td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. C. Smith (Columbia)</td>
<td></td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GOOD MORNING STARDUST</td>
<td>10</td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OLIVER (Jubilee)</td>
<td>40</td>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GREEN DOOR</td>
<td></td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I COULD NEVER LIE TO YOU</td>
<td></td>
<td>58</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BILL HIGGINS (Mercury)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>beginnings new way</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT'S MY WAY</td>
<td></td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>降isa (m-er) (Mercury)</td>
<td></td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I WANT TO LOVE YOU BABY</td>
<td></td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Patti Page &amp; Jo in Season (SSS International)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I' M A DRIFTER</td>
<td></td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Robby Hunter (B.A.)</td>
<td></td>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT'S TOO LATE</td>
<td></td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'VE BEEN LOVING YOU TOO LONG</td>
<td></td>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sadie and the Tender (Columbia)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'VE HAD ENOUGH</td>
<td></td>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bot Seger System (Capitol)</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'VE LEARNED TO LOVE YOU</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe South (Capitol)</td>
<td></td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'VE NEVER BEEN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. C. Smith (Columbia)</td>
<td></td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>IT'S GONE</td>
<td></td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I'VE NEVER BEEN</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bot Seger System (Capitol)</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEARNIN' ON YOU</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joe South (Capitol)</td>
<td></td>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEAVE IT TO ME</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paul Revere &amp; the Raiders</td>
<td>1</td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LET'S DANCE</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MOTHERS (Capitol)</td>
<td></td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LISTEN TO THE BAND</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers (Capitol)</td>
<td></td>
<td>0</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
the
HAİR
HAPPENING

A revolution in theater ... a revolution in music!
ASCAP hails "HAIR" and writer-members Gerome Ragni and James Rado for bringing new dimensions to the American musical theatre. The Society also applauds the efforts of all of our young stage composers, lyricists and authors whose creativity has added new luster to our music scene.

"YOUR OWN THING" – DANNY APOLINAR & HAL HESTER
"PROMISES, PROMISES" – BURT BACHARACH & HAL DAVID
"CANTERBURY TALES" – RICHARD HILL, JOHN HAWKINS & NEVILLE COGHILL
The 'Hair' Story
And How It Grew

By NAT SHAPIRO

There were these two characters in search of a composer. They walked into my office early in 1967, hair all over the place, carrying a battered briefcase filled with notes and drawings on brown paper bags, napkins and old envelopes; a selection of underground newspapers and magazines; a pair of hand-painted sneakers; and the first draft of the script of "Hair."

They were beautiful. Gerry Ragni, a fury with a fringe on top, wearing an awesome sweat-shirt, a pair of blue-turning-gray jeans, and a diamonc gleam in his eye, and Jim Rado, blond and buckskin-jacketed, were actors who had been spending the much better part of the past two years dropping in on the downtown godmother Isabelle Byrd, in search of material for a play.

They had become what ages ago were quaintly called "hipsters." Intellectually, emotionally, politically, and socially, they had committed themselves to the movement dedicated to a non-philosophy of non-violence, love, exploration of the senses and a demonstrative rejection of materialism.

During those two years when they had been listening to the rocking sounds and had been responding to the gentle anarchic of underground life, "Hair" proliferated. Now, ready to expose their uninhibited dramatic observations to the outside world, they began looking for someone to set their words to music— their kind of music. Informed by their friend, adviser and partner, Alwin Nikolais, of the New York uptown production that, despite the fact that I wore a necktie and was over 40 (just!), I could be trusted, they decided to give Broadway civilization (or commercial show business) another chance. I was, after all, someone who not only knew what "mother" meant, but where La Mama was at; who could identify the odors of various varieties of hemp; and, most important, who knew where the living composers were hiding.

Shared Draft with Daughter

I took the first draft of "Hair" home with me that evening, read it, and shared it with my teen-age daughter, a creature who, at that stage, was reading Colette to the accompaniment of Beatles records, attending be-ins and battling war, pollution and show biz. (Not always in that order.) She adored every rude, poetic word of it. Then Galt MacDermot occurred to me. Galt, who has four children and a square haircut, is a vegetarian, and (how far out can you get?) lives in Staten Island, was just wildly and weirdly creative enough to do the job. A Canadian, the son of a diplomat, musically educated in South Africa, Galt was one of the few mature, technically equipped musicians around who not only was aware of what was happening in and to popular music but understood and loved the roots and the dynamics of the new thing. And, to make it even more fun, as a pianist, he was (and still is) something else!

After a somewhat tentative exploratory meeting with the authors in a booth at Howard Johnson's, Galt took "Hair" back to Staten Island. Within 36 hours, he returned with six completed songs and a thorough curred to me. Galt, who has four children and a square haircut, is a vegetarian, and (how far out can you get?) lives in Staten Island, was just wildly and weirdly creative enough to do the job. A Canadian, the son of a diplomat, musically educated in South Africa, Galt was one of the few mature, technically equipped musicians around who not only was aware of what was happening in and to popular music but understood and loved the roots and the dynamics of the new thing. And, to make it even more fun, as a pianist, he was (and still is) something else!

After a somewhat tentative exploratory meeting with the authors in a booth at Howard Johnson's, Galt took "Hair" back to Staten Island. Within 36 hours, he returned with six completed songs and a thorough

'Hair'-Big in Every Way

It had been so long since even one song from a Broadway show hit the very top of the singles charts that Broadway observers were wondering whether it would ever happen again.

And then, suddenly, after being around for over a year, "Hair" caught the pop music fancy and three of its tunes—the title song and "Aquarius' " were number one and two on national singles charts and the album headed the LP chart.

"Hair" was all over. Diana Ross bumped and ground "Aquarius" through on a Dinah Shore TV special. The Young Americans did the tune on the "Junior Miss" show.

Everybody started to record it. So much so that United Artists, the publisher of the score, has predicted that it will become the most-recorded Broadway score.

There are productions of the show in New York, Los Angeles, Munich, Denmark and other cities, with more productions set to open shortly.

A price tag of at least $1,000,000 has been put on the property for a movie sale. The New York uptown production was the first Manhattan show to feature a nude scene. Other barriers including sound and language were broken.

The show is a trend-setter and, many think, revolutionary in terms of the future of the Broadway musical comedy. In the short time the show has played many of its cast members have gained notoriety. The first leading lady (in the downtown version), Jill O'Hara, is now the star of "Promises, Promises." Lynn Kellogg, who was Sheila when the show opened uptown, has gone to Hollywood and has an Elvis Presley co-starring role. Diane Keaton is Woody Allen's lady in "Play It Again, Sam." Hiram Keller is making Federico Fellini's new movie in Rome, Bert Sommer is recording for Capital. Richard Kim Milford is recording for Sire. Warren Burton is appearing in the successful re- view, "Free Fall," at the Upstairs at the Downstairs. Ronnie Dyson and Susan Batson are Merry Griffin regulars. Paul Nicholas, the star of the London version, is making slick singles in England and will be released on Atlantic in the states.

(Continued on page 24)

(Continued on page 5)
What's a HIT?

A HIT IS "GOOD MORNING STARSHINE"

A HIT IS... BOB CREWE

A HIT IS... OLIVER

A HIT REALLY IS... AIR PLAY

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>WABC</td>
<td>New York</td>
</tr>
<tr>
<td>WNEW</td>
<td>New York</td>
</tr>
<tr>
<td>WTRY</td>
<td>Troy</td>
</tr>
<tr>
<td>KQV</td>
<td>Pittsburgh</td>
</tr>
<tr>
<td>WCAO</td>
<td>Baltimore</td>
</tr>
<tr>
<td>WRKO</td>
<td>Boston</td>
</tr>
<tr>
<td>KLIF</td>
<td>Dallas</td>
</tr>
<tr>
<td>WJET</td>
<td>Erie</td>
</tr>
<tr>
<td>WHK</td>
<td>Cleveland</td>
</tr>
<tr>
<td>WMC-FM</td>
<td>Memphis</td>
</tr>
<tr>
<td>WMPS</td>
<td>Memphis</td>
</tr>
<tr>
<td>KRIZ</td>
<td>Phoenix</td>
</tr>
<tr>
<td>KRUX</td>
<td>Phoenix</td>
</tr>
<tr>
<td>WKLO</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>WAKY</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>KIMN</td>
<td>Denver</td>
</tr>
<tr>
<td>WKDA</td>
<td>Nashville</td>
</tr>
<tr>
<td>WNEW-FM</td>
<td>New York</td>
</tr>
<tr>
<td>WPAC</td>
<td>Washington</td>
</tr>
<tr>
<td>WEAM</td>
<td>Virginia</td>
</tr>
<tr>
<td>WOR-FM</td>
<td>New York</td>
</tr>
<tr>
<td>WCBS-FM</td>
<td>New York</td>
</tr>
<tr>
<td>WENE</td>
<td>Binghamton</td>
</tr>
<tr>
<td>WLS</td>
<td>Chicago</td>
</tr>
<tr>
<td>WKWK</td>
<td>W. Virginia</td>
</tr>
<tr>
<td>KERC</td>
<td>San Francisco</td>
</tr>
<tr>
<td>WPOF</td>
<td>Hartford</td>
</tr>
<tr>
<td>WAVZ</td>
<td>New Haven</td>
</tr>
<tr>
<td>WCOL</td>
<td>Columbus</td>
</tr>
<tr>
<td>WIRL</td>
<td>Peoria</td>
</tr>
<tr>
<td>WGCG</td>
<td>Florida</td>
</tr>
<tr>
<td>WCRO</td>
<td>Johnstown</td>
</tr>
<tr>
<td>WAFE</td>
<td>Jacksonville</td>
</tr>
<tr>
<td>WOKY</td>
<td>Milwaukee</td>
</tr>
<tr>
<td>WINX</td>
<td>Washington</td>
</tr>
<tr>
<td>WBAG</td>
<td>Burlington</td>
</tr>
<tr>
<td>WEEX</td>
<td>Pennsylvania</td>
</tr>
<tr>
<td>WGLI</td>
<td>Long Island</td>
</tr>
<tr>
<td>WGGB</td>
<td>Long Island</td>
</tr>
<tr>
<td>WHEC</td>
<td>Rochester</td>
</tr>
</tbody>
</table>

a subsidiary of JUBILEE INDUSTRIES INC.
Shapiro, 'Hair'  
(Continued from page 3)

But "Hair," with its large cast and ridiculous budget (for off-Broadway), apparently had no place to go. We began looking for a home. That is, until another quixotic character entered the scene. Michael Butler, a young, attractive, energetic, resourceful and nutty Chicagogan, had seen "Hair" at the Public Theater, was turned on and then fell hopelessly in love. He decided to try to keep our hirsute hit alive.

Cut Off in Prime

Under the joint auspices of Papp's New York Shakespeare Festival and Michael Butler, "Hair" was moved, locked, stock and props to Cheetah, the turned-on palais de danse on Broadway, which, it developed, was in a building about to be torn down. In addition, we encountered some rather characteristic theatrical problems having to do with not enough money, too many unions, matters of artistic control and a number of special hangups involving uncomfortable seats, an inconvenient 7 o'clock curtain and erratic acoustics. Cheetah proved to be, despite good business, an unsatisfactory haven for our unruly opus. "Hair" was cut off in its prime.

Jim, Gerry and Galt had wanted to do something about the book and a few of the songs, anyway. The play originally had been conceived for prosenium production and, in stage and orchestra, Cheetah's theater arena format, Gerald Freedman had been obliged to drop or revise some of the authors' original ideas. The New York Shakespeare Festival Theater cast also, although excellent, wasn't able to cope vocally with some of Galt MacDermot's more difficult rhythmic and harmonic concepts. The sound wasn't quite what he had wanted it to be.

So Michael Butler, dreaming his implausible dream of transplanting "Hair" was sent by a group assembled an army of Sancho Panzاس, including as his executive producer a demented Cossack playwright named Bertrand Castelli, and began negotiations with Joe Papp, the authors, theater owners, unions and, at the suggestion of Jim Rado and Gerry Ragni, a young genius of a director named Tom O'Horgan. Jim, Gerry and Galt retired to (no kidding!) Hoboken to add to, revise, tighten and strengthen the book, lyrics and music and to check once more with the tarot cards.

(Continued on page 8)

RCA's Racusin Recalls:

'Hair' in Class By Itself Right from the Start

NEW YORK—Norman Racusin, close-cropped Division VP-General Manager of RCA Victor Records, reminisced about the first time he heard the score from "Hair."

"It was June, 1967," he recalled, "and they all came in here with their hair cut to here. It was like no audition we had ever seen. Surprisingly enough, we all flipped. It was unanimous. I guess because it was so good and so different. Of course, one of the things that sold us on the score was that it would be merchandisable for the buyers who make up much of the record-buying market today. There was never any doubt in our minds about the score. We told them right on the spot that we wanted it."

And so RCA recorded the first version of "Hair," even though the musical was scheduled for a limited run at off-Broadway's Public Theater. And the label recorded the uptown version, too, which went on to grab the Grammy.

Uptown Sufficiently Different

"When I heard the uptown version, I realized it was sufficiently different to warrant another recording. I think some of my people looked to me to see how I'd react to the language, but I think you have to look at the album as the show itself. You're paying to see a piece of entertainment. We've had a few complaints on the package, but they're inconsequential considering that the album is approaching a million in sales world-wide."

What to Do, What to Do

(Racusin presented the "Hair" creators with gold records at the recent "Hair" be-in in Central Park. Librettist Rado, on receiving his and, according to report, upright about getting a reminder of monies in front of audiences, said, "What do I do with this?"

Racusin countered, "It belongs to you. You can put it anywhere you like.")"

"It's very gratifying," Racusin said, "to see what's happening with the album. It kind of restores your faith in your vibrations. The album is a consistent seller. And it's not the nudity that's selling it and it's not the language; it's the music. Just like in 'The Sound of Music,'" it was the music that sold it.

Had Biggest Cast Albums

"We've been very lucky at RCA. With 'Hair,' 'Fiddler on the Roof' and 'Hello, Dolly,' we've probably had the biggest original cast albums of the past five or six years. And another thing you can say about 'Hair' is that its success has made us keep a close watch on what is happening off-Broadway. It was the reason we picked up 'Your Own Thing.'"

"I think the charm and the greatness in 'Hair,'" Racusin said in conclusion, "is that it's one of a kind. There can never be another 'Hair.'"

'Hair' Film Rights

Over $1,000,000

It has been reported that the asking price for the film rights to "Hair" is over $1,000,000. Several motion picture companies are said to be bidding.

Cover Names

At top, Norman Racusin, VP-General Manager, RCA; "Hair" librettists-lyricists James Rado, Gerome Ragni; the Fifth Dimension producer Bones Howe; Soul City's National Sales and Promotion Director Macey Lipman; the Cowsills, Lenny Scheer, MGM Records Director of Marketing; Benjamin Melniker, Exec VP, MGM, Inc.; Tom White, Director of Business Affairs, MGM Records; Louis Polk, President of MGM, Inc.; Sy Lesser, President of MGM Records; Mike Stewart, President of the UA Music Companies, and Murray Deutch, Exec VP, UA Music Companies.

AT CENTRAL PARK "HAIR" BE-IN: from left, Norman Racusin, VP-General Manager, RCA Victor Records, presenting the gold record for the original Broadway cast album of "Hair" to composer Galt MacDermot and at right again to producer Michael Butler. Be-in was held recently on the first anniversary of the Broadway production.
HAİR keeps growing...

and we're at United Artists
the root of it!

Music Group
NEW YORK—"It's going to be pre-'Hair' and post-'Hair' in the theater," predicts Mike Stewart, President of the United Artists Music Companies.

"I don't mean to imply that nothing good was ever written before 'Hair,' or won't be again. But it's a revolution; it doesn't use the standard forms of theater music; it's its own thing." Stewart continued. "People talking about the theater today say, 'Is it a 'Hair' kind of show?' or 'Isn't it a 'Hair' kind of show?' The point is, they talk about it. I listen to many scores, and approximately 50% of them are now attempts at contemporary scores for the theater.

"It's affected the movies, too. They're now more aware that contemporary doesn't have to mean cheap or tawdry. With the success of 'Hair,' the demand for contemporary music is growing everywhere.

Overseas, too; as Murray Deutch, Executive Vice President of UA Music, pointed out in the joint interview. "It opens in France on May 26; and the records have been going great around the world. Nina Simone had a big single from the score in England, and the London cast album is on the charts. A group called Zen in Holland was No. 1 for six weeks with 'Aquarius,' which was almost unprecedented for a local group. Now with the Cowsills and the Fifth Dimension being released around the world..."

Furthermore, the fact that both the original cast album and two singles from the show have reached the top of their respective charts appears to be unprecedented.

Stewart related that "I admired the score by Galt MacDermot, Gerome Ragni and James Rado the first time I heard it. Ragni and Rado were on some daytime TV show, performing some of the score. I was aware of the publicity and was impressed with the music. Then we met with Nat Shapiro, who owned the score. Both Murray and I agreed the music had great potential. We felt it would do well on Broadway right from the start—after all, they do the good in it off Broadway, so why not? The proof now is in the tremendous success the music has had. I think it will have longevity.

"Forgetting all the sensational, the nude thing, that stuff, when we listened to the score we decided it was fine music of the day in any form—it could be done any way: symphony, vocal, etc."

"The public is not always wrong. Audiences aren't continuing to show up because of the nude scene or lampoons our society, but because it's melodic entertainment. It's like the Beatles. I recall a press conference the Beatles had for their first movie, 'A Hard Day's Night.' Everyone was mentioning their long hair to me, all that kind of thing. I said that the Beatles were great composers, and people were telling me I was crazy. But today we know they'll still be remembered 100 years from now as great composers."

Stewart and Deutch remarked that they were expecting some symphony orchestra recordings of the score before long, as well as disks by jazz, Latin American, R&B, baroque and even Country and Western waxings. "It's a total breakthrough, which is the way it should be with great music," noted Deutch. "The Fifth Dimension single medley of 'Aquarius' and 'Let the Sunshine In' and the Cowsills' 'Hair' should do more than five million, without LPs."

Remarked Stewart: "The depth of the score is especially noteworthy. There aren't one, two, three, four or five songs in the score, but 14 that are already recorded by major artists. It's bigger than 'My Fair Lady.' Every company is putting out LPs—Atlantic has three albums alone."

Deutch commented on the "phenomenal" success of the sheet music. "It's the top-selling score in all areas—vocal, orchestra, marching bands, duets, choral, regular piano copies."

"We have a continuing relationship with Galt MacDermot." Stewart went on. "We don't have him exclusively, but it's likely we will have access to his future works. He's producing records for us now, and has just cut 'Hare Krishna' with Lewis Stout, a West Indian singer. The door is open if Galt wishes to do others, too. You'll be hearing a lot more about him. There's picture interest in him as well.

"As to the eventual movie version of 'Hair,' it's up to the boys themselves. They have to make up their minds. I know that a number of important creators are after the property."

Stewart said that he was proud of the job the UA people have done plugging the score. "Incredible," he called it; adding: "The network TV exposure has been especially sensational. Every show is using the songs." He said that the disk jockeys were extremely instrumental in getting a lot of the tunes pushed out of LPs.

And there's the public—which has taken 'Hair' to its heart."

By DOUG McCLELLAND

--**--

Mike Stewart

SECTION II

Ramone Handles 'Hair' Sound

NEW YORK—Phil Ramone's Admins. Ltd., a division of A&R Recording, is rebuilding the sound system at the Billymore Theater, where "Hair" is playing.

Ramone designed the sound system for "Promises, Promises" but decided not to change it for "Hair." Ramone said: "I've been just expanding it, adding more equipment. The music is just as it was, but I've added some stereo components for the music."

