

record world

Dedicated To
Serving The
Needs Of The
Music & Record
Industry

Vol. 23, No. 1106

August 17, 1968

(The
Soul
Story)

R&B

from

A to Z

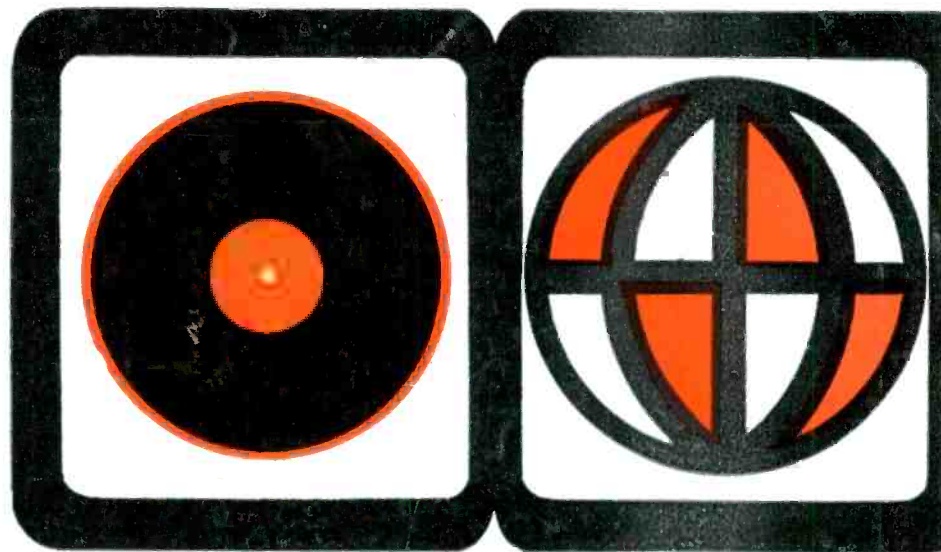
1968

in
conjunction
with

The 13th Annual

NATRA Convention

Sheraton Four
Ambassadors
Miami, Florida
August 14-18



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

SINGLE PICKS OF THE WEEK



Tom Jones has a bouncy ode to life and love on "Help Yourself" (Famous, ASCAP) and the fans internationally will acclaim the ditty (Parrot 40029).



The Association go for a slightly harder rock sound on "Six Man Band" (Beechwood, BMI). The change will be loved by all (Warner Bros.-Seven Arts 7229).



Eddy Arnold reprises the chart hit "Then You Can Tell Me Goodbye" (Acuff-Rose, BMI) with hit-making classiness (RCA Victor 47-9606). Don't neglect "Apples, Raisins and Roses" (Pincus, ASCAP).



Barbra Streisand introduces a title song expressly written for her "Funny Girl" (Chappell, ASCAP) is sad and lovely (Columbia 4-44622).



SLEEPER PICKS OF THE WEEK



The Sweet Inspirations revive "Unchained Melody" (Frank, ASCAP), the compelling ballad click of a decade or so ago. Hit, hit (Atlantic 2551).



New artist Derek will prove an irresistible one with his recording of "Cinnamon" (Pamco, BMI) about a special girl. Bo Diddley beat (Bang 558).



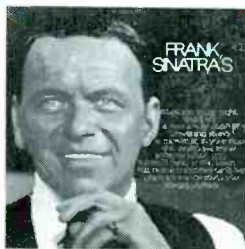
Brenda Jo Harris is "Standing on the Outside" (Suron-Big Seven, BMI) but teens will let her in when they hear this one (Roulette 7021).



Los Pop Tops have a lushly-arranged Rhythm and Blues song called "Why Lord, Oh Lord" (JAMF, BMI) about the woes of life (Calla 154).



ALBUM PICKS OF THE WEEK



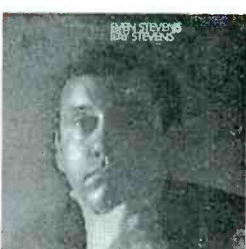
"Frank Sinatra's Greatest Hits!" include "Strangers in the Night," "That's Life," "Something Stupid" and on and on (Reprise FS 1025).



Big Brother & the Holding Company, featuring the charismatic, incarnadine Janis Joplin, sing her and their best on "Cheap Thrills" (Columbia KCS 9700).



Lawrence Welk has collected a number of inspiring, flag-waving songs for "To America With Love," his newest, well-done package (Ranwood RLP 8030).



Ray Stevens scores "Mr. Businessman," "Funny Man" and other recognizable characters on "Even Stevens." "Unwind," too (Monument SLP 18102).

Thank you for making
"THE DOCTOR"
one of the biggest R&B records of the year

MARY WELLS



You'll be seeing the same success with the following artists in '69:
Jimmy Ricks T.J. Williams and The Shades of Soul The Clovers J.D. Bryant
Roy Lee Johnson Eddie "Buster" Forehand Alice Clark



A product of Jay Gee Record Co., Inc.

A subsidiary of Jubilee Industries, Inc.

1790 Broadway, New York, N. Y. 10019

Apple Corps' Kass Here Re Aug. 26 Release

Beatles To Call Djs

NEW YORK — Ron Kass, who's in charge of the music (read records and publishing) division of the Beatles' new sprawling Apple Corps, was here last week to lay the groundwork for the first four Apple releases due Aug. 26.

He also relayed other news to **Record World**.

With negotiations completed for Capitol to manufacture and distribute Apple records in the states (the Beatles are now on Apple), he noted that Capitol executives Stanley Gortikov and Ken Mansfield are due in London soon for talks with the Beatles and other Apple personnel for the purpose "of establishing communication."

Kass, who will remain based in London and add an L. A. man, said that Capitol will not increase its staff to accommodate the Apple line until sales justify augmentation.

Apple Month Kickoff

The Aug. 26 release date, Kass infoed, would also kick-off Apple Month, a joint Apple-Capitol campaign that would take a number of tacks. Without going into details (which will be announced next week), Kass hinted that phone calls from the Beatles themselves to deejays cross-country would be one of the introductory ploys.

The first sides from Apple (the "A" side of the label will contain a photo of a green apple, the "B" side the core) include a Beatles single "Revolution" b/w "Hey Judge"; "Turn Turn" by 18-year-old Twiggy discovery Mary Hopkins; "Sour Milk Sea" by Jackie Lomax; and

Rick Ward Leaves ABC

NEW YORK — Rick Ward, ABC Records Director of Publicity and Advertising and Assistant to the president, has resigned his post after 11 years with the company.

Ward is moving to Hollywood where he will announce his plans.

"Thingumybob" by the Black Dyke Mills Band, a 200-year-old brass band from Bradford, England.

Kass explained that the Beatles are closely involved with each of the releases.

(Continued on page 4)

'New Image' To Hold Forth at NATRA Meet

Miami Scene Aug. 14 - 18

The theme of Black Power will be very much in evidence at the Annual Convention of the National Association of Television and Radio Announcers to convene Aug. 14-18 at the Sheraton-Four Ambassadors Hotel in Miami, Fla., according to Del Shields, Executive Secretary.

Shields said, "The theme this year is 'The New Breed's New Image Creates Self Determination and Pride,' and this loosely is our translation of Black Power and Soul Power."

Hammering home the theme of "Power," the ABC Records convention in Los Angeles on Aug. 2, 3, and 4 introduced a total of 37 new albums on nine owned and distributed labels and chalked up the company's most successful sales meeting in its history.

And in the combined industries of record manufacturing and broadcasting, NATRA has emerged as a strong and volatile organization addressing itself to the needs of black members who are major contributors.

Want Share in Decisions

Jack Walker, Chairman of the Board, said, "As opposed to other organizations in the country NATRA has an important role to play. We do not look to the power structure to seek handouts. We can ask and demand that our contributions are major and that we be equal partners. We do not plan any take over but insist upon the

(Continued on page 101)

Viewlex Acquires Kama-Sutra, Buddah

The Kama Sutra record label, with its record production, music publishing and Buddah Records affiliate, has been purchased by the Viewlex Inc., it was announced by Viewlex President Lou Pierz and Kama Sutra Presidents Artie Ripp, Phil Steinberg and Hy Mizrahi.

The acquisition, for an undisclosed amount of Viewlex common stock, was based on

projected sales of more than \$6 million and a projected profit of \$500,000 for Kama Sutra during the fiscal year ending May 31, 1969. Under the terms of the acquisition, the payout will be made over the coming five years, based on an earnings formula.

Terms of the purchase were drawn up to insure the great-

(Continued on page 6)

Chess Meetings

Strong Product To Be Unveiled Starting Sept. 9

CHICAGO—Max Cooperstein, General Manager of the Chess Producing Corporation, and Richard Salvador, Eastern Sales and Promotion Director, will be in New York on Sept. 9, 1968, to host the presentation of Chess, Checker, Cadet and Cadet/Concept fall album releases.