--**--

Shapiro, 'Hair'

(Continued from page 5)

The rest is reasonably well-known. Michael Butler found his theater: a new cast was assembled in which Jim Rado and Gerry Ragni could act out the roles they had really written for themselves. Galt MacDermot got himself a soulful group of singer-actors along with a few extra hornists and the chance to groove to its first non-Broadway musical.

And lots more happened—and keeps on happening. "Hair" was opened in Copen-
hagen, Stockholm, Acapulco, Munich, London and Los Angeles. In the near future it will be seen in Paris, Milan, Sydney, Tokyo, Belgrade, Amsterdam and every major city in the United States and Canada.

RCA Victor recorded the original Broadway cast—and the album has already earned not only a Grammy but, apart from reaching its million-dollar mark, held the number one spot on all charts and will sell, in all probability, more than a million copies.

There have been an enormous number of recordings—two of which, the Fifth Dimension's "Aquarius" and "Let the Sunshine In" and the Cowsills' "Hair," have been number one singles in the United States. Nina Simone's "Ain't Got No" and "I Got Life" hit the top of the charts in England and Holland and 11 different songs have been released as singles. Thus far six instrumental LPs have been released, six original cast albums have been released, and scores of other works in Rhythm and Blues and Country and Western and pop versions of the songs are in or already out of the can. Such interestingly disparate artists as Barbra Streisand, the New York Rock and Roll Ensemble, Booker T., Lester Lanin, Carla Thomas, Phyllis Newman, Ed Ames, the Strawberry Alarm Clock, Caterina Valente and the Staple Singers have chosen to sing "Hair" songs—and it just keeps on rollin'.

And wait'll you see what happens when we make the movie!
"Hair" is now one year long.
The Original Broadway Cast Recording.

STEREO

THE ORIGINAL BROADWAY CAST RECORDING

MICHAEL BUTLER PRESENTS

HAIR
THE AMERICAN TRIBAL LOVE-ROCK MUSICAL

BOOK & LYRICS: GOROM RAGNI, JAMES RAGNI, MUSIC: GALT MAC DEMOT
EXECUTIVE PRODUCER: BERTRAND CASTELLI; DIRECTED BY: TOM O'BORIAN

DANCE DIRECTOR: JULIE FERGAL; MUSICAL DIRECTOR: GALT MAC DEMOT; COSTUMES BY: NANCY ROLST
SCenenR BY: ROBERT WAGNER; LIGHTING BY: JULES FISHBEIN; DESIGNED BY: ROBERT FRIEDMAN

Available on RCA StereO 8 Cartridge Tapes

RCA

RECORD WORLD—May 17, 1969 SECTION II
Broadway Rocks to an ASCAP Beat

ASCAP writers of Broadway and off-Broadway shows have caused a musical revolution on the stages of which are being experienced from the Great White Way to Main Street, U.S.A., and Europe as well. "Hair" became a Broadway landmark overnight and jolted producers into the realization that they could make it on the legitimate stage. First produced off-Broadway by Joseph Papp, Director of the New York Shakespeare Festival, "Hair" was billed as America's first "tribal rock-musical." Heralding sexual freedom, in- terracial love and drugs the show is a youthful, energetic and optimistic hymn to mankind.

The score with lyrics by James Rado and Gerome Ragni and music by Galt MacDermot, has provided the hottest record market and ASCAP hit since "Aquarius/Let the Sunshine In" medley recorded by the Fifth Dimension has been Number One; the title song "Hair" has turned into a ditto smash for the Cowsills; Barbra Streisand turned into a ditto smash for Hal Hester and the original cast album is in England for Nina Simone; "Canterbury Tales" is the latest in a series of ASCAP rock musicals to hit the boards. This lusty English import is loosely adapted from Chaucer's poem, with a rauous score by Richard Hill and John Hawkins and lyrics by Neville Coghill. The show opened to good notices and is further evidence that the rock musical is rapidly becoming part of the Broadway musical establishment.

ASCAP Musicals Off-Broadway

Off-Broadway, Reverend Alvin Carmines has provided the score for "Peace," based upon the play by Aristophanes; Robert Dahdah's Hollywood satire "Audey McDimple" continues into its second year; Clark Gesner's "You're a Good Man, Charlie Brown," based on the cartoon Peanuts, continues its successful run; and the whimsical Tom Jones-Harvey Schmidt concoction "The Fantastics" continues into its ninth year with no end in sight.

Other ASCAP off-Broadway productions that were critically acclaimed include the rock musical "Salvation," by Peter Link and C.C. Courtneyn, which had a successful run at the Village Gate and may shortly be brought to Lincoln Center; "The Believers," a musical dealing with the black experience in song by Josephine Jackson, Joseph Walker, Benjamin Carter, Dorothy Dinroth, Anje Ray and Ron Steward; and "Stop, You're Killing Me" had a rock background scored by Boynton-DeVinney.

Jim Webb, one of ASCAP's hottest young chart-toppers, is currently working on a movie version of "Peter Pan" for Mia Farrow and a movie musical for Richard Harris entitled "Ragamuffin." Webb may also enter the Broadway sweepstakes this summer with his proposed musical "His Own Dark City." By packaging and releasing the album prior to the Broadway opening, Webb sees the possibility of a built-in record audience for his show. Grammy winner Bobby Russel, who authored "Honey" and "Little Green Apples," has already established himself in movies via Walt Disney's production of "Smith." Bobby has cut the title song and "Gabriel Jimmyboy," also from the picture. Already at work on a second Disney film, Bobby will shortly record the title song, "Summer Sweet." In addition, negotiations are under way with 20th Century-Fox and a Broadway musical comedy is in the works.

ASCAP Rock Ballet

One of the most significant and successful innovations in modern ballet is the work of ASCAP writers Ted Shreffler, Lee Graham and Dick Powell of the Crome Syrcus. Their work "Astarte," commissioned by the New York City Center Joffrey Ballet Company, is the first and only mixed-media ballet in the world. Combining a progressive rock score with an accompanying psychedelic light show, the production, first produced in 1967, is now part of the standard repertoire of the Joffrey Ballet and will be presented in Vienna and other European capitals this fall.

ASCAP writer Shelley Pinz, who authorized the Lemon Pipes' 8 million-selling "Green Tambourine," is now at work on what promises to be yet another revolution in the traditional concept of the seven lively arts. Miss Pinz has teamed with the Crome Syrcus to write America's first "rock-opera." Using her books of poetry she is attempting to integrate opera into the contemporary music scene by making it understandable in terms of language and musical structure. Shelley believes that a revitalized operatic form, which she calls "pop-op," would make opera meaningful again by extending its influence from its present limited highbrow clique to today's young but sophisticated mass audience.

Awards Encourage Writers

One of the most interesting aspects of the Broadway rock revolution is the fact that it has taken place within the American Society of Composers, Authors and Publishers, an organization which represents such greats of Broadway as Berlin, the Gershwins, Rodgers and Hammerstein, Harold Arlen, Arthur Schwartz, Julie Styne and Leonard Bernstein. Proud of these giants, ASCAP also recognizes new talents and young pacesetters in today's changing world of popular music. It has therefore made it a policy to encourage creative writers not only with recognition but with over $5,000,000 in ASCAP awards over the last nine years. This year alone ASCAP distributed $600,560 to 1,929 writers. Included in this list were the writers of "Hair," "Man of La Mancha," "Golden Rainbow," "You're a Good Man, Charlie Brown," "Your Own Thing" as well as an award to Al Carmines who won an 1968 "Obie" for his musical score "In Circles."

It seems safe to predict that rock music will soon be recognized as standard Broadway fare and take its place as an important contribution to the total Broadway picture. (Continued on page 18)
Be Unique.
Play Your Friends The Original London Cast Recording Of **HAIR**,
(If You Have No Friends That’s Your Problem)

In case you didn’t know it there’s a British production of “Hair” now running in London’s West End. The cast of the London Production is bright, clever and exciting—and they’re very together. In England the Original London Cast Recording is outselling the Broadway Cast LP. Those few Americans who have heard the British album have been very impressed. If you can find a copy of the English LP of “Hair,” listen to it. You’ll be pleasantly surprised. And you can use the jacket as a poster.
Librettists Ragni & Rado Bring 'Hair' to Life

By DAVE FINKLE
NEW YORK — Interviewing Gerome Ragni and James Rado, the librettists of "Hair," in their Biltmore Theater dressing-room is something like seeing a performance of the play itself.

The interviewer, like the audience, waits expectantly in his seat for the interview to start. When suddenly Ragni and Rado are in the room, smiling, ripping open packages, enjoying the day, introducing Ragni’s wife and son. Nothing formal has happened, no overture, only hurried introductions. And the interview is underway, accented by songs, dances, improvisations, tapes, appearances by supporting players (members of the tribe of “American’s tribal love-rock musical”), and evolving into a way of life.

Ragni, his thistle of hair, a brown shade of red, falls back on a long white cushion that lies in one corner of the room (a photograph of Mick Jagger facing him, a photograph of Janis Joplin to his right) and starts to talk: “We started writing this play because we were both actors and we were tired of the kinds of plays we were in. The same one-dimensional characters, the conventional entrances and exits. We didn’t want to act these plays. We wanted to ‘be’ on a stage.”

Wanted Widest Audience
Rado, whose hair is blonde and thatched like the roof of a serf’s hut, pulls one leg under him on the cushion and picks up from Ragni: “We weren’t the first who thought of the idea of ‘being’ on the stage. But it’s true. We used to act and when we’d leave the theater, we’d go back to a scene that had nothing to do with the stage—the kids on the East Side. We wanted to show this on a stage. So we started taking notes. We wanted this play to be a Broadway play. Because we wanted to reach the widest audience we could with our message.”

Ragni: “We figured that if we opened the play off-Broadway, the people who would come to see it would already agree with its point of view. And what good would that be?”
Rado: “We wrote the script and wrote the songs, and then we looked around for a composer. We had someone who started to write the score. But he didn’t work out. The first song he wrote was the title tune with all those lyrics and he cut most of them out and told us we didn’t need them. We knew that wasn’t right. And then through some friends we got to Galt.” (Galt McDermot, that is.)
Ragni: “Then Joseph Papp read the script and liked it, and wanted to do it. I knew him because he was teaching at Yale and I was acting in ‘Viet Rock’ there.”
Rado: “We took his offer because, although he had a few possibilities for production. Papp said he could put the show on immediately at his new off-Broadway Public Theatre.”
Ragni: “We hadn’t heard anything about the place.”
Rado: “He said he could give us the scale production we wanted. So it sounded good. However, we weren’t that happy with the production downtown. Papp felt that he should be an editor and he cut songs and rearranged them. And even, at one point, told us there was too much music in the show.”

Turned Song Into Speech
Ragni: “And even made us turn one of the songs into a speech. You know the one that goes [he sings in falsetto] ‘I would just like to say that it is my conviction.’ Can you imagine that? Too much music.” (Historical note: When “Hair” closed its limited engagement at the Public Theatre on Lafayette Street—first RCA caster (ASCAP)—it re-opened in an abridged version at Cheeta-hab, and was then re-directed by Tom O’Horgan and produced by Michael Butler at the Biltmore—second RCA caster.)
Ragni: “When they told me the Cheetah, I went ‘aaaaaa.’” (He grimaces with his rubbery gargoyles and throws his hands in the air.)
Rado: “We had to play it without intermission because they didn’t want to take any time away from the dancing. We had to do it in an hour and a half. The Broadway version is much closer to our original script. We restored some of the songs that Papp had cut. He didn’t want to do ‘Sodomy’ downtown. We left room for improvisation in the script, which we got to do with Tom O’Horgan directing.”
Ragni: “We’re always adding new things to the show. We’ve just been away from the New York production for five months. We added new things in London and added things in the West Coast production. We put back ‘Dead End’ in the Coast production. Four black guys do it like a kind of black power number. Which great soul singing. Do you want to hear it? I’ve got it here on tape.” (He turns on his tape recorder.) “We recorded this in the theater even though we weren’t supposed to. I’ll bet people do that every night.” (The tape is blaring and Ragni gets up, affects a tough manner, puts one fist in the air and starts moving forward heel-toe-heel-toe.) “This is the way the guys do it in the show. Isn’t it great? I think this number could be a hit.”

Keep Getting Ideas
Rado: “We’re going to do it that way here. We’ve been putting some of the additions into the New York productions. We keep getting ideas for the show. And after being in London and Los Angeles, we found that the New York production looked a little behind. We are constantly rewriting the show without even being aware of it.”
Ragni: “We have a new song we wrote that would be great for the show. We write something and then give it to Galt and he writes a melody and then puts the song in a drawer. I’ve always heard them but us. Everyone once in a while we get together and sing them to ourselves.”
Rado: “We won’t be in this show indefinitely because we have a new show we want to write. We bought the movie rights to ‘Hair’ yet. We’ve had a number of offers. Do you think Franco Zeffirelli is right? We’ve talked to people, but we always get the idea that when we sign the papers, the director will forget about us and try to make the picture his.”

‘Didn’t Win Beautiful’
Ragni: “Many people think that Michael Butler wrote ‘Hair.’ You always hear people saying Michael Butler’s ‘Hair.’ I’m always figurine band saying ‘but Michael Butler didn’t write ‘Hair.’ Did you see the Tony show? It’s beautiful that we didn’t win. Alexander Cohen kept calling us last week and saying ‘Don’t forget to wear tuxedos. We think you’re going to win and you can’t except the award in your dirty clothes.’ He kept calling them our dirty clothes, not our costumes. We didn’t go to the show. We couldn’t. It’s beautiful in a way that we didn’t win. I mean, we should have won, but if we had the show would have just been swallowed up by awards.” (He turns his hand into a claw.) “We’re going to give ourselves balloons.”
Rado: “If we do another show on Broadway, we want to do it a different way, apart from the traditional Broadway way of doing things.”

And suddenly Rado is no longer in the room and Ragni is shaking hands and saying, “Do you want to stay around to see the show? Maybe you can watch from the wings.” And he’s gone, too.
'Hair' Composer Galt MacDermot: The Muse Grooves on Staten Island

NEW YORK — In the dark hallway just beyond the stage door at the Biltmore Theater where "Hair" is playing and at the moment rehearsing, a man who remarkably resembles actor Barry Nelson in looks and even manner approaches and asks, "You looking for MacDermot?"

The answer is yes and there's a pause and then the man says, "That's me. Where can we go?"

MacDermot, who is Galt MacDermot, the composer of the "Hair" score, leads the way into the auditorium where the ebullient cast — on a break — has spilled off the stage into the front rows. MacDermot goes toward the back, pausing briefly to compliment actress Shelley Plimpton (popularizer of "Frank Mills") for something, and takes a seat.

Pleasant, Terse

MacDermot is pleasant and terse throughout the interview, watching the stage and director Tom O'Horgan, who has called the cast to order and has them scattering to the four winds of the theater as part of a new number.

MacDermot confides that he didn't approach "Hair" with any idea of writing for Broadway. "Jim [Rado] and Gerry [Ragni] and I were brought together by Nat Shapiro and Isabelle Blau. I read the script and liked it. We had to play the music for Joseph Papp a short time afterward, so I wrote some songs in a hurry. Then, obviously, we did a lot re-writing before the off-Broadway opening which was eight or nine months later. And then we re-wrote again before the Broadway opening. We're adding a new song today. Also we've written a number of songs we haven't put in the show because they didn't seem right. Maybe we'll use them for the next show.

He's Canadian

"I didn't write for Broadway because I haven't seen that many Broadway shows. I'm Canadian. I did work with a musical group who put on shows and from what I saw of them, they seemed how can I put it, formularized. It seemed pointless."

Unlikely Collaborator

As MacDermot sits quite still, scrutinizing the pinwheels of activity on the stage, in his blue blazer, dark slacks and white shirt and short hair, he looks an unlikely collaborator for Gerome Ragni and James Rado, the raggedly-andy writers, but his demeanor suggests that a question on the unlikely teaming would be prying.

An associate of MacDermot's suspecting prior to the interview that the composer might be reticent advanced biographical information, which MacDermot confirmed with quick yesses and noes. He was born in Canada. His father, a Canadian diplomat, was assigned to South Africa, where MacDermot studied music for four years ("I went around and listened to African music"). He concentrated on jazz upon returning to Canada and spent a year or two "in England playing rock and roll." In 1963 he won a Grammy for his work on "African Waltz," and the RCA Broadway cast album of "Hair" won one, too, this year. He lives on Staten Island. He doesn't have a group. The musicians he used for his Verve/Forecast album, "Hair Pieces," were studio musicians. He also periodically conducts "Hair."

Next Project: Shakespeare

MacDermot's next project is composing the score for Joseph Papp's Public Theater production of Shakespeare's "Troilus and Cressida," which is due "sometime next year, I guess." For the new version, MacDermot's sole lyricist will be the bard. Half the score has been completed. After that, MacDermot expects to write something with Ragni and Rado.

Someone has walked to the edge of the stage and yells, "Galt, can you come on-stage and teach the new song." The composer gets up hurriedly and asks, "Is that okay?," and he takes to the stage and the electric piano. The cast assembles and he starts to play.

-Shelley as Mother

The latest actress rumored to play the role of a mother when the film version of "Hair" gets going sometime in the undetermined future is Shelley Winters.
THE AGE OF
AQUARIUS
THE 5TH DIMENSION

Medley: Aquarius/Let The Sunshine In
(The Flesh Failures)*
• Let It Be Me*
• Sunshine Of Your Love
• Blowing Away
• Workin' On A Groovy Thing
• Wedding Bell Blues
• He's A Runner
• The Winds Of Heaven
• Those Were The Days"* 
• The Hideaway*
• Don'tcha Hear Me Callin' To Ya
• Skinny Man

Public performance clearance—BMI, ASCAP*

PRODUCTION & SOUND
by
BONES HOWE 3/18 Pisces

ARRANGED BY BOB ALCIVAR, BILL HOLMAN &
BONES HOWE

Production Assistant: Ann McClelland

Engineered by Bones Howe in the outstanding 8 track facilities of
Wally Heider, Studio 3, Inc., Hollywood, California and
United Recording of Las Vegas, Nevada.

With special thanks to Johnny Golden, Rick Pekkonen, Larry Cox,
Vic Zaslav and Brent Maher for their able assistance and
cooperation.

As always we are appreciative of the artistic contribution
of these talented instrumentalists:

Hal Blaine: Drums, Percussion
Joe Osbourne: Bass
Larry Knechtal, Jimmy Rawles, Pete Jolly: Keyboards
Tommy Tedesco, Dennis Budimir, Mike Deasy: Guitars
Larry Bunker: Mallets, Congas, Percussion
The Bill Holman Strings & Brass

Art Direction, Design: Ron Wolin
Album Photography: Ed Caraeff
Album photos taken at Ephemera Sumiko, Beverly Hills.
Exclusive Management: Marc Gordon, Jr.
Vocal Arrangements by Bob Alcivar

International Fan Club Information: The 5th Dimension Establishment
9255 Sunset Boulevard
Los Angeles, Calif. 90069

On-stage wardrobe for The 5th Dimension is designed exclusively by Boyd Claypan.
The Age of Aquarius
by The Fifth Dimension
is also available on 8 and 4 track
Liberty Stereo-Tape Cartridges
and Compatible Cassettes

Soul City Records
Entertainment Sales
Transamerica Corporation
Michael Butler of 'Hair'

First Production, First Phenomenon

By DOUG McCLELLAND

NEW YORK — Katharine Hepburn, age 60, in "Hair".

During a recent interview with Michael Butler, the producer of the revolutionary Broadway "youth" musical, it was mentioned that when the hit show is ready for filming, all the big "establishment" names are sure to be after it; maybe, it was facetiously suggested, even recent Oscar winner Katharine Hepburn. "That would be fine. Groovy. She's a great lady," enthused Butler.

Which is indicative of the free-wheeling, free-thinking philosophy behind "Hair," the philosophy that is helping to make it not only a national institution (and "must see") but an international institution as well.

"Hair" is the first theatrical production for Butler, somewhat beyond the first flush (not to mention blush) of youth but sporting the dress and hair style to inspire faith backstage at the Biltmore Theater. Success, though, is nothing new to him, really. As the Playbill for the show notes (in somewhat "establishment" fashion): "In his role as the new type of producer in American theater, Mr. Butler is adding another dimension to an already staggering variety of interests. As scion of the oldest family in Illinois, he is involved in real estate, paper, aviation, banking, electronics, ranching, recreation and spectator sports, and takes an active interest in politics. His motivation for being catalyst is his public declaration and belief in today."

Entering Music Business

He is also expecting to announce shortly his entry in the music business with his own operation (specifies on this later). And as for his belief in today, he opined that "Hair" "is the only organized platform in today, he opined that "Hair"音乐 business with his own politics. His motivation for being catalyst is his public declaration and belief in today."

It is at Cheetah. Then we realised that changes were necessary, mostly to accommodate what the authors [Galt MacDermot, Gerome Ragni and James Rado] wanted to do. I made a deal to acquire first class rights directly, got Tom O'Horgan to direct and the show we came out with on Broadway was quite different from the one at the Festival. (Add one nude scene, among other inspired innovations.)

Why Broadway? "I felt it was a good show and that Broadway wasn't coming up with anything that was in tune with the times," he replied. Admitting, "Some people were down on it; still are. It's a threat to the status quo."

Butler confessed there had been problems. "Doing organic theater instead of academic theater, you know. And it's an exhausting show, physically. But this has all been surmounted. Finding talent has been difficult — finding talent not tied to the old Broadway traditions, yet with some training. The biggest problem has been in the area of outdated theater methods, specifically in the sales approach. Producers just aren't concerned enough. There was a theater group report a few years ago by John Wharton telling how not to sell something. It's been completely ignored. For instance, I wanted a student discount, but I can't get it, although the Los Angeles production has it. All of which leads me to wonder if I want to produce another Broadway play."

Nevertheless, Butler is going ahead with plans for a rock musical of "Frankenstein," score by Michael Sarne and scheduled for Broadway next fall or spring. "It'll be done straight. The basic theme of the story was always love — that was all Frankenstein wanted."

"I'm not interested in top-ping myself," said Butler, who, from his elevated desk overlooking several others in his 54th St. offices, can afford a little disinterest. "I'm not on an ego trip. I'm just out to do my own thing."

Currently, there are productions of "Hair" in Munich, London, Los Angeles and, of course, New York. In the works are companies in Paris and Australia, and, he reported, "we're going back in for limited runs in Copenhagen, Stockholm and Oslo. We'll be in Tokyo this fall, then Chicago, Toronto and San Francisco. We expect the national tour to get going next year. We also plan to go back to Mexico, where we had that unusual experience in Acapulco some months ago [when the show was forcibly shut down]. The political climate was to blame. After the election, we'll be going back, to Mexico City this time. The album from the show has done very well down there, interestingly."

Butler went on: "All the companies will continue to have very much of a local approach to the show. That's why each of those mentioned will be cast basically from the local city, with certain exceptions, of course."

Started Many Talents

Many outstanding young talents started in the year-old "Hair" and went on to success in other jobs, among them Jill O'Hara, Lynn Kellogg, Jennifer and Hiram Keller. "Heather MacRae is now in the New York company, and she's come a long way. Heather's worked out, beautifully. In the beginning, she was putting down the nude scene and that kind of thing." Butler explained that he never discourages drop-outs from the show. "We'll do everything we can to help people go on to other things if they want to. And we have people who go away and then come back to us."

"One thing I can tell you: no one who's gotten involved with 'Hair' has come away the same as when they started," alleged Butler, generally rather taciturn but now smiling broadly — and with reason to "let the sun shine in."

Michael Butler, producer of "Hair"
### 'Hair' Discography to Date

#### United States

<table>
<thead>
<tr>
<th>Song</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ain't Got No</td>
<td>Nina Simone, Don Tweedy &amp; His Orch.</td>
<td>RCA</td>
</tr>
<tr>
<td>Aquarius</td>
<td>A. V. Edwards, Don Kirshner Concept, Enoch Light &amp; Brass Menagerie</td>
<td>United Artists</td>
</tr>
<tr>
<td>Be in (Hare Krishna)</td>
<td>The Original Broadway Cast</td>
<td>RCA</td>
</tr>
<tr>
<td>Easy to Be Hard</td>
<td>Lynne Kellogg, Constellations</td>
<td>RCA</td>
</tr>
<tr>
<td>Good Morning Starshine</td>
<td>Hare Krishna (Be In)</td>
<td>RCA</td>
</tr>
<tr>
<td>I Believe in Love</td>
<td>Anthony &amp; The Imperials, Fifth Dimension, Jennifer, Dizzy Gillespie</td>
<td>RCA</td>
</tr>
<tr>
<td>I Got Life</td>
<td>Lynne Kellogg, Enoch Light &amp; Brass Menagerie</td>
<td>RCA</td>
</tr>
<tr>
<td>Let the Sunshine in</td>
<td>J. P. Edwards, Z. D, Anthony &amp; The Imperials</td>
<td>RCA</td>
</tr>
<tr>
<td>Where Do I Go</td>
<td>Four Lads, Galt MacDermot, Carla Thomas, Jon Elkan, Nelson Riddle</td>
<td>RCA</td>
</tr>
<tr>
<td>Walking in Space</td>
<td>Galt MacDermot, Don Kirshner Concept</td>
<td>RCA</td>
</tr>
</tbody>
</table>

#### England

<table>
<thead>
<tr>
<th>Song</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Let the Sunshine in</td>
<td>Andy Forray, Bobby Paris, Anthony &amp; The Imperials</td>
<td>Fontana</td>
</tr>
<tr>
<td>Aquarius</td>
<td>Galt MacDermot</td>
<td>Polydor</td>
</tr>
<tr>
<td>Hair</td>
<td>Z. D. Mcdonald</td>
<td>Edsel</td>
</tr>
<tr>
<td>Ain't Got No/I Got Life</td>
<td>Nina Simone, Jean Livingstone, Sonia Kristina</td>
<td>Sony</td>
</tr>
<tr>
<td>Frank Mills</td>
<td>Beverley Sisters</td>
<td>RCA</td>
</tr>
</tbody>
</table>

#### Germany

<table>
<thead>
<tr>
<th>Song</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hair Album</td>
<td>Original German Cast</td>
<td>Polydor</td>
</tr>
<tr>
<td>Let the Sunshine in</td>
<td>Spencer Davis</td>
<td>Columbia</td>
</tr>
<tr>
<td>Aquarius</td>
<td>Fifth Dimension</td>
<td>Polydor</td>
</tr>
<tr>
<td>Good Morning Starshine</td>
<td>Beverly Sisters</td>
<td>Columbia</td>
</tr>
<tr>
<td>I Got Life</td>
<td>Paul Jones</td>
<td>Polydor</td>
</tr>
<tr>
<td>Where Do I Go</td>
<td>Galt MacDermot's Hair Pieces</td>
<td>Polydor</td>
</tr>
<tr>
<td>Ain't Got No/I Got Life</td>
<td>Galt MacDermot</td>
<td>Polydor</td>
</tr>
<tr>
<td>Good Morning Starshine</td>
<td>Beverley Sisters</td>
<td>RCA</td>
</tr>
</tbody>
</table>

#### Italy

<table>
<thead>
<tr>
<th>Song</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hair</td>
<td>Elio Gandolfi</td>
<td>Carosella</td>
</tr>
<tr>
<td>Aquarius</td>
<td>Elio Gandolfi</td>
<td>Carosella</td>
</tr>
<tr>
<td>Hair Album</td>
<td>Original Cast Album</td>
<td>Carosella</td>
</tr>
</tbody>
</table>

#### Sweden

<table>
<thead>
<tr>
<th>Song</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hair Album</td>
<td>Original Cast Album</td>
<td>Sonet</td>
</tr>
</tbody>
</table>

#### Holland

<table>
<thead>
<tr>
<th>Song</th>
<th>Artists</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aquarius</td>
<td>Z. D. Mcdonald</td>
<td>Philips</td>
</tr>
<tr>
<td>Hair</td>
<td>Z. D. Mcdonald</td>
<td>Philips</td>
</tr>
<tr>
<td>Frank Mills</td>
<td>Z. D. Mcdonald</td>
<td>Polydor</td>
</tr>
<tr>
<td>Let the Sunshine in</td>
<td>Galt MacDermot's Hair Pieces</td>
<td>RCA</td>
</tr>
<tr>
<td>Hare Krishna (Be In)</td>
<td>Galt MacDermot's Hair Pieces</td>
<td>RCA</td>
</tr>
<tr>
<td>Where Do I Go</td>
<td>Galt MacDermot's Hair Pieces</td>
<td>RCA</td>
</tr>
<tr>
<td>Ain't Got No/I Got Life</td>
<td>Galt MacDermot's Hair Pieces</td>
<td>RCA</td>
</tr>
</tbody>
</table>

#### Albums

- **United States**: Galt MacDermot's "Hair" Pieces, The Original Broadway Cast Recording "Hair"<br>  - **England**: Let the Sunshine in, Aquarius, Hair<br>  - **Germany**: Hair Album<br>  - **Italy**: Hair Album<br>  - **Sweden**: Hair Album<br>  - **Holland**: Aquarius, Hair, Frank Mills
Atco's London 'Hair' LP
An Underground Hit Here

In the fall of 1968 the English version of Michael Butler's smash Broadway musical production, "Hair," opened in London's West End. Like its American counterpart it was greeted enthusiastically by everyone and quickly turned into one of London's top shows. The original London cast recording of the West End "Hair" was released in England on the Polydor label and was soon a best-seller.

Atlantic Records, through its licensing arrangement with Polydor Records of Great Britain, had first dibs on the original London cast recording for release in this country. Nesuhi Ertegun, Atlantic Vice-President and in charge of all album product for Atlantic-Atco-Cotillion, decided to release the London "Hair" in this country with the hope that dyed-in-the-wool theater buffs would be interested in hearing the London as well as the Broadway cast version. No great sales were anticipated; a realistic view in the face of the huge sales of the Broadway version on RCA Victor.

Issued in February, '69

The original London cast recording of "Hair" was issued on Atco Records in February, 1969. The packaging was spectacular, consisting of a double-fold jacket with an eye-catching original four-color painting by Stanislaw Zagorski (whose art has graced some of Atlantic's most exciting album jackets) which, when opened, turned into a hip, pop-art poster. A mild campaign was launched to kick off the album, aimed mainly at musical comedy fans in the New York area. The campaign may have been mild but the reaction wasn't!

To Atlantic's pleasant surprise, underground radio stations and college stations started playing Atco's "Hair," and by the time March rolled around "Hair" was one of Atco's best-selling LPs. And it wasn't selling only to musical comedy aficionados either, but to college students and underground fans whose exotic tastes had catapulted the London cast recording into an offbeat hit. Those sales helped spur dealer and rock merchantier acceptance of the LP, and now Atco's "Hair" is a featured LP in all beat-seller racks and bins.

The London cast recording of "Hair" has passed the 50,000 mark and at the rate it is moving, Atco expects it to do well over 100,000 by summer. The firm has launched a major promotional and advertising campaign on the album with ads now running in underground, college and trade papers. Thousands of posters of the Atco "Hair" cover have been sent to dealers, one stops and other retailers throughout the country.

Another 'Hair' Coming

Happy about the success of the London "Hair," Atco will soon release another album with "Hair" songs. This one, also recorded in England spotlights American jazz star Barney Kessel in the first jazz version of the "Hair" score. And Cotillion Records has just issued an R & B version of one of the tunes from "Hair," "Good Morning Starshine," by C & the Shells.

"Hair" Affects Whole Music World

By BOB CREWE

(Continued from page 10)

As ASCAP President Stanley Adams has pointed out: "The fact that big beat music has such a wide appeal to youngsters in that it speaks to them in musical terms they understand, and to those 'over 30' who realize that the problems of today's generation may best be expressed in its own rock idiom, will undoubtedly assure the success of the rock musical in the years to come. "ASCAP, in keeping with its long tradition of encouraging new creative talent, is proud that its members have been and will continue to be the pacesetters and innovators in this exciting new musical adventure."
The Cowsills have the action.

And we have The Cowsills.

K-14026

SE-4619

SE-4597

HAIR

is just one of the great songs in The Cowsills' newest album:

THE BEST OF THE COWSILLS

Produced by Bill and Bob Cowsill
A Product of Gregg Yale, Inc.
Personal Management:
Leonard Stogel & Associates, Ltd.

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

By BONES HOWE

(In an exclusive story to Record World, Bonea Howe, Producer of the 5th Dimension, tells the details of the production of their smash single, “Aquarius/Let the Sunshine In,” for Soul City Records.)

***

Last summer while on a recording trip to New York City, the 5th Dimension and I went to a performance of “the American tribal love-rock musical,” “Hair,” which had just moved into the Biltmore Theater on Broadway. We loved the show and its music, and we all agreed that “Aquarius” would be a great piece to record. However, I held off production of the record, arguing that “Aquarius” was a musical preface to “Hair”—it felt incomplete when lifted out of the context of the show. Therefore, it needed another piece of music added to it in order to make a complete production. I began searching through a lot of outside material as well as the “Hair” score looking for that “other piece,” and finally I decided that even though the writers might get upset with us for doing it, we would separate the last six bars from the last song in “Flesh Failures,” and these six bars cut the basic rhythm track at Wally Heider’s Studio in Los Angeles in October.

‘Knew We Had Hit’

We had to wait until early December to get recording time with the 5th Dimension; flew to Las Vegas while they were appearing at Caesar’s Palace; and overdubbed their vocals on the rhythm track in the United Studio there. It took about two days to finish the vocal parts on “Aquarius” and the chorus parts on “Let the Sunshine In.” As Billy (Billy Davis, Jr.) began singing the solo part at the end we all knew we had a big hit on our hands.

The Bill Gavin Broadcasting Convention was going on at the same time in Las Vegas, and our friend, Jim Webb, was in town so we invited him to the studio to hear what we were recording. When we played “Aquarius/Sunshine” for him, he said simply, “Well, I think that’s a number one record!”

Macey Lipman and Ben Scotti of Soul City Records were also there and were very excited about the record, so we began making plans to complete it and release it as a single.

Bill Holman wrote the arrangement for the strings, woodwinds and brass, and we overdubbed them at Western Recorders in Los Angeles the week after Christmas. I did some additional rhythm sweetening and mixed the final record early in January, and it was ready for release. At this point there was some concern about the length of the record—in its original form it runs 4:49—and after several discussions with Macey and Ben (and some very good advice on record length from Bill Drake), I edited two short versions of the single, one 3:50, the other 2:59, for the promotional DJ records. In the shortened versions I tried to give the radio listeners a synopsis of the performance on the full-length record which was for sale in the stores.

The record was released in early February, coincidentally, under the sign of Aquarius.

A Long Project

It was a long project, involving several studios, and about seven months of time from conception to release. The concept proved itself, for the record quickly jumped to the No. 1 spot where it stayed for weeks.

To date the single has sold over two million domestically and shows every sign of continuing sales as a standard. Overseas, the record is making big chart gains indicating a big international hit as well.

The 5th Dimension album, “The Age of Aquarius,” has just been completed and rushed into release, Soul City Records has shipped initially more than 250,000 albums to Bill firm advance orders for the album at the retail level.

NEW YORK—Project 3 Records is going all-out, “Hair”-wise.

Label President (and leading artist) Enoch Light reports that he is recording three songs from the Rado-Ragni-MacDermot musical hit for his “Brass Menagerie No. 2” album: “Aquarius,” “Good Morning Star Shine” and “Hair.” Furthermore, the Free Design’s next album will contain “Where Do I Go?”

Diskery is currently hitting with “Enoch Light and the Brass Menagerie” and “Tony Mottola Jons the Guitar Underground.”

U.K. ‘Hair’ Star Nicholas Has Disk

Paul Nicholas, 24-year-old star of the hit British version of “Hair,” managed by impresario Robert Stigwood, whose company brought “Hair” to London, has a new single out.

The record is an uptempo version of Leslie Bricusse and Anthony Newley’s song “Who Can I Turn To?” It is backed with one of Paul’s own compositions, “If I Had a Singing For Sammy.” Paul, a recording star before “Hair,” said: “The show has been so hectic that I have had no time to go into the studios until now.” He is on Atlantic.

Rubin on ‘Hair’

(Continued from page 18)

“I think that Bob Crewe, Al Bell, who cut Carla Thomas On ‘Easy to Be Hard,’ Nina Simone and Bones Howe deserve credit for having the foresight to cut the songs from the show. And you might add Bill and Bob Cowaill.”

Crewe cut Eddie Hazelton on “Good Morning Starshine” for his Dynovoice label a number of months ago, and he’s just released a new Jubilee version of the song by Oliver. Nina Simone cut “Ain’t Got No” and “I Got Life” for RCA. Bones Howe produced the Fifth Dimension’s “Aquarius/Let the Sun Shine In,” for Soul City. The Cowails produced the Cowails’ hit version of the ‘Hair’ title tune for MGM.

Now Rubin reports all sorts of albums and singles are “coming out fast and furious,” and he predicts that “Hair” will become one of the most recorded scores in Broadway history.

New Dimensions

Picture are the Fifth Dimension and their producer, Bones Howe (second from left), receiving their RIAA-certified gold record commemorating the sale of over a million records of their No. 1 single “Aquarius/Let the Sunshine In” from Macey Lipman (center), National Sales and Promotion Director of Soul City Records.
Hourglass’ 1st LP is ‘Hair’

Trefferson Sets More Wax Plans

NEW YORK—The first album on the new Hourglass label, reports Art Trefferson, Managing Director of the Records Division of ITCC, is “Hair,” by the Aquarian Age, a complete recording of the Ragni-Rado-MacDermot score.

Also just released is the Aquarian Age’s single from the package, “Easy to Be Hard.”

Other Wax Plans

Got Product Early

Trefferson, who said his labels’ main concentration will be in the pop, college and R&B fields, added further that the upcoming Dawn budget line would be “instrumental, mostly. We have the material; we’re just waiting for the art work. We began acquiring product a year before we opened our doors.”

He mentioned that they would be acquiring other labels for distribution in the near future. “We are also taking various production centers around the country, and there will be more on this later, too.”

Dad Cowsill:

Cowsills’ ‘Hair’ Sets Several Precedents

The Cowsills, who received a gold record for their first release, “The Rain, The Park and Other Things,” have been awarded their second gold platter for their single, “Hair,” which thus far has racked up over $1 million in sales, according to Leonard Stogel, President of Gregg Yale, Inc., production arm of Stogel’s office to which the Cowsills are signed.

Gregg Yale, Inc., the firm which produced the Cowsills’ initial albums for distribution through MGM Records, last month released the group’s first “live” album for the same label, “The Cowsills in Concert,” which was recorded at the University of Illinois.

Father Bud Cowsill, who manages his family-group, called Record World last week to note that Bill and Bob Cowsill rearranged and recorded “Hair” “because we all believed in the song and the entire score when we first heard it. Because of the success of the record, Bill and Bob are going to personally produce for Gregg Yale all of the Cowsill singles from now on.” (See Section I for late developments on the Cowsills.)

Cowsill indicated that his family was thinking about recording other songs from “Hair” in the future.

Stogel’s personal management firm recently set personal appearances for the Cowsills at Memorial Hall, Dayton (May 2), University of Mississippi (May 3), San Carlos Circle Theater (May 8-10), U. S. Naval Academy (May 30) Wichita’s Century Hall (June 13), University of New Mexico (June 14) and Steel Pier, Atlantic City (July 17-23).