Distributors from New York,

Hartford, Connecticut, Boston, Newark and Albany, N. Y. will be in attendance.

Cooperstein stated, "This is one of the strongest packages ever put together and it will supersede all of our past album releases."

(Continued on page 6)

ABC 'Star Power' At Convention

Varying the "Power" tag, Bud Katzel, Vice President and Director of Marketing for ABC Records, deemed the entire release loaded with "Turned On Profit Power," and specifically cited "Star! Power," referring to the new 20th Century-Fox Records soundtrack recording of "Star!" with Julie Andrews; and "Rasputin's Power," embodied in two new albums from the Tom Wilson organization.

Not being a title-packed release, Katzel claimed, "This release is at a minimum, deliberately so, so that each (LP) gets maximum attention."

President Larry Newton formally welcomed all distributors. He predicted an industry upswing for the final six months of 1968, blaming the mono situation as the main deduction from the sales profit chart of the industry.

Headquartering in Los Angeles Century Plaza Hotel, ABC's convention began on Friday, Aug. 2, with a cocktail party and reception in the Bel Air Room, attended by ABC personnel, distributors and celebrities including Joey Bishop, whose first recording on the ABC label was introduced at the meeting; Sammy Cahn who co-authored the title song for "Star!"; Lennie Hayton, music supervisor and conductor for the motion picture; and Phil Silvers. Following the party, the entire group traveled to the 20th Century-Fox studio lot for a private screening of "Star!"

(Continued on page 4)

Rosner Exits RCA Victor

The RCA Record Division announces the resignation of Ben Rosner.

Rosner started his RCA career almost 20 years ago as Advertising, Promotion and Publicity Manager of the Custom Record Division.

He served in the following capacities in RCA's commercial Record Division: Manager of Advertising services; Manager of RCA's subsidiary VIK label; Manager of the Radio, TV and Artists Relations Department; Manager of Popular Artists & Repertoire and, most recently, Manager of Special Artists & Repertoire Projects.

Rosner intends to stay in the music business and will announce his plans some time in the near future.

Mizrahi into Films, TV; Sets Up Remember Label

NEW YORK — Hy Mizrahi, one of the three young presidents of Kama Sutra, has announced his withdrawal from the record production and music publishing complex, in order to pursue his own interests in films, record production and music publishing.

Mizrahi, who is setting up new offices at 8733 Sunset Blvd., Hollywood, has formed Angel Productions, a film production company, in partnership with actor-singer Vince Edwards. Several properties are presently under option.

Continuing with his disk production activities, Mizrahi has

formed Remember Records, which is about to announce a distribution deal. The new label's first act is "Year 2000," a six-man group. Mizrahi also expects to record Vince Edwards, as well as other acts.

Big Bucks Music and Miz Music, Mizrahi's two music publishing companies, have already signed six writers to exclusive contracts.

In addition, Mizrahi has established Hy Mizrahi Productions, which will be involved in both record and film production. Danny Jordan and Pat Rizzo have been signed as independent record producers.

Balitsos Named RCA Club Manager, Marketing

James E. Balitsos has been named Manager, Marketing, for the RCA Record Club.

Announcement was made by D. A. Heneberry, Manager, RCA Record Club, who said the appointment is effective immediately.

Balitsos had been Manager, Advertising and Promotion, the RCA Record Club since joining RCA in January, 1968.

Previously, he had been an advertising account executive at Wunderman, Ricotta & Kline, Inc. on The National Observer, Time-Life Books and Columbia Records accounts.

During 1963 and 1964, he was with Grey Advertising, Inc., where he was an account executive for RCA Records, and with such agencies as L. C. Gumbiner, Inc., Ogilvy, Benson & Mather, and Ted Bates & Company.

He was educated at the City College of New York, is married and resides in Norwalk, Conn.



James Balitsos

Mahan Joins Sunbury / Dunbar

Sunbury Music, Inc. (ASCAP), and Dunbar Music, Inc. (B.M.I.), RCA Records music publishing division, has appointed John Mahan to the newly created position of Manager, Professional Music Publishing, West Coast.

Announcement was made this week by Gerald Teifer, President of Sunbury/Dunbar.

Reporting to Eddie Dean, Manager, Professional Music Publishing, Mahan will establish and maintain contacts with music writers, artists and artists' managers on the West Coast.