Fair dates for the group have been slated for Cedar Rapids, Iowa (July 5), Davenport, Ill. (Aug. 24), Spencer, Iowa (Sept. 8) and York, Pa. (Sept. 9).

New England Dates

The Stogel offices have also set a series of dates for the Cowsills throughout the New England states during the first week in June, which is being sponsored by the American Dairy Association, as well as July engagements at the North Shore Music Circus, Beverly, Mass., the South Shore Music Circus, Cohasset, Mass., and the Cape Cod Melody Tent, Hyannis, Mass.

Cowsills Receive Gold ‘Hair’

Following tapings this month for the Joey Bishop show and the Johnny Cash show, Stogel’s offices have firm special on-stage appearances for the Cowsills with the Minneapolis Symphony Orchestra (June 24) and with Phyllis Diller at Pike’s Peak Turf Club, Pueblo, Col. (June 27-29).

Credit to Anna

NEW YORK—Anna Sokolow, who exited as choreographer of “Hair” just before it opened downtown, is credited by many close to the show then as having devised much of the production’s style.

Ray Bloch with “Hair” now on Ambassador

The Broadway Smash “1776” also available by the Ray Bloch Singers

Hair S98384 1776 S98983
Don Kirshner Cuts 'Hair'

By DON KIRSHNER

When I first saw the show "Hair" on Broadway, it was quite apparent to me that the musical theater as we knew it would never be quite the same again.

It will influence the theater in the '70s just as "Showboat" did in the 1920s and "West Side Story" and "My Fair Lady" did in the 1950s. "Hair" musically expresses the current social revolution in our society while liberating the "Broadway musical" from its traditional form. It's today, and it expresses the energy and conflicts of today's generation.

When I heard the last minutes of the show, I decided to produce an album containing these exciting musical numbers. I called Norm Racusin and Harry Jenkins of RCA Records, and told them of my concept for an instrumental album of songs from "Hair." They liked the idea and Norm suggested the title "Don Kirshner Cuts Hair.

Should Use Every Element

In our recording of the show we try capturing the blood, sweat, tears and soul of the writers James Rado and Gerome Ragni and composer Galt McDermot. I sat for many days with Herb Bernstein, a gifted and successful young arranger, interpreting my concept for our album. We felt it should utilize almost every element of modern popular music. That is, pop, Latin, Country and Western, folk, rock, rhythm and blues and jazz should influence the sounds on the album. We also were intent on emphasizing the sweeping musical lines that are inherent in the melodies. We feel this album is one that can be played on both top 40 and "good music" stations.

When we completed the album, we wanted the men who wrote the compositions to hear it. Nat Shapiro, who originally made "Hair" possible by putting Jim, Gerry and Galt together, set up a meeting with the boys to hear my interpretation of their work. It was personally rewarding for me to hear their comments on the recording and to feel that I had done their work justice.

Hugo Montenegro wrote the liner notes on the LP.

By the success of "Hair" on Broadway, Rado, Ragni and McDermot have made an important contribution in helping make today's music a full-fledged art form. I feel, if executed properly, "Hair" could also be an exciting and important motion picture. It is obvious we have not heard the last word from these three young men.

I am waiting anxiously for their future product, and I hope they will be represented not only on Broadway again but in all entertainment media.

Hair' Brings Parrot's Jennifer Stardom

A pair of hit "Hair" songs have markedly contributed to the widening show business ripples being caused by West Coast songstress Jennifer Warren, whose single coupling of "Let the Sunshine In" and "Easy to Be Hard" are out on Parrot Records, of the London Group.

Several months ago, almost coincidentally with the release of the single, Jennifer took over the role of Sheila in the Los Angeles cast of "Hair" at the Aquarius Theater, and promptly drew rave comment. Ken Kragen, under whose auspices the Coast "Hair" troupe presented its show, also featured Jennifer on the Kragen-produced Smother Brothers show.

The favorable reaction to the two Jennifer "Hair" tunes has now helped bring the young singer into the night club orbit. She'll be featured at Mr. Kelly's in Chicago from June 2 to 15, and will open an engagement at Mr. D's in San Francisco June 20. Later, she will co-host the "Tempo" TV ailer in Los Angeles.

Also in the London Group are several other important recordings of songs from the James Rado-Jerry Ragni-Galt McDermott score for "Hair." On the phase 4 stereo label is the Caterina Valente-Edmundo Ros version of "Be In (Hair Krish-na)" which was issued as a single following a favorable response to an LP cut of the tune.

Singer Phyllis Newman on the London-distributed Sire label performed the song, "Franke Mills," from "Hair," in her initial LP, "Those Were the Days" a track which was also later released as a single.

Meanwhile, coincidentally, singer Martha Veloz, who has just completed recording an LP in England for the London-distributed Sire label here, has accepted a cabled invitation to take over the lead role in the New York company of the show during a three-week sabbatical made possible by Seagull.

Salisbury 'Hair' L.A. Captain

HOLLYWOOD — Jobriath Salisbury, one of the leads in the Los Angeles production of "Hair," has been named vocal captain of the entire L.A. troupe, according to the 20-year-old singer's personal manager, Robert L. Fitzpatrick.

Additionally, Salisbury helms a rock group called Pigeon, whose debut album is due out on Decca Records this week. Salisbury, who is from Scotland, also composed all tunes on the platter with his collaborator, fellow Scot Richard Marshall. The young singer-songwriter is recording a new single as well as being A&R'd by Stan Farber under aegis of Farber-Fitzpatrick Productions, Inc.

Oliver’s 'Starshine' Sparkling 'First' On Jubilee

NEW YORK — Oliver (Bill Swofford), whose Bob Crewe conducted and produced Jubilee single of a song Morning Starshine" from "Hair" is taking off like a moonrocket, is soloing for the first time on record.

Oliver, who is the group's lead singer, has been splitting up prior to Oliver's single (which will continue to be active for a time yet). Oliver also was formerly with a group called the Virginias. As he explained it to Record World last week: "I've been singing professionally about four years. I started doing local things in my home town of No. Wilkesboro, No. Carolina."

His manager—almost from the start of his professional career—is Bill Cash.

How did "Good Morning Starshine" come about? "The group was planning on splitting, and Bob [Crewe] had a track on 'Starshine' he'd had for some time. He called me in and we discussed it. There were some things I wanted done. We went in and did practically a new track. We did it very quickly—I learned it on Tuesday and we recorded it on Thursday and Friday. It was the fastest release I was ever on. We had to move fast, because of the other artists out on it." He has an "Upbeat" TV crop coming up on which he does the new single—on the flip of which is a song he wrote, "Can't You See." An album by Oliver is also in the planning stage. "I've written some songs that are ready for it. It'll be comprised of half my own material. There has been talk of doing another 'Hair' tune for it, too."

Also planned: a trip to see "Hair."
"If you have just one show to see on Broadway... make it this one." — Clive Barnes, N.Y. Times

HAIR

THE MUSICAL REVELATION

NEW YORK: BILTMORE THEATRE
LOS ANGELES: AQUARIUS THEATRE
LONDON: SHAFTSBURY THEATRE
Columbia's Stony Brook People Debut with 'Hair' Single

Stony Brook People Finding It Easy

Santos (lead singer), Larry Wurtzel (trumpet, writer, arranger and singer), Al Dittrich (percussion and arranger), Mary Jane Mandala (singer), Phil Poppel (piano, flutist and writer), Russ Rosenfeld (guitarist and writer), Julie Anne Thompson (singer), Bob Rosenfeld (bass guitarist) and George Reich (trumpet, organ, harmonica, writer, arranger, singer).

Stony Brook People are a group to watch. They believe in the philosophy of "Do Your Own Thing," and they all do it very well.

Sound of 'Hair' (Continued from page 8)

"Hair" is really about something that's enduring because it's relevant. It is art in that it faces and distills its time into an ordered and illuminating vision.

With that established, the staging problems of "Hair" (and these, of course, bear on but don't detract from "Hair"'s intrinsic worth) should be noted. If "Hair" isn't produced with extreme care, it can probably look more of a shamblers than most shows. If a good and vigilant director isn't around to keep the essentiality of the play in shape, if the amplification is bad, if the actors fool around too much and if all these ifs are extremely likely with productions of "Hair," the show will lose its meaning.

A Few Problems

I saw "Hair" for the third time recently and a few of the problems had cropped up. There are opportunities for some terrific laughs in the show, but the actors frequently lost them through negligence. Most (not all) theatrical effects have to be achieved through illusion—even sloppiness. You can't just be sloppy.

Evidently the audio kinks presented at the Biltmore Theater have not been conquered and regrettably the audience hears only a percentage of Galt MacDermot's funky orchestrations and also doesn't get the full impact of the Ragni-Rado lyrics. Although the spirit is there, the force of

(Continued on page 25)

Big Hair

(Continued from page 3)

Dunhill's Barry McGuire has played in the show, and Kama Sutra's Joe Butter of the Lovin' Spoonful has also appeared in it. Heather MacRae has played it.

In short, "Hair" is a phenomenon—big business and big entertainment.
'Hair' Re-review
(Continued from page 24)

their anger and joy is diminished, needless to mention, when you can't hear what's being said.

The night I saw the show Ragni and Rado, who alternate with two other actors as Berger and Claude, began the show, but Ragni dropped out mid-way through the first act because of a raw throat and Oatis Stephens assumed his role—not to any particular confusion on the audience's part. It's that kind of show. Rado was intense and sings well, and charismatically, enough to warrant a record contract, and Ragni, during the opening segment, was astonishingly energetic. The girl's corner of the menage a trois was filled by Martha Velas, an exotic beauty, who snapped her songs out as if they were whiplashes. Among the other players Shelley Plimpton was still perfect as Chrisay, the waif who sings "Frank Mills"; Donnie Burks was powerful as Hud; Sally Eaton, no longer pregnant as she was when the show opened, was properly pitiful as the unwed mother-to-be, Jeannie; and Charles O. Lynch was hilariously patronizing as the transvestite lady tourist.

"Hair," of course, is one of the plays that has added a new criterion to acting assessment: body-tone. It's one of the ironies of the show that athletic and nubile shapes make the point; flabby bodies just wouldn't. The current cast passes muster. —Dave Pinkle.

'Hair' Aids L. A. Cultural Revolution

LOS ANGELES—Carefree as a tumbleweed, the Los Angeles production of "Hair," currently on tour, has broken the pattern of the Broadway show to incorporate the ideas and feelings of the young people of today. One song in the score, "Where Do I Go?", which we recorded with Carla Thomas, seemed to express the search all young people go through.

Hope in Young America

Our hope for tomorrow lies in young America, and my greatest dream is that in their search for reality and truth they will find a superior being or power, which will be called by many names. Salvation for all mankind depends upon whether or not young people can find their destination. I think that one of the better ways for them to find what they're searching for is through music.

Songs like "Where Do I Go?", which expresses this search so beautifully, have raised "Hair" above the level of those musicals which only provide superficial entertainment. "Hair" is about young America, and that's where it's at today.

Newest coup for personal manager Bob Fitzpatrick is Uni Records' monster group, the Strawberry Alarm Clock. Pictured at this contract signing session in Fitzpatrick's offices on the Sunset Strip, Los Angeles, are, from left, Lee Freeman, rhythm guitar and harmonica; Jim Pitman, lead singer; Ed King, lead guitar; and Gene Gennulis, drummer. In background are Fitzpatrick and business manager Peter Shreyder. Seated is Alarm Clock leader-organist-88'er Mark Weitz. The group's latest single is "Good Morning Star Shine."

'Hair' Reflects Young America

By AL BELL
Executive VP, Stax Records

"Hair" is the first successful Broadway show to incorporate the ideas and feelings of the young people of today. One song in the score, "Where Do I Go?", which we recorded with Carla Thomas, seemed to express the search all young people go through.

Hope in Young America

Our hope for tomorrow lies in young America, and my greatest dream is that in their search for reality and truth they will find a superior being or power, which will be called by many names. Salvation for all mankind depends upon whether or not young people can find their destination. I think that one of the better ways for them to find what they're searching for is through music.

Songs like "Where Do I Go?", which expresses this search so beautifully, have raised "Hair" above the level of those musicals which only provide superficial entertainment. "Hair" is about young America, and that's where it's at today.
Fool Paints 12,000-Foot Mural For L. A.'s Aquarius Theater

LOS ANGELES—When they first walked into the Aquarius Theater to present their conception of what they wanted to do to the huge home of “Hair” here, the Fool met a mixture of enthusiasm and incredulity.

Michael Butler, who produced “Hair” (L.A. in association with Ken Fritz and Tom Smothers), flipped over the idea and commissioned the Fool to proceed with the incredible plan. But the theater management, the men who administer the building for the producers, took one look at the rendering and found it impossible to believe that such an enormous mural could be executed.

Once the project got underway on April Fool’s Day, however, and theater executives arriving at 9 a.m. that first weekend found that the group had been on the job since 6, setting up their own scaffolding and coloring the walls profusely, confidence began to set in. By the time they had finished the front wall, the management had ordered complete scaffolding for the side wall to make the going easier.

' Hair Package

NEW YORK — To celebrate and publicize “Hair”—first birthday on Broadway, public relations firm Gifford Wallace, Inc., recently-wise, in a press package containing the RCA and Atco cast recordings, plus single versions of songs from the show by the Fifth Dimension, Barbra Streisand, the Cowsills, Carla Thomas, Jennifer Ferrin, Lynn Kellogg, Caterina Vante and Edmundo Ros, Nina Simone, Phyllis Newman and James Rado and Gerome Ragni.

London 'Hair' Hit

NEW YORK — Robert Stigwood, in town last week to announce the formation of Blood, Sweat and Tears, took time out to discuss briefly the London production of "Hair," an Atlantic/Atco act, which he mounted with David Conyers and John Nash.

He noted that the show was "great fun" to put on and that he expects it to run another three years.

The Blighty version opened nine months ago.) He also predicted stardom for Paul Nicholas, who plays the role of Claude in the show. Nicholas, coincidentally enough, will also be released by Atlantic in the states.

RCA Records' recording of "Hair" was awarded a Grammy this year as the "best original cast album." Pictured here is Andy Wiswell, Popular Artists and Repertoire producer for RCA. Finally catching up with Gerome Ragni and Jim Rado, "Hair" lyricists and book writers and Galt MacDermot, writer of the music, to present them with their Grammys.
A STEADY EXPERIENCE!

A Great Album From A Smash Single!
"TOO EXPERIENCED"
EDDIE LOVETTE

The Steady Single Sound
"I Feel Free"
The Second Comming
"How Can I Love You"
Ken Lazarus
"Son Of A Preacherman"
Gayletts

HOURGLASS RECORDS: a division of ITCO RECORDS; distributors of STEADY RECORDS

RECORD WORLD—May 17, 1969  SECTION II
STRAWBERRIES HAVE HAIR

STRAWBERRY ALARM CLOCK WITH THEIR SMASH NEW SINGLE FROM 'HAIR'
'GOOD MORNING STARSHINE'

watch for their new album...

UNI 55125

ON THE CHARTS
RECORD WORLD NO 89
WE COVER the WORLD of RECORDS

record world

1 YEAR (52 NEWS PACKED ISSUES) FOR $20.00
SAVE $10.00: 2 YEARS (104 ISSUES) FOR $30.00
AIR MAIL: $40.00—FOREIGN AIR MAIL: $50.00

Enclosed is check for:
Check one

<table>
<thead>
<tr>
<th>1 Year</th>
<th>2 Years</th>
<th>Air Mail</th>
<th>Foreign Air Mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>$20.00</td>
<td>$30.00</td>
<td>$40.00</td>
<td>$50.00</td>
</tr>
</tbody>
</table>

Name: 
Company: 
Address: 
City: 
State: 
Zip Code: 

Dealer
One Stop
Distrib
Coin Firm
Other
<table>
<thead>
<tr>
<th>Week of May 17, 1969</th>
<th>This Wk.</th>
<th>Last Wk.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>HAIR</td>
<td>Original Cast—RCA Victor LOC 1150 (8, R)</td>
</tr>
<tr>
<td>2</td>
<td>BLOOD, SWEAT &amp; TEARS</td>
<td>Columbia CS 9720 (4,8, R,C)</td>
</tr>
<tr>
<td>5</td>
<td>DONOVAN'S GREATEST HITS</td>
<td>Epic BKN 26435 (4,8, R,C)</td>
</tr>
<tr>
<td>8</td>
<td>NASHVILLE SKYLINE</td>
<td>Bob Dylan—Columbia KCS 9285</td>
</tr>
<tr>
<td>3</td>
<td>GALVESTON</td>
<td>Glen Campbell—Capital ST 120 (4,8, R,C)</td>
</tr>
<tr>
<td>6</td>
<td>ENGELBERT HUMPERDINCK</td>
<td>Parlophone PAS 70126</td>
</tr>
<tr>
<td>7</td>
<td>CLOUD NINE</td>
<td>Tom Jones—Parlophone PAS 70125 (4,8, R,C)</td>
</tr>
<tr>
<td>8</td>
<td>HELP YOURSELF</td>
<td>Tom Jones—Parlophone PAS 70125 (4,8, R,C)</td>
</tr>
<tr>
<td>9</td>
<td>BAYOU COUNTRY</td>
<td>Engelbert Humperdinck—Parlophone PAS 70126</td>
</tr>
<tr>
<td>11</td>
<td>SOULFUL</td>
<td>Dianne Warwick—Scepter SPS 373 (4,8, R,C)</td>
</tr>
<tr>
<td>15</td>
<td>IN A GADDAA DA VIDA</td>
<td>Iron Butterfly—Atco SD 250 (4,8, R,C)</td>
</tr>
<tr>
<td>15</td>
<td>TOM JONES LIVE</td>
<td>Parlophone PAS 70114 (4,8, R,C)</td>
</tr>
<tr>
<td>16</td>
<td>DIZZY</td>
<td>Tommy Roe—ABC Records 683 (4,8, R,C)</td>
</tr>
<tr>
<td>13</td>
<td>BALL</td>
<td>Ira Butler—Atco SD 280 (4,8, R,C)</td>
</tr>
<tr>
<td>25</td>
<td>ROMEO &amp; JULIET</td>
<td>Original Soundtrack—Capitol ST 2998</td>
</tr>
<tr>
<td>16</td>
<td>THE ASSOCIATION'S GREATEST HITS</td>
<td>Warner Bros. 7 Arts 1767 (4,8, R,C)</td>
</tr>
<tr>
<td>17</td>
<td>THREE DOG NIGHT</td>
<td>Dunhill DS 50048 (4,8, R,C)</td>
</tr>
<tr>
<td>18</td>
<td>LED ZEPPELIN</td>
<td>Atlantic SD 8216 (4,8, R,C)</td>
</tr>
<tr>
<td>18</td>
<td>SWITCHED ON BACH</td>
<td>Walter Carlos Benjamin Folkman—Columbia MS 7194 (8, R)</td>
</tr>
<tr>
<td>30</td>
<td>FEVER ZONE</td>
<td>Tom Jones—Parlophone PAS 70119 (4,8, R,C)</td>
</tr>
<tr>
<td>21</td>
<td>THE ICE MAN COMETH</td>
<td>Jerry Butler—Mercury SR 6119A (4,8, R,C)</td>
</tr>
<tr>
<td>24</td>
<td>FUNNY GIRL</td>
<td>Soundtrack—Columbia BOS 3320 (4,8, R,C)</td>
</tr>
<tr>
<td>28</td>
<td>HAPPY TRAILS</td>
<td>Quicksilver Messenger Service—Capitol ST 1200 (4,8, R,C)</td>
</tr>
<tr>
<td>32</td>
<td>STAND</td>
<td>Sly &amp; Family Stone—Crown BKN 26456</td>
</tr>
<tr>
<td>25</td>
<td>OLIVER</td>
<td>Original Soundtrack—Columbia CO50 (4,8, R,C)</td>
</tr>
<tr>
<td>12</td>
<td>AT YOUR BIRTHDAY PARTY</td>
<td>Steppenwolf—Dunhill DSX 50033 (4,8, R,C)</td>
</tr>
<tr>
<td>18</td>
<td>GOODBYE</td>
<td>Cream—Columbia CL 7192 (4,8, R,C)</td>
</tr>
<tr>
<td>26</td>
<td>WICHITA LINEMAN</td>
<td>Glen Campbell—Capitol ST 210 (4,8, R,C)</td>
</tr>
<tr>
<td>23</td>
<td>POST CARD</td>
<td>Mary Hopkin—Apple SP 3551 (4,8, R,C)</td>
</tr>
<tr>
<td>30</td>
<td>THE BEATLES</td>
<td>Apple SWB 101 (4,8, R,C)</td>
</tr>
<tr>
<td>31</td>
<td>SANDS OF TIME</td>
<td>Jay &amp; The Americans—United Artists UAL 6671 (4,8, R,C)</td>
</tr>
<tr>
<td>32</td>
<td>FREEDOM SUITE</td>
<td>The Rascals—Atlantic SD 2-901 (4,8, R,C)</td>
</tr>
<tr>
<td>50</td>
<td>HARD AND HEAVY</td>
<td>Paul Revere &amp; The Raiders—Columbia CS 9753 (4,8, R,C)</td>
</tr>
<tr>
<td>34</td>
<td>CRIMSON &amp; CLOVER</td>
<td>Tommy James &amp; Shondells—Roulette SR 2403 (4,8, R,C)</td>
</tr>
<tr>
<td>78</td>
<td>MY WAY</td>
<td>Frank Sinatra—Reprise FS 1029</td>
</tr>
<tr>
<td>36</td>
<td>MC5</td>
<td>Elektra EKS 74042 (4,8, R,C)</td>
</tr>
<tr>
<td>37</td>
<td>PROGRESSIVE BLUES EXPERIMENT</td>
<td>John Mayall &amp; The Bluesbreakers—Epic BN 26456 (4,8, R,C)</td>
</tr>
<tr>
<td>38</td>
<td>YELLOW SUBMARINE</td>
<td>Original Soundtrack—Apple SW 153 (4,8, R,C)</td>
</tr>
<tr>
<td>39</td>
<td>TILL</td>
<td>Rogers &amp; Bartley—Reprise RS 6325 (4,8, R,C)</td>
</tr>
<tr>
<td>59</td>
<td>YOU GAVE ME A MOUNTAIN</td>
<td>Frankie Faine—ABC Records 682</td>
</tr>
<tr>
<td>86</td>
<td>MUSIC</td>
<td>Mason Williams—WB 7A WS 1788</td>
</tr>
<tr>
<td>42</td>
<td>BROOKLYN BRIDGE</td>
<td>Buddy BS 5054 (4,8, R,C)</td>
</tr>
<tr>
<td>71</td>
<td>PORTRAIT OF PETULA</td>
<td>Petula Clark—Warner Bros. 7 Arts WS 1789</td>
</tr>
<tr>
<td>44</td>
<td>TCB</td>
<td>Diana Ross &amp; Supremes &amp; Temptations—Motown MS 682 (4,8, R,C)</td>
</tr>
<tr>
<td>90</td>
<td>IT'S YOUR THING</td>
<td>Isley Brothers—Thump 1001</td>
</tr>
<tr>
<td>46</td>
<td>C. W. FIELDS</td>
<td>Soundtrack—Dacca DL 79154 (4,8, R,C)</td>
</tr>
<tr>
<td>47</td>
<td>NEAR THE BEGINNING</td>
<td>Vanilla Fudge—Atco 278 (4,8, R,C)</td>
</tr>
<tr>
<td>48</td>
<td>LOVIN' THINGS</td>
<td>Original Soundtrack—Dunhill DS 50003 (4,8, R,C)</td>
</tr>
<tr>
<td>35</td>
<td>THEMES LIKE OLD TIMES</td>
<td>Original Radio Themes—Viva 36018 (4,8, R,C)</td>
</tr>
<tr>
<td>50</td>
<td>FOR ONCE IN MY LIFE</td>
<td>Vikki Carr—Liberty LST 7604 (4,8, R,C)</td>
</tr>
<tr>
<td>55</td>
<td>SONGS FROM A ROOM</td>
<td>Leonard Cohen—Columbia CS 9769 (4, R)</td>
</tr>
<tr>
<td>72</td>
<td>LET US GO INTO THE HOUSE OF THE LORD</td>
<td>Eddie R. Rappaport—Sings—24001</td>
</tr>
<tr>
<td>53</td>
<td>BLESS ITS POINTED LITTLE HEAD</td>
<td>Johnson Airpolice—RCA Victor SUP 6113 (4,8, R,C)</td>
</tr>
<tr>
<td>54</td>
<td>SCENE</td>
<td>Grassroots—London PS 548 (4,8, R,C)</td>
</tr>
<tr>
<td>49</td>
<td>FOOL ON THE HILL</td>
<td>Grassroots—London PS 549 (4,8, R,C)</td>
</tr>
<tr>
<td>87</td>
<td>SAY IT LOUD I'M BLACK AND I'M PRIDE</td>
<td>Leonard Cohen—Columbia CS 9769 (4, R)</td>
</tr>
<tr>
<td>70</td>
<td>COWSILLS IN CONCERT</td>
<td>Grateful Dead—Bear's 1047 (4,8, R,C)</td>
</tr>
<tr>
<td>53</td>
<td>SWEET CHARITY</td>
<td>Original Soundtrack—Dacca DL 79122 (4,8, R,C)</td>
</tr>
<tr>
<td>42</td>
<td>SOUL '69</td>
<td>Arlo Guthrie—Atlantic SD 8212 (4,8, R,C)</td>
</tr>
<tr>
<td>68</td>
<td>TRACES</td>
<td>Classics IV—Imperial LP 12429</td>
</tr>
<tr>
<td>61</td>
<td>WHO KNOWS WHERE THE TIME GOES</td>
<td>Judy Collins—Elektra EKS 74033 (4,8, R,C)</td>
</tr>
<tr>
<td>62</td>
<td>I'VE GOTTA BE ME</td>
<td>Sammy Davis, Jr.—Reprise RS 6324 (4,8, R,C)</td>
</tr>
<tr>
<td>63</td>
<td>TIME OF THE SEASON</td>
<td>Zombies—Gts 705403 (4, R)</td>
</tr>
<tr>
<td>64</td>
<td>JOHNNY WINTER</td>
<td>Columbia CS 95206</td>
</tr>
<tr>
<td>65</td>
<td>CHEAP THRILLS</td>
<td>Big Brother &amp; The Holding Co.—Columbia KCS 9790 (4,8, R,C)</td>
</tr>
<tr>
<td>66</td>
<td>GALVESTON</td>
<td>Lawrence Welk—RCA Records 7207 (4,8, R,C)</td>
</tr>
<tr>
<td>67</td>
<td>ODessa</td>
<td>Bee Gees—Atco SD 2-7027 (4,8, R,C)</td>
</tr>
</tbody>
</table>
BMI Awards 19 Students

Nineteen young composers from the United States and Canada will share a total of $10,700 in the 17th annual Student Composers Awards (SCA) competition sponsored annually by Broadcast Music, Inc. The award recipients range from 13 to 25 years of age. Seven of them have been previous SCA winners. This year’s awards, BMI President Edward M. Cramer announced, bring to 141 the young people of the Western Hemisphere who have been presented with SCA grants to be applied toward their musical education.

1986 Student Composers Awards are being made to the following: Bruce M. Adolph, 13, of West Hempstead, N. Y.; William H. Albright, 24, of Martinsville, Va.; Kurt Carpen-
ter, 20, of Orchard Lake, Mich.; Stephen Dickman, 25, of Glen-coe, Ill.; Dennis J. Eberhard, 25, of Cleveland, Ohio; Paul H. Epstein, 18, of Shaker Heights, Ohio; David F. Foley, 23, of Sparta, Mich.; Clare Franco, 23, of Rockville Centre, N. Y.; Peter Griffin, 23, of Ann Arbor, Mich.; John Hawkins, 24, of Ponte Claire, Que.; Brian Israel, 17, of Bronx, N. Y.; Ter-
rence T. Kincaid, 23, of Edmonds, Wash.; Howard Lubin, 15, of Merrick, N. Y.; Robert Morris, 25, of San Marino, Ha-

In addition to the above, the judging panel cited the following two composers for honor-
able mention: Gregory Levin, 20, of Hudson, Mass., and Rich-
ard A. Strawser, 19, of Harris-
burg, Pa.

Calmedia Productions Formed

NEW YORK—Mal Williams, personal manager for Lynn Kellogg, Sam Taylor, Jr., and Al Thomas, has formed a new record production company, Calmedia Productions, Inc., in which the artists will be joint stockholders with him, sharing in its financial successes.

Williams simultaneously set up with the artists the original music publishing compa-
nies of Kellanwill Music, Inc. (ASCAP), and Allynsmus

Music Association, Inc. (BMI). The same financial arrangements will prevail. He also retained his own management firm, that of Mal Williams Associates, Inc. at 104 East 40th St.

Aside from the values derived from their ownership, Miss Kellogg, Taylor and

Thomas will benefit profes-

sionally from the new ventures, Williams said. He added: “The company will maintain a staff of writers and arrangers supplying ideas geared to their individual needs and talents, and also will be in position to rehearse as frequently as re-
quired with the artists, insuring

total preparation in all possi-
ble areas.

“Relationships also will be strengthened with the top pro-
ducers and writers throughout the country for selecting the most suitable material. As an independent company, we are free to engage, the best produ-
cers and writers needed for each artist.”

Attorney Leopold Kaplan is business manager for all the principals.

ABC Sets New Denver Distrb

NEW YORK — Bud Katzel, Vice-President and General Manager of ABC Records, an-

nounced that effective immedi-
ately the distribution of all ABC Records product in the Denver, Colo. market has been transferred to the ABC-owned Club Record and Tape Sales Corp. of Denver.

This move is another step taken by ABC in its distrib-
ution re-alignment program. ABC Records will continue this program, aimed at maintaining complete control over its “family

of labels”—Impulse, Blues-

way, Riverside, ABC, Apt, 20th

Century-Fox, Tangerine and Dunhill. In the months ahead, additional plans will be formu-

lated, thus enabling ABC to offer its dealers greater efficiency throughout the entire phase of distribution servicing.

The administration of ABC Record and Tape Sales Corp. will be under the control of John Billings, VP of ABC’s Southwest Operation. Located at 10625 East 47th Ave., Den-
ver, Colo., the company will operate under the guidance of Branch Manager Dan Hess. Promo man Vince Marciola will report directly to Hess under the new setup.
May Marvin Gaye Month

Motown has declared May "Marvin Gaye Month."

An extensive promotion campaign has been launched in honor of Marvin, whose recording of "I Heard It Through the Grapevine" was a big seller.

Two new Gaye LPs on the Tamla label have been issued. The first is called "Marvin Gaye and His Girls" and features duets with his great girl partners, Mary Wells, Kim Weston and Tammi Terrell. The second LP is simply called "MPG."

Special banners, window displays, streamers and mobiles have been supplied to dealers to promote the two albums during this month. A special contest for record dealers is in progress for the best Marvin Gaye display. There will be seven regional prizes and one grand national prize.

Marvin started the month with a successful engagement at New York's Apollo Theater where he drew SRO crowds.

Atlantic Signs Roscoe

Atlantic Records announced the signing last week of R & B and pop singer Roscoe Robinson to an exclusive, long-term recording contract.

Robinson had several hit recordings on the Scepter label, including "That's Enough," which he also produced, and "Do It Right Now." Prior to his recording as a soloist, Roscoe was the lead singer of the Blind Boys of Mississippi gospel group. The artist's first single for the label: "Ownee Baby, I Love You." Negotiations with Atlantic were made by Roscoe's manager Ed Mandell.

Cole on DeLite

Fred Cole, brother of the late Nat King Cole, is recording for the DeLite label and has a new single out titled "Fourth Blue Monday" and "Wrong for Me."
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CHOKIN' KIND</td>
<td>Joe Simon-Soung Stage 7</td>
<td>6728</td>
</tr>
<tr>
<td>2</td>
<td>TIME IS TIGHT</td>
<td>Booker T. &amp; MG-Stax</td>
<td>0028</td>
</tr>
<tr>
<td>3</td>
<td>I DON'T WANT NOBODY TO GIVE ME NOTHING</td>
<td>James Brown-King</td>
<td>0224</td>
</tr>
<tr>
<td>4</td>
<td>NEVER GONNA LET HIM KNOW</td>
<td>DeBarge-Toto</td>
<td>201</td>
</tr>
<tr>
<td>5</td>
<td>CISSY STRUT</td>
<td>Meters-Jones</td>
<td>1005</td>
</tr>
<tr>
<td>6</td>
<td>TOO BUSY THINKING ABOUT MY BABY</td>
<td>Marvin Gaye-Tamla</td>
<td>5418</td>
</tr>
<tr>
<td>7</td>
<td>IT'S YOUR THING</td>
<td>Booker T. &amp; MG-ABC</td>
<td>11205</td>
</tr>
<tr>
<td>8</td>
<td>I DON'T WANT NOBODY TO GIVE ME NOTHING</td>
<td>James Brown-King</td>
<td>0224</td>
</tr>
<tr>
<td>9</td>
<td>NEVER GONNA LET HIM KNOW</td>
<td>DeBarge-Toto</td>
<td>201</td>
</tr>
<tr>
<td>10</td>
<td>CISSY STRUT</td>
<td>Meters-Jones</td>
<td>1005</td>
</tr>
<tr>
<td>11</td>
<td>TOO BUSY THINKING ABOUT MY BABY</td>
<td>Marvin Gaye-Tamla</td>
<td>5418</td>
</tr>
<tr>
<td>12</td>
<td>IT'S YOUR THING</td>
<td>Booker T. &amp; MG-ABC</td>
<td>11205</td>
</tr>
<tr>
<td>13</td>
<td>I DON'T WANT NOBODY TO GIVE ME NOTHING</td>
<td>James Brown-King</td>
<td>0224</td>
</tr>
<tr>
<td>14</td>
<td>NEVER GONNA LET HIM KNOW</td>
<td>DeBarge-Toto</td>
<td>201</td>
</tr>
<tr>
<td>15</td>
<td>CISSY STRUT</td>
<td>Meters-Jones</td>
<td>1005</td>
</tr>
<tr>
<td>16</td>
<td>TOO BUSY THINKING ABOUT MY BABY</td>
<td>Marvin Gaye-Tamla</td>
<td>5418</td>
</tr>
<tr>
<td>17</td>
<td>IT'S YOUR THING</td>
<td>Booker T. &amp; MG-ABC</td>
<td>11205</td>
</tr>
<tr>
<td>18</td>
<td>I DON'T WANT NOBODY TO GIVE ME NOTHING</td>
<td>James Brown-King</td>
<td>0224</td>
</tr>
<tr>
<td>19</td>
<td>NEVER GONNA LET HIM KNOW</td>
<td>DeBarge-Toto</td>
<td>201</td>
</tr>
<tr>
<td>20</td>
<td>CISSY STRUT</td>
<td>Meters-Jones</td>
<td>1005</td>
</tr>
<tr>
<td>21</td>
<td>TOO BUSY THINKING ABOUT MY BABY</td>
<td>Marvin Gaye-Tamla</td>
<td>5418</td>
</tr>
<tr>
<td>22</td>
<td>IT'S YOUR THING</td>
<td>Booker T. &amp; MG-ABC</td>
<td>11205</td>
</tr>
<tr>
<td>23</td>
<td>I DON'T WANT NOBODY TO GIVE ME NOTHING</td>
<td>James Brown-King</td>
<td>0224</td>
</tr>
</tbody>
</table>

Record World—May 17, 1969

**NEW BRUNSWICK CHART CLIMBER**

Just a Melody
C/W
Young and Holtful

755410

**YOUNG-HOLT UNLIMITED**
Adam Remembers It Well

NEW YORK—Would you believe Adam Wade, the graduate bio-chemist? Would you believe Adam Wade, the singer? Well, one Adam Wade spent a few years in Pittsburgh (where he was born) working on a hearing machine and doing cardiovascular research. He also worked with Dr. Salk on his polio vaccine in 1957-58. The same Adam Wade entered the music business nine years ago on the Co-Ed label out of New York. Some of his hits were "Tell Her For Me," "Ruby" and "Writing On The Wall." It seems that Co-Ed tracked him down in Pittsburgh after hearing some demos he did with a friend, and that was the last the medical profession saw of Adam Wade. Since then, he has played selling spots in the road show of "Hallelujah Baby" with Kim Weston, Julius LaRosa and Diana Sands. He also has no objections to traveling (his time is divided between New York and California), and since he was once going to play basketball with the Globetrotters, though a broken ankle ended that, and he did play semi-pro, he works out with various teams in the cities he visits.

Atlantic Adds Gaiters

Atlantic Records has hired ex pro footballer Robert (Bob) Gaiters to do promotion out of the firm's West Coast office.

Gaiters, who was voted NFL Rookie of the Year in 1961 while playing with the New York Giants, has also worked in public relations and sales for several firms including Seagrams Distillers in New York City.

Club Review

Dionne Stunsning at Copa

NEW YORK—Sceptor's Dionne Warwick was sensational at her Copa opening last week (8), her first appearance since the recent birth of her baby boy.

She started off wearing a black pants suit, and after being spoiled by the Constellations, came back resplendent in a long gown.

Intimate, Involving

With her usual grace, Miss Warwick led the audience through an intimate and involving set, including such tunes as "Where Am I Going," "Do You Know The Way To San Jose," "I'll Pick On By," "Look of Love" and one of the more recent additions to her repertoire, "Aquarius."

She was, as usual, stunning.

R & B Beat

(Continued from page 60)
Concert Review
Cocker, N.R.B.Q., Grease Band Click

NEW YORK — Last weekend's Fillmore show introduced Joe Cocker (A&M) to New York audiences, and the reception was warm. For once, the crowd was attentive and appreciative, as Cocker wailed and flailed his way through a set including "With a Little Help from My Friends" and "Feelin' Alright" frequently interrupted by applause.

Whether this reviewer underestimated the anticipation concerning Joe's first appearance here, or whether he was really a "sleeper" hit Friday night, is unimportant. The crowd was his and the Grease Band's, who acquitted themselves particularly well, for a Friday early show. Joe Cocker is a dynamic stage personality, and his experience (and his band's) is apparent in the ease with which they work together. It's together, but it's painless. And for a change it's nice not to see a battle on stage between the singer and the lead guitar.

N.R.B.Q. (Columbia) are also together. They play a lot of old-type rock, not dated, just fresh and fun. They have been compared to the early Beatles in the way they approach their music, and I say the comparison is not unfair. They have a good time, and it sounds like fun. It will be very important soon. Go and hear them.

Patti's Big Nitery Date

NEW YORK — Patti Austin, whose first United Artists single release, "The Family Tree," has been meeting with enthusiastic response from deejays, will play her first major engagement beginning May 6 when she opens with Phyllis Diller at the Sahara Hotel in Lake Tahoe.

Composer Jule Styne accepts his gold record from Clive J. Davis (right), President, CBS Records, presented to Styne because the Columbia "Funny Girl" soundtrack recording for which he and lyricist Bob Merrill composed the music has achieved over one million dollars in sales. "Funny Girl" stars Columbia's own Barbra Streisand, who recently won an Oscar for Best Actress of the Year. The music for both the show and the movie was written by Styne and Merrill. The writers composed three new songs expressly for the film, including "Roller Skate Rag" and the title song "Funny Girl." The soundtrack recording was produced by Jack Gold, VP, Columbia A and R.