Mahan joins the Sunbury/Dunbar operation with extensive years in the music industry. He was last West Coast Manager, Sales and Promotion of MGM Records.

Kass, Apple Corps

(Continued from page 3)

George Harrison found and produced the Lomax deck. Paul McCartney produced the Hopkin side and the Black Dyke Mills Band.

Another Apple plan Kass mentioned was multi-language recording and that includes Russian.

Albums After Singles

Following the release of the singles, Apple will issue its first albums — "Wanderwall," a soundtrack with music by Harrison, and a John Lennon album "designed for the underground," according to Kass.

All Apple product is being cut under Apple auspices. The new studio, set to be completed in two months, already boasts an Alex Mardas-designed cutting lathe built by Neumann.

ABC Meets

(Continued from page 3)

which the audience greeted with wild enthusiasm.

All Releases Presented

Saturday morning's activities began with breakfast in the Century Plaza's Brentwood Room, followed by a formal salesmeeting at which the entire group of new album releases was presented by ABC, Dunhill, Impulse, BluesWay, Riverside, Command, Westminster, Music Guild and 20th Century-Fox Records. Highlighting the sales meeting was Joey Bishop's arrival. Bishop entertained extemporaneously for 30 minutes, and introduced his first recording, "Joey Bishop Sings Country," on the ABC label.

At the close of the meeting, the group gathered for lunch in the Brentwood Room and then dispersed to individual distributor meetings with ABC personnel.

One of the most discussed events of the convention took place Saturday evening when ABC hosted a reception, dinner and show in the Beverly Hills Room. A band played for entertainment and dancing followed by live performances from a distinguished group of ABC-Dunhill artists including the Waterproof Candle, Bob Siller, Jim Webb and Richard Harris.

Dunhill introduced two new groups who performed, Three Dog Night and Wings. The show closed with the hot Dunhill act, Steppenwolf. Present in the audience, but not performing, were Mama Cass, Mickie Finn, Hal Blaine, Barry Gordon and the Grass Roots, all from the Dunhill stable of artists; and the Fraternity of Man from Tom Wilson's Rasputin Productions.

Also present were Tom Wilson and his associate, Mark Joseph. The entire show was emceed by Willie Williams, who heads up Jim Webb's Canopy Productions which produces Richard Harris and Bob Siller, among others; and Steve Barri, who heads Artists & Repertoire for the Dunhill label.

On Sunday, the individual distributor meetings were concluded, with most convention attendees departing Los Angeles on Sunday evening.

The meeting introduced six albums on the ABC label: "Sure Looks Real" by Eden's Children; "The Best of The Impressions"; "Joey Bishop Sings Country"; and "Tranquility", the first album for the company by pianist Ahmad Jamal; "Fire" and "The Purpose,"

(Continued on page 6)

200 W. 57th St., New York, N. Y. 10019
Area Code (212) 765-5020

Publisher
BOB AUSTIN

Editor-in-Chief
SID PARNES

Doug McClelland Editor
Dave Finkle Associate Editor
Ted Williams Associate Editor
Andy Goberman Chart Editor
Phil Lanks Assistant Chart Editor
Del Shields Jazz Editor
Tomas Fundora Latin American Editor
Kal Rudman Contributing Editor
Brenda Ballard Circulation
Carole Korsen Production Mgr.
Goldmine Art Service Art Direction

Director of Advertising & Sales

JOE FLEISCHMAN

West Coast

Jack Devaney

West Coast Manager

Eddie Briggs Country Report
6290 Sunset Blvd.
Hollywood, Calif. 90028
Phone: (213) 465-6179

Nashville

John Sturdivant

Paul Perry Nashville Report
806 16th Ave. So.
Nashville, Tenn. 37203
Phone: (615) 244-1820

England

Jean Griffiths

Flat 1, Noblefield Heights,
London, N. 2, England
Phone: 01-348-2478

Continental Editor—Europe

Paul Siegel

Tauntzienstrasse 16
1 Berlin 30, Germany
Phone: 247029

Italy

Hara Mintangian

Piazza Republica 19, Milan, Italy

France

Michel Brillie

13 Rue Quentin Bauchart
Paris 8

Holland

Will J. Luikinga

Tafelberg 3
Blaricum, Holland
Phone: Blaricum 6793

SUBSCRIPTIONS: One year (52 issues) U. S. and Canada—\$15; Air Mail—\$35; Foreign—Air Mail \$45. Second class postage paid at New York, New York. **DEADLINE:** Plates and copy must be in New York by 12 noon Friday.