R & B Beat (Continued from page 62)

New Supremes "No Matter What Sign You Are" ... The new E. Starr from the LP "Struggling Man" ... New Miracles this week ... Tony Hatch in Wash., and Chicago ... The side on Albert Washington is "Hold Me Baby" ... Oscar Daddy-O Alexander out at WAIR, Call (919) 725-0193 ... WWRL-NYC-New: S. Charles, Dells, E. Lovette, O. Redding, Patti Austin, H. Tate, Quick Brown Fox, A. Peebles, Jr. Parker, Y-Holt, Pat Reelin.

New Hirt '50s LP
Al Hirt's next LP, "Here In My Heart," an album of hits from the 1950s, will be released by RCA on May 9. Personal manager Jerry Purcell announced Paul Robinson of GWP Productions produced.

Looking Glass Reflects Success
NASHVILLE — Three young ladies known as the Looking Glass are reflecting their talents through May 18 on the Golden Gauntlet's patrons in Carbondale, Ill. The Nashville-based act was originally booked through May 8, but was signed for another week immediately after opening. The Looking Glass — Denise, Darlene and Chris—are swapping limelight times with Wayne Cochran and Baby Huey during their reign at the Golden Gauntlet, located near the University of Southern Illinois.

Detroit natives who recently moved to Nashville, the girls are represented by Chuck Neese, college and concert talent director for the Hubert Long Agency.

A "NO, NO, NO"
David Clayton-Thomas
R 7048

"COME ON DOWN TO NEW ORLEANS"
Quick Brown Fox
R 7044

ROULETTE
UA Music Acquires Morro

NEW YORK — The United Artists Music Group has acquired the Morro Music Group, which consists of five publishing firms active exclusively in Spanish and Latin-American music in the United States and throughout the Western Hemisphere.

Announcement of UA's extension and amplification of activities in the Latin music field was made by Michael Stewart, President of United Artists Music, upon completion of negotiations with Frederick Reiter, founder of the Morro firms—all BMI affiliates.

The Morro catalogs, widely sub-published in Europe, consist of copyrights in excess of 10,000 and include many Spanish standards as well as outstanding Latin hits such as "Moliendo Cafe," "Boda Gris," "Esa," "Amor Gitano" and "El Bodeguero." Significantly, two of the current top songs of the Latin American Hit Parade are Morro songs: "El Bailador" and "La Manzana."

Moved to 729 7th Ave.

Stewart stated that the Morro offices have moved from their previous location and are now located in the UA building at 729 Seventh Avenue. Reiter has been designated Manager—Latin American Operations and expressed pleasure at the prospect of working closely with Stewart and Murray Deutch, UA's Executive Vice President, who, in past affiliations, introduced many Latin hits to the United States.

The Morro firms have their own affiliated firm in Mexico, EMLASA, managed by Mario de Jesus, and also have affiliations with leading publishers in Spain, Argentina and Colombia.

Mariel Records acaba de poner a la venta un "álbum" del talento puertorriqueño Omaya, con muy buenas interpretaciones, entre las cuales se cuentan "Qué Tiempo tan Feliz," y "Nuestro Amor," (Palito Ortega) ... Muy buena acogida ha tenido en el mercado "Qué Risa me Da" de Johnny Pacheco, que conjuntamente con "Ovidio y Cecilia" fué lanzada recientemente en un "sencillo." Y sigue Frima consolidando sus éxitos con su "Sur Girl" de Joe Bataan .... También en este sello, se luce la Banda de Harvey Averne en "Run Away Child" ... Starbright acaba de poner a la venta "Toma como Yo" y "Dudas" y "Te Acompaño" y "Que nos Pasa" en la voz del siempre vendedor Johnny Albino y su Trió. Es de aclarar que estos cuatro números son de la cosecha de Johnny Albino como compositor. A más de la excelente venta de sus "elepé" en Starbright, Johnny acaba de poner a la venta el contenido de sus "álbuma" "Celoso y Solitario" y "El Magnífico" en cartuchos de 8 canales.

RAÚL VIBAS, magnate de Florida Records y su afiliada Sonidisc Internacional, viajará próximamente a España, con el objeto de establecer relaciones representativas para su producción y el lanzamiento de sellos españoles en su etiqueta Sonidisc ... Felicidades en la Madre Patria, Raúl!!! ... Logran también triunfos en México, las grabaciones de Los Carrioleros de Maguajuel, originales de Fuentes de Colombia, a través de su distribución en México, propiciada por Peerless.

Estuvimos presentes en audición privada de Vicky Roig en México, a magnates de industrias Mexicanas. El siempre elegante y correcto Mario Moreno (Cantinflas) le levantó de su asiento y abrazando a Vicky le comentó públicamente. Tienes un gran talento y llegarás muy lejos! ... Ante tales palabras pronunciadas por el gran mexicano, muchas puertas han comenzado a abrirse ante Vicky. De momento, el sello que distribuye sus grabaciones en la tierra asteca, hace grandes esfuerzos por superar sus deficiencias ... No es cierto que esté a la venta el extenso sello Ansonia en Nueva York ... Panart está vendiendo en el Sur de Estados Unidos la nueva grabación de Fernando Albuerverne en la cual se incluyen "O Quizás Simplemente te Regalé" (Continued on page 66)
**Los Angeles**

**By YOLANDA ROSSI**


(Continued on page 66)

---

**Puerto Rico Art, Pop Festival**

York-Pala Records President Charles Greene has completed negotiations with Jose Figueroa, Western Regional Manager of Puerto Rican Tourism, and the Territory of Puerto Rico to produce the First Annual Art & Pop Festival, June 18 through June 25.

The concert-format event will be staged at San Juan’s outdoor Hiram Bithorn Stadium spotlighting groups and individual performers from among the leading Top 40 artists in America. Patricia Johnson has been set to coordinate with Greene on booking name acts for the Festival.

**Dorado Disk Latin Soul**

**NEW YORK—**"Mi Tumbao" and "Soul Bound," by Louie Ramirez and the Orchestra Sorpres on Dorado Records, has just been released. Disk is in the Latin soul bag.
**Los Ángeles**
(Continued from page 65)
Gordo, La Banda Sinaloense, de Germán y Rate, con su cantante Chavita, de lo mejor de su estilo.—Otra etiqueta que sigue adelante con muy buenos pases es la Discos Occidente. Su artista Javier González, superándose cada día, introduce al mercado su doble sencillo con "Mi Adoración," "Canción de Fuego," "Tres Noches" y "Tu Sonrisa," acompañado por el Mariachi Méxi- cico de Pepe Villa. "Tomate una copa," la canción de Ramón In- clián, en la voz de Javier Solís, es lo más solicitado en la voz de este cantante que aún sigue ocupando la predilección de los discos aficionados de California.

---

**record world en Puerto Rico**

**By FRANKIE BIBILONI**

Entre los muchos éxitos del mes de abril se cuentan "Géne- sis" de Lucecita Benítez, "No Puedo Ser," de José Luis Rod- ríguez; Canción Latina de Denise Kalafe, "Acencame a tu Vida" de Vicentico Valdes, "El Matamito" de, Barbarians, y "Por Amor" de Frances Santan- ta. La joven cantante Omaya hará próximamente una jira por varios países... Rafael de Alba no vende discos ni entre sus familiares... Sonodisco sigue escuchado por las radio emisoras locales con el tema "La Feria," que es incluida en su L.P. para el sello Belter... Papo Román volvió a Hopes con "Dizzy,"... Los Alegres Tres, logran una ex- celelente interpretación con el merengue... Chucho Avellanet, muy feliz con la aceptación de "Nuestro Amor." Por cierto, Chucho regreso de Guayaquil donde obtuviera un rotundo éxito.

Ray Barreto consagrándose como la orquesta más oída de Puerto Rico... Ha sido aceptado plenamente por la juventud puertorriqueña "Aguairus/ Let the Sunshine In"... Bastante éxito está obteniendo Davitila con su canción "Corazón Salvaje" que grabara con el Sexteto Boringuén para el sello Hopes... Los Alegres Tres,... "Dizzy,"... Davitila... Hopes da- rán en la temporada de primavera... entre otros.

---

**Desde Nuestro**
(Continued from page 64)

Una Rosa, "Lo Mucho que te Quiero" y "Por Amor"... La RCA ofrece la nueva grabación de Miguel Aceved Mejía, interpretando tangos en bolero, con la orquesta de Lucio Milena. Entre otros: "Tomo y Obligo," "Tienes que Quererme," "Círcitices," "Vida Mia," "Volvo el Tiempo," y "Nadie dejó"... Fuentes grabaron el Vol. 4 de su "Piano Romántico" al estilo de Anibal Angel con "Ver- dad Amarga," "Quisiera Ser," "Desvelo de Amor" y "Niebla del Río." "El Mamito" de Barbarians... "El Amor Esta En Cada Cuarto"... "Digo una Pequelia Plegaria"... "Desde Nuestro" por las radio emisoras locales... Vidalis de Universal Recording su grabación "Lo Mejor de El Principe Gaitan"... También exitosas las presentaciones de "Estrellas en Miami" a través de las pantallas del Canal 40 de Hollywood, California... Y ahora... ¡Hasta la próxima!... Ah, sigue cosechando triunfos Dorado Records con su grabación "La Donna" interpretada por The 107th Stickball Team con Bobby Marín.
York-Pala Inks Nielsen

Designer Layne Nielsen, exec assistant to fashion creator Rudy Gernreich, has been signed to an exclusive contract by York-Pala Records President Charles Greene to execute new concepts in LP covers for their products. Nielsen has been credited with the innovative concept for the recent release of "Build Me Up Buttercup" as recently announced. Colin Young was lead singer on this record, as well as the group's latest, "Bad Bad Old Days," on Uni.

**Latin Dj Reports**

**DICK "Ricardo" SUGAR WHBI-FM, New York**

1. **WE BELONG TOGETHER** (Crosby, Stills & Nash, Capitol)
2. **MEET YOUR DI** (Isley Brothers, Sugar)
3. **SUENES** (Spiral Staircase, Capitol)
4. **QUAKE OF THE CENTURY** (Blood, Sweat & Tears, CBS)
5. **GET BACK** (Beatles, Capitol)
6. **DON'T LET ME DOWN** (Beatles, Capitol)
7. **CHERRY KISS** (Vanilla Fudge, Capitol)
8. **RUEGA POR MI** (La Lupe, Tico)
9. **MI RITMO TE LLAMA** (Rafael Noel Saiz, RCA)
10. **UN RASO** (Chicha, RCA)

Young Foundations Lead

Clem Curtis was not the lead singer on the Foundations record of "Build Me Up Buttercup," as recently announced. Colin Young was lead singer on this record, as well as the group's latest, "Bad Bad Old Days," on Uni.
London Lowdown

By JEAN GRIFFITHS

LONDON—Jac Holzman, Electra chief in New York, and Dave Anderle, who takes care of things on the West Coast, will be in London this week, along with Capitol artists Sandler and Young were in for a few days and EMI's press officer Pat Pretty organized a reception for them at EMI's London Headquarters... Nana Mouskouri is consistently one of the finest record makers. Her new album "Over and Over" is listening pleasure at its best... Jeff Kruger, head of Ember Records, flies to Hollywood to discuss future releases of Glen Campbell also to negotiate for some of the Campbell TV shows for showing in the U.K. Jeff also announced the signing of Julie Rogers to his Ember label... Moody Blues' "Threshold of a Dream" album is really rising high and collecting all the praise it deserves along the way.

One of the teams taking part in the Daily Mail Transatlantic Air Race includes Mark Edwards, record producer and now leader of the group Balloon Busters. Pye Records releases their single "Alcock and Brown" to tie in neatly with the race. Chess Records will be releasing the record simultaneously in the U.S. of British-born "Sock It To Me" girl Judy Carne has made a record for Reprise called "Sock It To Me"... Des Brown, currently Press Officer at MGM Records, Ltd., leaves that company on June 2 to join Warner-Seven Arts... Carole Chapman, formerly Ron Kass' assistant at Apple Records, has joined Ian Ralfini at Warner-Seven Arts.

Italian Items

By HARA MINTANGIAN

MILAN — "La Strada del Folc" will be the title of a new TV show presented by Italian folk singers Tony Cuociara and Nelly Fioramonti. The song "Il tema della vita" written by Cuociara and sung by him and Nelly is the theme... Tony and Nelly will present some Italian and foreign folk songs... Magli (Saar Records) recorded the song "La strada del folc," an original MAS copyright. This song was also recorded in English by Tom Jones as "Love Me Tonight"... Maurizio will participate in the show "Parata di primaveri" of Rieti with the song "Sirena." Aphrodite's Child presented at "A Record for Europe, A Youngster for Europe" their new song, "I Want to Live." This show was relayed by Swiss TV and Eurovision and Intervision. The group then came to Milan to participate in "Chissà chi lo sa." Aphrodite's Child are now working on a musical composition written by Wan (Continued on page 09).
Robbins Hits Heard 'Round World

NEW YORK — Fred Robbins recently returned from Europe, where he was interviewing various DJs for his radio show "The Hit Heard 'Round The World." The show is a public service, sponsored by the Army, and goes out on disk to 1600 radio stations in either a five or 10-minute versions. It consists of an interview with a foreign DJ, in which he plays three records, two of which are hits in his locale, and one "pick hit." Fred ("Robbin's Nest") Robbins also produces "Assignment Hollywood" for the Mutual Network, which is aired five minutes a day, five days a week. He has done "Coke Time" with Eddie Fisher, and numerous game shows for NBC. However, "Hit Heard Round The World" is essentially a music show, using corresponding DJs in 15-20 cities around the world. The format is a little talk and a lot of music, two commercials for an ad agency, and though the foreign DJs speak in English, Fred calls their accents more "choking" than a hindrance.

Since its beginning one year ago the "Hit" show has expanded to include interviews with producers, namely George Martin, Jerry Wexler, Felix Pappalardi, and other interesting music people like Neil Bogart, Ringo Starr, George Harrison and Tom Jones, who have all talked and played some of their favorite records on the show. Most recently, Fred has interviewed the Rascals on their European tour, Mick Jagger and Joe Cocker. Fred says that "there's an amazing similarity in tastes around the world. I'll never get used to hearing the same familiar records coming out of an alien atmosphere. It's jarring the first time, but it's also a little bit of home." Since he travels Europe about three times a year, Fred could be an authority on the similarity of musical taste in various countries.

Robbins cuts the show about a month in advance, and enjoys the fact that even though it is public service programming (including Army commercials), it has become a prime time attraction in many markets, which sets up itself as a pretty nice plug for any record played on any show.

Among the DJs working with him are Tony Blackburn, Kenny Everett and Christ Denning (London), Alan Freeman (Luxembourg), Pierre Lattes (Paris), Pepi Palau (Spain), Joao Martins (Lisbon), Lillian Wren (Buenos Aires), Ernesto Manf (Vienna) and others in Toronto, Puerto Rico, Berlin, Zurich, Denmark, Amsterdam, Austria and Mexico.

—Andy Goberman.

Italian Items

(Continued from page 68)

gelis Putathanassion, one of the group. It is said that this composition will be presented in summer at the "Great Theater" of Siracusa.

RCA Italiana released a piano LP by Giovanni Fenati called "Bianco e Nero" containing some Italian hit titles of the 60s. One of these, "Patty Pravo" was the first hostess of the TV series "Una sera con..." produced by Antionello Falqui. During those shows Patty will present some well-known theater and cinema personalities. She will also sing a new song called "Concerto per Patty..." From the first of May, SIF Records will have their own distribution handled by Amleto Silvestri... Mike Kennedy, ex-leader singer of the group Los Braves, has now recorded a single in English and Italian versions: "I'll Never Forget" and "Tu ami un altro" b/w "E forse verra." He will also participate in an LP show "Parata di Prima Vera" of Reti where he will present the song "Tu ami un altro..." Adamo just participated in the show "Senza Rete" where he presented his new song. "Accanto a te l' estate..." Little Tony will be the host of the TV show "Senza Rete." Peret, the Spanish group, will be among the guests.

Radio Luxembourg—Little America in Europe

By PAUL SIEGEL

LUXEMBOURG—Take L.A., Chicago, New York, WKDA, KQV, KHJ, and what have you, and transplant them here in the very heart of Europe, and you've got yourself the hottest means of airplay for records that a publisher, writer or record company could wish.

Youthful but wisely experienced Radio Luxembourg chief announcer Frank guides his herd of able young men and women DJs so adeptly that this radio station has conquered almost 90% of the ears of European listeners. Every hour on the hour there is another DJ who presents the latest records, which come from all over the world. The DJs are known only by their first names — Frank, Achim, Brigitte, Monika, Jörg, Helga, Edy, Rolf, Marion, Annelie, Haidy, Alf, Carl-Martin.

Three secretaries, Sylvie, Josee and Tassy, handle the barreftula of mail which pours in. Most notable about the Radio Luxembourg setup is the teamwork and objectivity of the broadcasters. The listener is always right.

Stoldt Heads Operation

Heading the whole operation is Helmut Stoldt, who wisely plans the operation and programs with his chief announcer, Frank. Commercialize make Radio Luxembourg the #2 money-earner for this country, while the production of steel is #1, as Luxembourg is the most prolific producer of railroad ties for European railroads. The radio station has conquered all these markets, and the German program is celebrating its 11th year.

Luxembourg, the smallest country in Europe, is the only country in the world where a newspaper is printed in three languages, German, French and Luxembourgish. The country is located on seven valleys, each one higher than the other. The station is located in an exclusive hotel, and I was escorted by Frank, Sylvie and others deep down into the catacombs, which run well under Luxembourg for 60 kilometers, (a kilometer is 5/8 of a mile).

The town of Luxembourg has 75,000 inhabitants, and the country 350,000, and is presided over by the Grand Duchy, Josephine Charlotte, and her parliament. She realizes the value of this radio station which has the most listeners in Europe. Commercial cost $10 a second, and bring the advertisers their money's worth 10 times over (especially in the German-speaking countries).

Frank's Job

It's Frank's job to decide which DJs do a show together, as often as there are two announcers, and the personalities mustn't clash. From 1,000 records received (new releases) about one third can be programmed, as the selection is made to please the public. Frank, who receives tons of mail, says that he really reads the mail, and knows what the public likes and wants, record-wise.

Record artists clamor to guest on a Radio Luxembourg show, including Caterina Valente, Freddy, Peter Alexander, Paul Kuhn and so many others that this station could list them all. The frequencies are beamed on five different wavelengths, and heard around the world.

Germany's Top 10

SINGLE TIP

"LASS SUCH DEN SONNENSCHEIN" (Kame Ha Ha)

Renate Kern - Polydor

1. ICH SIEGLE IN LOVE OHNE END

Helmut-Ariola/Publ. Maxim

2. LIEBSTODT

Peter Alexander - Ariola/Publ. Riette/ Radio Music Intern./Publ. Manchek

3. CRIMSON AND CLOVER

Tobias - Saturn/Publ. Musikverlag Planetary

4. FISCHER

Bee Gees - Polydor/Publ. Abigail

5. ANTONIUS

Dornier - CBS/Publ. Peer

6. TAMANDUA

Sina - Polydor/Publ. ABAB

7. BERTGIS

Rita Pavone - Polydor/Publ. ABAB

8. LOVE IS LOVE

Henriette - Polydor/Publ. ABAB

9. EROS

Lena Zavaroni - Polydor/Publ. ABAB

10. PRUNELLA

Chloe Clearwater Bijou - Belophon/Publ. Joso Dep

AUTOMATENMARKT

Through courtesy of: Editor: Ufficio DOXA

RECORD WORLD—May 17, 1969

Italy's Top 10

SINGLE TIP OF THE WEEK

1. ELISHE

Berry Rain - MGM ( Ricordi)/ Published by Aberbach

2. TUTTA MIA LA CITA

Mater Matronal ( establishments)/ Published by Armandac

3. INESRISTINO

Sylvia Fogarty - RCA Italiana/ Published by Ad

4. LA STORIA DI SERAFINO

Ado Cattaneo ( Reft)

5. PARADA

Marta-OPP-Collin (CD/ Published by Apis-Andreano/Musica Storica Group)

6. BUONA SERA BUONA SERA

Sylvia Fogarty - RCA Italiana/ Published by Ad

7. MA CHE FERMI "LA NADA"

Mada - RCA Roman Car ( Published by Ad)

8. CASSANCR

Emiliano Burgn ( Durium)/ Published by Durium

9. PARASIDO

Pietro Fino RCA Italiana/ Published by Ricordi Eri and Chris

(By Courtesy of Office DOXA)

France's Top 10

SINGLE TIP

"LE CARROSSE D'OR"

(Eldor —EMI)

1. RIVIERE

Johnny Hallyday/ Published by Ad

2. LA PIGUEE

Giofti (published by Ad)

3. PARAGUERA

Marty

4. GET BACK

The Beatles

5. FACE AU SOLEIL

Maurice Perret

6. SHEILA LA LA

Maurice Perret

7. LE SIND TYPHEON

Ritchie Blackmore

8. GOOD EYE

Emmanuel Jeux

9. OH LADY MARY

Mary Hopkin

10. PARADISO

Equine 84IRicordi/Published by Aromando

( By Courtesy of Ufficio DOXA)
Paul Horn, a musical artist who blends jazz, classical and pop, has been signed to an exclusive recording and producing contract by Epic Records, announced Lawrence Cohn, Director, A and R.

First Single Bossa
Paul's first single for Epic, "Green Jelly Beans," is a bossa nova which features the voice of Cieille Kollander with Paul on flute. An album, "Inside," which was recorded inside the Taj Mahal in India, is made up entirely of Paul Horn flute solos and will be released this summer.

Epic Signs Paul Horn
Paul Horn, a musical artist who blends jazz, classical and pop, has been signed to an exclusive recording and producing contract by Epic Records, announced Lawrence Cohn, Director, A and R.

Buddah Realigns Promo Structure
Thau said an announcement would be made shortly of the appointment of "a well known and respected promotion personality based in San Francisco who will be reporting to Abe Gasser." Southern promo rep Johnny Lloyd has moved his headquarters from Baltimore to Atlanta. Ronnie Weisner will cover the Midwest, targeting Chicago, Pittsburgh, Milwaukee, Cleveland, Cincinnati, Minneapolis and Detroit as well as all secondary markets in the Midwest. Lenny Evanoff has been designated National Promotion Manager reporting to Joe Fields, Buddah Director of Album Sales. Evanoff will be working closely with distributors, rack jobbers and one-stops on Buddah's LP product.

Ron Peterson is National Sales and Promotion Manager for Dick Heard's Royal American modern country label. Ronnie Weisner will double as promo chief for Jerry Kasenetz and Jeffrey Katz' Super K Records diskery. Johnny Lloyd doubles as National Promotion Manager for Eddie Thomas and Curtis Mayfield's Curtom Records.

"Thau said the label plans to add exclusive Buddah promo reps in every major and secondary market who will report to their operations managers. Meanwhile, Buddah will continue to utilize the services of independent promo men; Tony Richland (West Coast), Bednoe-Wright Associates (Chicago, Milwaukee), King Zbroughnick, Nashville and Atlanta), Perry Stevens, Ohio and Pittsburgh), Bob Rayel (Texas, Oklahoma) and Herb Rosen (New York State).

"Buddah has grown geometrically in the last year," said Thau, "with the addition of our many distributed labels owned and operated by the industry's top producers - Curtis Mayfield, Eddie Holland, the Isley Brothers, Dick Heard, Jerry Kasenetz and Jeffrey Katz among others. As more and more of the outstanding producers bring us their cream product, our responsibility to maintain this fantastic activity and size is increased and our services to them must be increased."

"Thau also noted that the expansion and restructuring "is necessary because of our diversified product: bubblegum, easy listening, rhythm & blues, underground, contemporary pop and gospel."

Evans, Taylor Benefit
The Bill Evans Trio and the Billy Taylor Trio will be the feature attractions at a special concert at Town Hall, Monday evening, May 26, for the benefit of Temple Beth Torah of Upper Nyack, N.Y. The event is being produced by Bob Goemann.

Douglas In Direct Mail, Mail Order Operation
Douglas Corporation has entered into an agreement with Martin Fikus Productions for a special marketing operation based around Douglas' documentary and academically-oriented catalogue properties. The new exploitation will combine regular mail order advertising in such specialized publications as Evergreen Review and Psychology Today with the exclusive use of mailing lists of some of the nation's leading prestigious organizations and magazines. On direct-mail, Douglas projects a return response rate of as high as 25% due to the specialized nature of the lists used.

Dynamo Group Re-named
NEW YORK - Beatha, the maskand and the 80's is now the name of Dynamo's group featured on "My Wife, My Dog, My Cat." Moniker was changed to include Beatha to avoid conflict with a similarly-titled local group.

Cap, Lighter
Lighter will report to Kapp, and will be responsible for contract negotiations and A & R administration. Prior to joining Capitol in June, 1968, Lighter practiced law in New York City.

Decca, Martell
Martell had been previously with Kapp Records as Director of Marketing, and with Columbia Records for 10 years in various sales and distribution capacities. Loetz stated that Martell's appointment strengthens the organizational concept of marketing, in that each and every area concerned with sales will fall under Martell's direction. This coincides with Decca's objective of building strength within the sales and marketing sphere, with an even greater emphasis on the promotional aspect of our business.
The Rev. Joseph D. Linton & Gospel Singers Ensemble, also w Rev. Douglas Fulton & the Job on - Shirley Caesar doing a Terrific of the Day - The Most Controversial Records presents an Trumpets of Jericho Pre-Choir in - The Progressive Baptist Church IN ALL MARKETS! !

DO NOT OVERLOOK...

Evangelist Shirley Caesar's "0 HAPPY DAY"

"Mary Don't You Weep"

TOP-SELLING ALBUMS!

"Stranger On The Road"

Irene W. Johnson

"Inspirations"

Evangelist Shirley Caesar & Reverend Claude Jeter

HOB Records

Division of Scepter Records, Inc.

254 West 54 Street

New York, N.Y. 10019


For dates contact Rev. Milton Bronson and the Thompson Community Singers, 4244 W. Madison St., Chicago, Ill. Call 312-638-9754 or 277-3312.

WFMC, Bob Swinson, presents the Supreme Angels Anniversary at the Memorial Auditorium in Raleigh, N.C. on Mother's Day, Sunday, May 11, featuring, along with the Supreme Angels, the Mighty Gospel Giants, the Robert Patterson Singers, the Brooklyn All Stars, the Harrell Singers, the Singing Stars, Sally Jenkins Singers, Victorious Glorylanders, Ed Hall and the Evening Five and Blind Charlie of Wilson, N.C. Emcees: Bob Swinson, the Soul Deacon, James Thomas and Willie Ward. Prizes will be given to the first 100 mothers entering the program. For dates on the Supreme Angels, Nashboro recording artists, write to Bob Swinson, Box 36, Goldsboro, N.C. 27530.


Marvin Elders, Southwest Ohio, reports "The Train Wouldn't Move," Dorothy Nor-wood & Angelic Choir; "Open Our Eyes," Jessy Dixon & Chic-cago Community Choir; "Down (Continued on page 72)"
Spangler Sounds of Today TVer

Spangler Television has signed for the production of a new TV series, titled "Sounds of Today, Tomorrow, and Yesterday." It was announced by Larry G. Spangler, President. It will star Lloyd Price, with a different name co-host each week. Lloyd Price's Turntable Club will be the setting for every program. The Turntable Club was formerly Birdland, on Times Square. The show will be produced as a one-hour weekly series on tape in color. All co-hosts will be top national and international names in the recording field. The theme of the program will reflect the style of the co-host of that week. For instance, if Johnny Cash is a co-host, then all the musical numbers and songs and other guest entertainment will be in Johnny's style. Each program will feature one new break-out group or individual. The series will be produced by Spangler Television; executive producer will be Mannheim Fox, and the director will be John Moffett of Ed Sullivan fame. Spangler Television is currently producing the International Clown Special in Europe for the American Gas Company's fall TV ad schedule and also producing the American and International Model Festival.

Group's Success No Illusion

NEW YORK—The first time I saw the Illusion was on their gala opening night at Harlow's not long ago. The group was crowded and noisy with the usual preplan and opening night excitement. The constant changing colored lights (which the Illusion say are an important part of the stage act) and the original material held the attention of everyone, so that even dancing seemed a little out of place. The Illusion's stay at Harlow's turned out to be successful and subsequently the guys showed up at Record World to have a few words. They have been together for 10 years and when everyone was finally in their appointed place they began what was to be a perfect set. It was well timed and never dragged visually or musically. The gold band in place.

Steed Records entitled "The Illusion" is a reflection of their stage concept. This is best explained by basser for the group, Chuck Alder: "Our idea is mostly concerned with entertainment. We just want to offer people a little enjoyment and pleasure on as a professional level as we can achieve."—John Kornblum.

Gold for Chips

Chips Moman (right) adds another gold record to his collection of many. Shown is Steve Tyrell (Scepter's National Promotion Director) presenting Chips with his gold record for "Hooked on a Feeling" by B. J. Thomas.

Moody Blues London May LP Highlight

The first LP of 1969 for the Moody Blues heads the May album release from the London Records group. "On the Threshold of a Dream," by the British group on London's Deram label, hits the market as an ultra-deluxe package in book-fold form with a 12-page bound-in booklet filled with color photos and text. Also released in the May product listing are London sets by The Zombies and by French singer-composer Gilbert Becaud, along with four new phase 4 stereo sound excursions.

Renewed Interest in Song

Several years ago composer Al Ham wrote a song for the film "Harlow" (Carol Linley-Ginger Rogers version) with the recently Academy Award-winning writers Marilyn and Alan Bergman. Ham now reports renewed interest in the song entitled "I Believed It All." It is contained in Claudine Longet's current A & M album, has also been recorded by the Pozo Seco Group. Columbia, Jimmie Rodgers on A & M, the Sandpipers on A & M and Carol Burnett on RCA.

Gospel Time

(Continued from page 71)


Chips Moment (right) adds another gold record to his collection of many. Shown is Steve Tyrell (Scepter's National Promotion Director) presenting Chips with his gold record for "Hooked on a Feeling" by B. J. Thomas.

The Loving Sisters are sporting a Plum and White 1969 Cadillac and looking good. On Father's Day Brother Henderson, WARE's Brother Ray Crume, and presently the Salem Travelers, the Southernaires, and the famed Jackson Southerners, beginning soon, write to Major Robinson, 1874 N. Dayton St., Chicago, Ill. or call a/c 312-657-2392.

For dates on the "Stretch Out" Revue featuring the Pilgrim Jubilee of Chicago, the Mighty Clouds of Harmony, the Loving Sisters, the Salem Travelers and the famed Jackson Southerners, beginning soon, write to Major Robinson, 1874 N. Dayton St., Chicago, Ill. or call a/c 312-657-2392.

For dates on Dorothy Norwood and the Mighty Clouds of Joy write to Erman Franklin, Jr., 4613 Bandera Rd., Austin, Texas or call a/c 812-925-2109.

For dates on the Brooklyn All Stars, the Blind Boys of Ala., and presently the Salem Travelers, write to Thomas Spann, 1223 Lincoln Place, Brooklyn, N.Y. 11219 or call a/c 212-493-4238.

Send all gospel news to Irene W. Johnson, 755 Donald St., Mobile, Ala. 36617 or call a/c 205-457-8012 or 432-8661.
Lober Prez
(Continued from page 3)

RIAA Awards
Sen. Javitz
(Continued from page 3)

assist professional groups engaged in the performing and visual arts had co-sponsored Public Law 89-579 which established the National Foundation on the Arts and Humanities, and that he had been a senior member of the Senate Subcommittee on the Arts and Humanities.

"His abiding interest in encouraging and perpetuating artistic endeavors in the United States and in making the public more aware and appreciative of the many diverse art forms that make up our civilized society has earned him the everlasting appreciation of the phonograph record industry," the citation said.

The Award was in the form of a three-sided obelisk created by Steuben Glass.

In his acceptance speech Senator Javits called on the record industry to bring new opportunities to the poor by making an organized effort to find new talent among slum residents and to help form new record companies that are owned and operated inside the ghettos.

Praised Record Industry
Praising the record industry for playing an instrumental role in "erasing the color line" in America's entertainment world, Senator Javits said that the industry still faces the challenge of cooperating with established black artists to open up opportunities for ownership and management of record business enterprises for poverty area residents.

In his prepared text Senator Javits also noted that RIAA had served as the industry's representative on the President's Council on Youth Opportunity Summer Program; that it had recruited artists to inform the under-privileged youth of the country about summer job opportunities and recreational programs; that it had scheduled performers for personal appearances in connection with the Youth Opportunity Summer Program, booked entertainers and executives associated with the performing arts for workshops and seminars, and secured free admissions for under-privileged youth to concerts, movies and plays. This, he said, was an outstanding record of public service.

Happy Tiger
Label Formed
LOS ANGELES — Universal International Productions, a subsidiary of Universal International Corporation, has formed an independent label division, Happy Tiger Records.

The first product will be released within 10 days according to Executive Vice President Robert S. Reiter, Happy Tiger, located at 1801 Avenue of the Stars in Century City in Los Angeles, is currently establishing national and international distribution networks. They are now concluding successful negotiations with Festival Party Ltd., Inc., to represent the new label in the Far-Eastern market.

"May will see the release of two LPs and several singles by Happy Tiger," says Reiter. "Our first month's product will establish a precedent we will continue to maintain in the years ahead. Our commitment is that all of our products will continue to expand beyond these immediate goals as we keep pace with quality improvement." Don Peake is Director of A&R.

ABC, Magoos
(Continued from page 3)

The Cowsills
(Continued from page 3)

his own thing." Though he will no longer be a performing member of the Cowsills, he will always remain a part of our family. Bill's plans for the present include traveling and composing.
NOW Handling Stonemans' Biz

B E A N, M U R P H Y, S O E L B E R G, I n c.,

NASHVILLE — The Stonemans have changed their management and booking affiliations, leaving Moeller Talent, Inc., and the Jack Clement-Bob Bean co-management agreement. A new corporation, to be called Bean, Murphy and Soelberg, Inc., will function as the Stonemans' booking representatives, business managers, public relations and promotion counselors, marketing advisors and accountants. Jack Clement, leading Nashville music industry exec and long-time family friend who has played a vital role in the Stonemans' successful career, will continue to produce their records and help guide their career, with the exception of record production. The new corporation, to be called Bean, Murphy and Soelberg, Inc., will function as the Stonemans' booking representatives, business managers, public relations and promotion counselors, marketing advisors and accountants.

Jack Clement, leading Nashville music industry exec and long-time family friend who has played a vital role in the Stonemans' successful career, will continue to produce their records and help guide their career. Clement, who presently is building his own studio, says he would rather be freed from management details so that he can spend more time producing records.

According to Bob Bean, who has been with the group as its manager since the early 1960s, the move has been contemplated for many months. "We have some very definite ideas about what we want to do with the Stonemans, and we feel that the best way to accomplish the job is to do it ourselves," Bean explained. "We've been working on a long list of extremely important changes, and this is only the first of many announcements that will be coming."

---

Mogull Pride Folio

Ivan Mogull is bringing out a new song folio on Charley Pride, RCA country songster. Photos and biographical material are included.

---

Epic Signs Tommy Cash

Tommy Cash, who taught himself to play guitar as a teenager by watching his older brother, Johnny, play chords, has been signed to an exclusive recording contract by Epic Records. The new corporation, to be called Bean, Murphy and Soelberg, Inc., has agreed to produce his first album, a double-jacket album recorded in tribute to Haggard's idol the legendary Jimmy Rodgers. Merle and A&R chief Ken Nelosn have successfully captured the complete (as much as possible) Singing Brakeman Sound. A special award was given to the talented Hugo Choin for the liner notes. He also wrote Merle's narration as well.

Welcome note from old friend Doug Dillon, dj and promotion director at Kansas City's KCKN, "I knew Doug when he was with KGEN-Tulare, Calif., a few years ago. Doug says KCKN recently had the Glen Campbell show which set an all-time box office record for the KC, Mo., Municipal Auditorium. Jerry Inman and the Four Freshmen were on the bill. New nighttime jock is Buddy Price, Arkansas, and ex-midnight personality Brazeal is now on from 9 til midnight.

On July 12 and 13 there will be a whopper of a show in Salinas in conjunction with the California Rodeo. It's billed as the Salinas Big Week Country Festival. The big show procedes the rodeo by four days. Here's the lineup: Buck Owens and the Buckaroos, Conway Twitty and the Lonely Blue Boys, Molly Re, Johnny Paycheck, Merle Travis, Jerry Wallace, Charlie Louvin, Freddie Hart, Rose Maddox, Susan Raye, Tompall and the Glasers, Ernest Tubb and Texas Troubadours, Henson Cargill, Johnny Darrell, Dave Dudley and the Road Runners, Billy Parker, Lorene Mann, Jim Alley, Jimmy Boyle, Mike Breese, Marcy Dickerson, Kenny Price, Cal Smith, Johnny Bond, and Archie Campbell. Johnny and Archie will emcee. Mr. Lucy's swank nitey nite in Phoenix was the scene of the selection of a Miss Lucky last week. She received a wardrobe and other Lucky gifts sex bossman Bob Sikora . . . The Town Mart in Portland has shut its doors to country music and is now a plush pool hall? . . . Larry Wade, morning man at KBLE, has chucked his nine years as a jock for a new career as insurance man . . . WASP Records, Tacoma, Wash., has purchased 12 masters from Howard Vokes. The deal will call for all foreign rights. Singles will be released here under the WASP banner. Vokes will continue to operate his own label in New Kensington, Pa., and will produce and promote his own artists . . . That terrific gal Annie Malone of Key Talent's Hollywood office has Jeannie C. Riley set for two television shows soon. On May 19, she'll tape "Funny You Should Ask" to air June 2 and "Hollywood Squares" taping June 19 for airing Aug. 4. Each show runs for a week . . . Willie Nelson was just great on recent Coast jaunt. That Jimmy Dean's steel playing knocks 'em out . . . Don Bowman heads West in June while Dave Dudley returns for a second time in July . . . The Amazing Tom T. Hall will be playing two big auditorium dates this month. He'll be at the L.A. Shrine on May 23 for KBBQ-L.A. and KFOX-Long Beach, and in San Diego for Dan McKinnon's KSON May 24 . . . Smokey Rogers, that banjo-picking' writer of "Gone," currently at Roy Rogers' Apple Valley Inn. Smokey heads for other overseas jaunt soon . . . Mike Larson back at KSON-San Diego as Program Director . . . Buck Owens played Sacramento for KRAK Radio May 3, Stallion Oaks Ranch May 4, then heads East.

---

It's Tree, BMI

With the acquisition of Pamper Music by Tree International last week, all Pamper songs now become part of the Tree Music catalogue, and will be listed as Tree, BMI.
Tommy Cash has a tough act to follow.

When you've got a brother as famous as Tommy's, it's twice as hard to make it on your own. But once you hear his new single, "Your Lovin' Takes the Leavin' Out of Me," you'll agree that Tommy is a star in his own right. Growing up and working in the cotton fields around Memphis, country music is as much a part of Tommy's life as the guitar he's been playing since he was sixteen. He's toured with the country greats like Ray Price, Porter Wagoner, Hank Williams, Jr., as well as with his older brother. Listen to a new star in a great country music tradition. With his single, "Your Lovin' Takes the Leavin' Out of Me" backed up with "That Lucky Old Sun," Tommy Cash has an even tougher act to follow. Tommy Cash.