Published Weekly by

INTRO PUBLISHING CO., INC.

Their First on SGC 
and it's a HIT!

The Will-O-Bees



**"MAKE YOUR OWN KIND
OF MUSIC"**

SGC 002

c/w "LISTEN TO THE MUSIC"
from the A.I.P. film "WILD IN THE STREETS"



Produced by BILL TRAUT



Distributed by
ATCO RECORDS



London Preps Promos For British Groups

London Records will shortly launch a series of all-out promotional and merchandising drives on individual British acts due for stateside visits, according to Walt Maguire, National Singles Sales and Pop A&R Manager. The label inaugurated its successful "tour tie-in" technique some years ago in connection with lengthy concert tours here by British maestro Mantovani.

The accent this time is on
(Continued on page 108)

Viewlex Acquires

(Continued from page 3)

est possible autonomy for Kama Sutra and Buddah operations which will retain their present staff and location. Ripp and Steinberg have been contracted to continue in their positions with Kama Sutra, as have Buddah General Manager Neil Bogart and Executive Vice President Art Kass.

Mizrahi to Movies

Hy Mizrahi's interest in Kama Sutra has been acquired by Kama Sutra executive Vice President Art Kass and Buddah Records General Manager Neil Bogart. Mizrahi, one of the three original founders of the company, has formed a movie production firm and will concentrate his efforts in the creation of motion pictures. In leaving Kama Sutra, Mizrahi revealed that he was "reluctantly parting with the company and friends who have so greatly enriched my life during the past five years. But the lure of new creative challenges in motion pictures was too great to ignore."

Viewlex, a corporation listed on the American Stock Exchange, is one of the leaders in the educational field, and ranks among the top five manufacturers of audio-visual aids. Its products include film projectors and new items such as planetarium equipment for use in schools.

Viewlex entered the leisure time business with its recent purchases of three record pressing plants in various parts of the U.S., and the Globe record jacket fabricating plant in Long Island. Records and printed media are used in the educational field.

Kama Sutra's new identity as part of the Viewlex corporate family puts it in a position to negotiate on its own for the acquisition of record production operations, labels, music publishing companies and other businesses in the music industry.

Graffiti at ABC

Larry Newton, President of ABC Records, announced the signing of a new group called Graffiti to the label.



Larry Newton, President of ABC Records (seated), announces the signing of a new group named Graffiti. Standing (left) is the group's manager, Jay Senter, and second from the right is Bob Thiele, ABC's Director of Artists & Repertoire.

Consisting of drums, lead and rhythm guitar, bass and organ, and vocal, the group will not reveal much more information. They have appeared on the same bill as the Jefferson Airplane and the Doors and in night spots around New York area, such as The Scene.

ABC is rushing the first single by Graffiti, "He's Got the Knack," which is the theme used by the Gillette Razor Company to promote their new razor designed for the teenage man, also called "The Knack." Gillette plans to run contests in various cities nationwide. Winners will receive the new razor and a copy of the Graffiti record.

Chess Convenes

(Continued from page 3)

After the presentation, meetings will be held at individual distributorships on an average of two a day for the balance of the week. The schedule for these meetings with Cooperstein is as follows: Sept. 9, Washington; Sept. 10, Pittsburgh and Cleveland; Sept. 11, Detroit and Atlanta; Sept. 12, Miami and Sept. 13, Charlotte.

Simultaneously, Bert Loob, Album Sales Manager, will hold the same meetings on this schedule: Sept. 9, St. Louis and Nashville; Sept. 10, Memphis and New Orleans; Sept. 11, Houston and Dallas; Sept. 12, Seattle, and Sept. 13, San Francisco and Los Angeles.

The artists on the albums that will be released in September for the new season are Muddy Waters, Salloom Sinclair and the Mother Bear (a new group), Rotary Connection, "Rotary Connection Christmas" and a special release by the Status Quo. (The above mentioned will be on the Cadet/

Hayden Named Rasputin Productions Nat'l Promo Director

Tom Wilson and Mark Joseph, heads of Rasputin Productions, have appointed Bud Hayden as National Promotion Director for the company. Rasputin product is distributed exclusively through ABC Records.