On Epic Records.
Chesnut Buys New Passkey Site

NASHVILLE — Jerry Chesnut has purchased the property at 208 16th Avenue South, Real Estate agent Harold A. Denis said he put the sign up Tuesday afternoon (29) and Chesnut closed out Wednesday morning (30) for $93,000, or 23,000 for a gross of $93,000, said to be the largest turnout in the history of country music shows. It was promoted by his publicist, “Looking Thru The Window.”

'Afternoon Show' Nashville Must

Uniqueness is a specialty of the "Afternoon Show" on WSM-TV in Nashville. Host Teddy Bart has recently participated in a karate demonstration with Willie Nelson, a horsemanship segment with Carl Smith, sky-diving with Billy Grammer and football pass-receiving with New York Jet flanker Bake Turner. Top guests from country and pop perform and talk shop daily from 4:30 to 5:30 p.m., Monday through Friday. Bart has three guests per day on his show, which is scheduled for album session (under direction of Carl Smith, sky-diving with Billy Grammer and football pass-receiving with New York Jet flanker Bake Turner).

Stonemans
(Continued from page 74)

ing from us in the next few weeks.”

Bean, who is married to Donna Stoneman, the dancing mandolin player in the group, will be President of the corporation. The other founders are Jack Murphy and Paul W. Soelberg. Murphy, formerly a legislative rep or lobbyist for organized labor in Washington, D.C., is married to Pam Soelberg, also a member. Murphy’s music business experience is considerable, inasmuch as he helped manage his wife’s active musical career during the years she spent working as a popular single in the area around Washington. Upon their father’s death, the brothers and sisters invited her to join the group as his replacement.

Then they invited Paul W. Soelberg to join them. Soelberg, a native of Nashville, had been in charge of the relations program for Jack Clement and for the Stonemans since March, 1968. He formerly had worked for the RCA record distributorship in San Francisco.

The division of responsibilities among the three officers will be as follows: Bob Bean will continue the day-to-day management of the Stonemans on the road, as he has for the past 10 years. He will also supervise the country music booking operations for the group; the other administrative and accounting details will be transferred to Murphy, who also will oversee the administration and accounting for the new corporation. Soelberg will continue to manage the pr program and also will assume new duties relating to marketing and market expansion.

Billie on K-Ark

NASHVILLE — Billie Miller has signed to record for K-Ark Records, reveals label President John Capps. Miss Miller, a cousin of Loretta Lynn, will have her first release out in a couple of weeks.

Stuckey's Hot 'Shotty'

NASHVILLE—Nat Stuckey’s new RCA release of "Cut Ac's Shorty" is a property of Cedarwood Publishing Co., Inc., penned by Wayne Walker and Marijohn Wilkin. The song—based on an old-time story—was previously a hit for France’s Johnny Hallday.
Ampeg Emmons Guitar Sales Rep

NASHVILLE—The Emmons Guitar Company has appointed the Ampeg Company to act as its exclusive national sales representative, effective immediately.

In making this announcement recently in the Ampeg Showroom in Nashville, Ron Lashley, President of Emmons, said, "Our company is happy to be joining forces with Ampeg and its other product affiliates, Altec Lansing and the Grammer Guitar Company."

Emmons is the manufacturer of world-famous Pedal Steel Guitars and its plant is located in Burlington, N. C. Its national sales office will now be located in the Ampeg Nashville Showroom at 427 Broadway.

Al Dauray, President of Ampeg, announced the election of Roy Wiggins as Vice-President, Country-Western Products. Dauray said that this move was being made "in recognition of our growing responsibilities and opportunities in the country field and as testimony to Roy for the outstanding job he has done as our Southern Region Manager." Wiggins will relinquish his regional sales responsibilities and devote full time to marketing Grammer and Emmons products and to representing Ampeg and Altec Lansing in the Country-Western field. His office will remain in the Ampeg Nashville Showroom.

Dave Sturgill, President of the Grammer Guitar Company, announced the election of Wiggins as Chairman of his company's Board of Directors. Sturgill said that his company was "proud to be associated with Ampeg, Altec Lansing and now Emmons and that Roy's election as chairman demonstrated his company's intent to do its share in this sales alliance."

Ron Lashley announced that he was working closely with Roy to develop several "Wiggins" steel guitar models to be introduced in the near future. He also described how Roy Wiggins and Buddie Emmons will be working together to further interest among youngsters in the steel guitar.

The Emmons Steel Guitars will start at a suggested retail price of $175 for the student model to $1,495 for the top of the line Custom Professional. There will be, of course, a Buddy Emmons model named after the creator of the Emmons steel and one of country music's most famous steel guitarists. There is a rumor that a new Roy Wiggins model will also be added to the line.

C&W Singles Publishers List

A MAN AWAY FROM HOME (Atlanta-Sommerhus, ASCAP)...... 71 A ROSE IS NOT A ROSE (Music City, BMI)...... 47 BEAUTIFUL DOWNTOWN BURRANK (Newkeys, BMI)...... 73 COME ON HOME AND SING THE BLUES TO RADDY (Return, BMI)...... 60 DADDY (Swear, BMI)...... 37 DON'T GIVE ME A CHANCE (Yampa, BMI)...... 44 DUSTY ROAD (True, BMI)...... 46 GALLIVESTON (Do Me, ASCAP)...... 2 GAMES PEOPLE PLAY (Lovery, BMI)...... 12 GOOD ODD LILLICKLE (Acuff-Rose, BMI)...... 59 GUILTY STREET (Kitty Wells, BMI)...... 45 HUNGRY EYES (Blue Moon, BMI)...... 15 I LOVE YOU MORE TODAY (Stringberg, BMI)...... 54 TIED AROUND YOUR FINGER (Window, BMI)...... 26 THIS LONDON (True, BMI)...... 43 WEAR MY SHOES (Roque, BMI)...... 79 WHO DO I KNOW IN DALLAS (Tree, BMI)...... 74 WHERE'S THE PLAYGROUND (BOBBY) SUZIE (Music City, BMI)...... 39

WE COVER the WORLD of RECORDS

SAVE $10.00: 2 YEARS (104 ISSUES) FOR $30.00

Enclosed is check for: $20.00 $30.00 $40.00 $50.00

Name: Dealer Company One Stop Address: Distrib C. J. Jobber Coin Firm

City: State Zip Code: Other
Another RCA single this month, "Suzanne," by George Hamilton IV. This record may take off with George's ever-increasing popularity, especially since his appearance at the Wembley Festival last month. Two other British performers on the RCA release list: Lorne Gibson singing "Won't the Girls Look Pretty This Summer," and the Johny Young Four with "Dreaming Country." Two Capitol LPs devoted to country music are "The Nashville Sound of Jody Miller" and Ferlin Husky's "White Fences and Evergreen Trees."

The Nashville Room to be featured in a film that will show the marvelous array of entertainment to be found in a number of leading London pubs. Your correspondent will write and narrate the film, and act as host when t.v.-y film the Nashville Room sequence. By the way, the Williams Brothers, Charles and David, are very pleased with the tremendous response to recent evenings at the Nashville Room with stars such as Hank Locklin and Wes Buchanan. Alongside their policy of booking British country music groups seven nights a week, they are looking forward to having more American country music performers at their room.

Caught in Act

Caught in the act of cutting hit records in the studio recently was Mercury recording artist Dave Dudley. From left to right: manager E. Jimmy Key; Dave Dudley, producer Jerry Kennedy; Record World's John Sturdivant and Key Talent's West Coast representative Rick Key. Not shown because he was taking the picture was Mercury National C&W promotion man Roy Borek.

STONESTRAW JACKSON'S GREATEST HITS VOL. 2
Columbia CL 9770.

THE HITS OF CHARLEY PRIDE

COUNTRY GIANTS

HISTORY OF COUNTRY HITS

ROY ACEFF—Hickory LP 147.
Over the years Roy Aceff has sung some of the best-known country songs. He does a number of them on this album. Included are "Jealous Heart," "Making Believe," "The Family Who Prays (Shall Never Part)." Should click.

Hart Records 'Spring' LP

Metromedia Records' new country artist Clay Hart, whose single "Spring" is receiving strong airplay and sales, has just returned from Nashville where he recorded an album of pop-country selections. The album, which was produced by Tommy Allsup & The Nashville Survey—Metromedia Records' A&R Producer, Nashville, will be titled after Clay's single.

Upon his return from Nashville, Clay left for Los Angeles to tape "The Lawrence Welk Show" to be aired on May 24.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GALVESTON</td>
<td>Glen Campbell</td>
<td>Capitol ST 310</td>
</tr>
<tr>
<td>2</td>
<td>CHARLIE PRIDE</td>
<td>RCA Victor LSP 4094</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>WICHITA LINEMAN</td>
<td>Glen Campbell</td>
<td>Capitol ST 103</td>
</tr>
<tr>
<td>4</td>
<td>YOUR SQUAW IS ON THE WARPATH</td>
<td>Loretta Lynn</td>
<td>Decca DL 75084</td>
</tr>
<tr>
<td>5</td>
<td>CARROLL COUNTY ACCIDENT</td>
<td>Porter Wagoner</td>
<td>RCA Victor LSP 4112</td>
</tr>
<tr>
<td>6</td>
<td>ONLY THE LONELY</td>
<td>Glen Campbell</td>
<td>Capitol ST 193</td>
</tr>
<tr>
<td>7</td>
<td>THE BEST OF BUCK OWENS, VOL. 3</td>
<td>Capitol SKAO 140</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>YEARBOOKS AND YESTERDAYS</td>
<td>Jannine C. Riley</td>
<td>Plantation PLP 2</td>
</tr>
<tr>
<td>9</td>
<td>SONGS OF THE YOUNG WORLD</td>
<td>Eddy Arnold</td>
<td>RCA LSP 4110</td>
</tr>
<tr>
<td>10</td>
<td>STAND BY YOUR MAN</td>
<td>Tommy Wynette</td>
<td>Epic BN 264511</td>
</tr>
<tr>
<td>11</td>
<td>UNTIL MY DREAMS</td>
<td>Jack Greene</td>
<td>Decca DL 75066</td>
</tr>
<tr>
<td>12</td>
<td>THE HOLY LAND</td>
<td>Johnny Cash</td>
<td>Columbia KCS 9726</td>
</tr>
<tr>
<td>13</td>
<td>JUST TO SATISFY YOU</td>
<td>Waylon Jennings</td>
<td>RCA Victor LSP 4137</td>
</tr>
<tr>
<td>14</td>
<td>GENTLE ON MY MIND</td>
<td>Glen Campbell</td>
<td>Capitol ST 2009</td>
</tr>
<tr>
<td>15</td>
<td>JUST THE TWO OF US</td>
<td>Porter Wagoner &amp; Dolly Parton</td>
<td>RCA LSP 4137</td>
</tr>
<tr>
<td>16</td>
<td>SONGS MY FATHER</td>
<td>Hank Williams, Jr.</td>
<td>MGM SE 4621</td>
</tr>
<tr>
<td>17</td>
<td>SHOESTOCK PANTS</td>
<td>Johnny Cash</td>
<td>Columbia KCS 9726</td>
</tr>
<tr>
<td>18</td>
<td>SHE STILL COMES AROUND</td>
<td>Jerry Lee Lewis</td>
<td>Smash SRS 67112</td>
</tr>
<tr>
<td>19</td>
<td>I TAKE A LOT OF PRIDE IN WHAT I AM</td>
<td>Merle Haggard</td>
<td>Capitol SKAO 168</td>
</tr>
<tr>
<td>20</td>
<td>INSPIRATION</td>
<td>Tommy Wynette</td>
<td>Epic BN 26432</td>
</tr>
<tr>
<td>21</td>
<td>FADED LOVE AND WINTER ROSES</td>
<td>Carl Smith</td>
<td>Columbia CS 9726</td>
</tr>
<tr>
<td>22</td>
<td>WITH LOVE, FROM LYNN</td>
<td>Lynn Anderson</td>
<td>Chart CHS 1013</td>
</tr>
<tr>
<td>23</td>
<td>I WALK ALONE</td>
<td>Marty Robbins</td>
<td>Columbia CS 9725</td>
</tr>
<tr>
<td>24</td>
<td>GUILTY STREET</td>
<td>Kitty Wells</td>
<td>Decca DL 75099</td>
</tr>
<tr>
<td>25</td>
<td>SHE WEARS MY RING</td>
<td>Ray Price</td>
<td>Columbia CS 9713</td>
</tr>
<tr>
<td>26</td>
<td>HALL OF FAME, VOL. I</td>
<td>Jerry Lee Lewis</td>
<td>Smash SRS 67117</td>
</tr>
<tr>
<td>27</td>
<td>ANYWHERE USA</td>
<td>Reckers</td>
<td>Capitol ST 194</td>
</tr>
<tr>
<td>28</td>
<td>ONE MORE MILE</td>
<td>Dave Dudley</td>
<td>Mercury SR 61215</td>
</tr>
<tr>
<td>29</td>
<td>JEWELS</td>
<td>Waylon Jennings</td>
<td>RCA Victor LSP 4085</td>
</tr>
<tr>
<td>30</td>
<td>WHO'S JULIE</td>
<td>Mel Tillis</td>
<td>Kapp KS 3594</td>
</tr>
</tbody>
</table>

**Dave Dudley One More Mile**

One More Mile penned by Tom T. Hall (of Harper Valley P.T.A. fame) is a song portraying one man's views of his life, his love affair and his job... 'One more mile, one more detour that's the way life goes, tears and smiles.'... It is performed with authority by this great entertainer whose mileage to the top covers many detours, many tears and many smiles.

Produced by Jerry Kennedy
"ONCE MORE, I'm GONNA MAKE MY MAMMA PROUD OF ME when IT'S ALL OVER (BUT THE SHOUTING) by being THE GUY WHO PLAYED THE BASS SO WELL IN HARLAN MARTIN'S BAND"

That's the Story Made With Record Titles, But the Real Story is in the HICKORY grooves With Sound Sales . . . . 1, 2, 3, 4

"ONCE MORE"
Leona Williams
Hickory #1531
1. Already Charted Nationally

"GONNA MAKE MY MAMMA PROUD OF ME"
Glen Barber
Hickory #1533
2. Selling Faster Than 'Don't Worry 'Bout The Mule'!

"THE GUY WHO PLAYED THE BASS SO WELL IN HARLAN MARTIN'S BAND"
Roy Acuff, Jr.
Hickory #1535
3. A Natural Chart Buster!

"IT'S ALL OVER BUT THE SHOUTING"
Bob Luman
Hickory #1536
4. Enough Picks To Make It No. 1!
WHERE'S THE PLAYGROUND BOBBY?

Lynn Anderson

no. 5013

Here's where it's at!

CHART RECORDS now available thru these distributors:

Art, Inc.
Phoenix, Ariz.

Pep Record Sales, Inc.
Los Angeles, Calif.

C & C Stone Dist. Co.
Burlingame, Calif.

Action Record Dist. Co.
Denver, Colo.

Schwartz Brothers, Inc.
Washington, D.C.

Campus Record Dist. Corp.
Miami, Fla.

Southland Record Dist. Co.
Atlanta, Ga.

Globe Record Dist.
East Hartford, Conn.

Summit Distributors, Inc.
Skokie, Ill.

Record Sales
New Orleans, La.

Commercial Dist.
Portland, Me.

Music Merchants, Inc.
Detroit, Mich.

Jethar Dist. Corp.
Minneapolis, Minn.

Choice Records Dist.
Kansas City, Mo.

Commercial Music Co.
St. Louis, Mo.

Music Service Co.
Great Falls, Mont.

Apex-Martin Record Sales, Inc.
Hillsdale, N.J.

Gold Record Dist.
Buffalo, N.Y.

Mangeld Dist. Inc.
Charlotte, N.C.

Supreme Dist. Co.
Cincinnati, Ohio

Mainline Dist.
Cleveland, Ohio

& K Dist. Co.
Oklahoma City, Okla.

P.M. Records, Inc.
Pittsburgh, Pa.

McClung Appliances
Knoxville, Tenn.

Record Sales
Memphis, Tenn.

Music City Record Dist.
Nashville, Tenn.

Houston Action Dist.
Houston, Texas

M.B. Krupp Dist. Inc.
El Paso, Texas

Billinis Dist. Co.
Salt Lake City, Utah

Fidelity Electric
Seattle, Wash.

Transcontinental Record Dist.
Woburn, Mass.

Raymond Rosen & Co.

Radio-Television Corp. Ltd.
Honolulu, Hawaii

Jay Kay Dist.
Dallas, Texas

Mid-America Dist. Corp.
Des Moines, Iowa

Liebmann Music
Omaha, Nebraska

Bob Dist. Co.
Charlotte, N.C.

Stan's Record Service
Shreveport, La.

Northern Record Sales
Cleveland, Ohio

Acme Music
Minneapolis, Minn.

Record Land USA Inc.
Lubbock, Texas

CHART RECORDS INC. * 806 16th Ave. So. * Nashville, Tenn. 37203 * (615) 254-7708

RECORD WORLD—May 17, 1969
Pillow Inks Plantation Contract

NASHVILLE — Recording artist Ray Pillow is really in the plantation business these days since he signed with Plantation Records and finalized arrangements on his purchase of a 93-acre plantation—all on the same day.

The recording contract announcement was made in Nashville by label owner Shelby S. Singleton Jr., President, Shelby Singleton Productions Inc., and Pillow's agent, Joe Taylor, President, Joe Taylor Artist Agency.

Singleton termed the artist an "excellent singer and a fantastic showman" in expressing his elation over the new agreement. Taylor was most enthused about Pillow's new affiliation, saying he is "confident Singleton will guarantee his artist good material, fine production and effective promotion." Pillow said he "feels better" about his already successful career than he's "felt in a long while." He added, "I'm also the flattest I've been financially in a long time, so you wonder why I feel so good about it.

Shelby Singleton Productions, Inc., turned out in force to welcome new Plantation label signee Ray Pillow. The "company" standing behind Pillow includes Dick Bruce, National Distributor Relations Manager; Buddy Blake, Vice President in Charge of International Promotion; Lelan Rogers, Silver Fox label exec; Henry O'Neill, R&B Promotion Director; Shelby S. Singleton Jr., President, SS Productions; Joe Taylor, Pillow's agent and President, Joe Taylor Artist Agency; Noble Bell, SS Executive Vice President, and James D. Mullinax, Sales Administration Chief.

Carrigl TVer

NASHVILLE — Henson Carrigl, Monument recording artist, moves into full production this month on the new television show, "Hayride," which is being taped at television station WLW-TV in Cincinnati.

Dallas Fraizer, who has penned many Carrigl hits, is scheduled for a guest appearance on the "Hayride" May 18. The following week songstress Demetress Tapp will appear with "Hayride" host Henson Carrigl.

According to Tex Davis, Monument Record Corporation's National C&WPromotional Director, Carrigl will be taping four shows per month throughout July, August and September. Davis went on to add that the "Hayride" musical format is more closely aligned with pop musical trends than with a straight c&w format.
we’re
“at home”
in Nashville

And, in our new “home” at 1513 Hawkins Street, we look forward to even further expansion of our worldwide activities in the national and international exposure of country music on behalf of all our publisher-affiliates.

The doors of the new SESAC Building are open and our welcome mat awaits you!

THE SESAC BUILDING
1513 Hawkins Street
Nashville, Tenn. 37203
Tel. (615) 244-1992

WORLD HEADQUARTERS
10 Columbus Circle
New York, N.Y. 10019
Tel. (212) 586-3450
DIONNE WARWICK

Singing The Title Songs
From The Original Sound Tracks
Of The Motion Pictures

"THE APRIL FOOLS"
And
"SLAVES"

"THE APRIL FOOLS"

Written and Produced By
Burt Bacharach and Hal David

b/w "Slaves"

Arranged and Conducted By
Burt Bacharach

Scepter 12249