Hayden began his career in the record business in Vancouver, Canada, working for the Rockola Juke Box distributor where he sold and promoted records. He subsequently was appointed national promotion man for Canadian Phono Disc. Following a stint with a distributor in San Francisco, he was appointed to the post of National Album Promotion Manager for MGM/Verve Records where he remained for a year. Returning to San Francisco he worked for Kapp Records and then took the position of Promotion Manager for C&C Stone Distributors.

Simultaneously, Wilson and Joseph announced the opening of their West Coast office at 914 Kearny St. in San Francisco. Hayden will headquarter in the California office.

With the opening of the Coast office, complementing the home office in New York, Rasputin will be in a position for thorough promo penetration of their first three albums on ABC Records.

Concept label.)

The Cadet label will have Ahmad Jamal, Brother Jack McDuff, Harold Land Quintet and the Soulful Strings. The Chess label will carry Rev. C. L. Franklin, Moms Mabley and Pigmeat Markham. Finally, the Checker label will show the Violinaires, the Gospel Classics, the Mightiest Gospel Program, Ernest Franklin and "Gospel Christmas," consisting of various gospel artists.

Cooperstein cited that, "The Status Quo is currently headed for the top 10 on the national charts. Pigmeat Markham has consistently been a big singles sales seller (the latest being 'Here Comes the Judge'). Every Soulful Strings album has ridden the charts for months, and the Rotary Connection album, which was released in January of '68, is still on the charts.

"The incomparable Muddy Waters blending his legendary sound into electronic rock and the signing of Brother Jack McDuff, an exciting new artist, to Cadet cause me to be optimistic for the '68-'69 record season."

ABC Meets

(Continued from page 4)

both Rasputin Productions by Tom Wilson; two for Blues-Way: "Lucille" by B. B. King, and "Stone Dirt" by The Dirty Blues Band; one on Impulse, "The Best of Gabor Szabo"; two for Riverside: "The Best of Cannonball Adderley" and "Wes Montgomery March 6, 1925—June 15, 1968."

Command Records announced five releases: "The Hellers," "Doc Severinsen & Strings," "Harpistry in Rhythm" by Robert Maxwell, "Goin' Somewhere" by Warren Kime His Brass Impact Orchestra, "My Fair Lady and the Sound of Music," by William Steinberg and the Pittsburgh Symphony Orchestra; three on the 20th Century-Fox label, including the blockbuster soundtrack "Star!" with Julie Andrews (Also "The Montenegro Brand" by Hugo Montenegro and "Johanna" the original soundtrack score by Rod McKuen).

Dunhill Records presented one of the most powerful releases in its history with new albums by Richard Harris, "The Yard Went On Forever," Steppenwolf, "Steppenwolf The Second," "Mamas & Papas Golden Era Volume II," "Mickie Finn Plays George M.," Roger Bennett, "What A Wonderful World," Bob Siller, "This Is Siller's Picture," the first solo LP by Mama Cass, "Dream a Little Dream," and the Brass Ring, "Only Love."

Westminster Records unveiled two new series: a Basic Library Series, beginning with five albums ("The Guitar/Julian Bream," "The Ballet," "The Symphony," "The Piano Concerto" and "The Orchestral Liszt"). The Basic Library Series consist of three-record sets with leather binding and gold embossing. The second series is tagged the "Now Generation," leading off with five albums called "I Dig Tchaikovsky," "I Dig Rimsky-Korsakoff," "I Really Dig Dvorak," "I Dig Mozart" and "I Dig Grieg." The "Today" theme is depicted on the covers with hippy art and slogans, lending a unique current touch to classical music.

Most Potent Ad Plans

The promotional, merchandising and advertising power that ABC plans to exert behind the new releases is the most potent program ever undertaken by the company for a series of only 37 albums. The company thinking is that a minimum of album releases will re-

(Continued on page 108)

The Most Controversial Record of the Year!...

Bill Gavin says:
"Personally I Think The Record Should be Given Airplay."

JAN RHODES MOM (Can I Talk To You?)

and Chasin' Honey
Conducted & Arranged
by Dick Hyman
Produced by Croma

BLUE
RECORDS
1001



This is Jan Rhodes.
She is 16 years old.
This is her first record.
We believe it is an important record.

Distributed by  **ATCO**

UA Execs Expect 'Chitty' To Be Top Film Score

The score for United Artists' forthcoming musical extravaganza, "Chitty Chitty Bang Bang," is expected to become one of the five most-recorded scores in film history, according to Michael Stewart, President, and Murray Deutch, Executive VP, United Artists Music.

The two execs took this optimistic view during a series of meetings held last week and extending into this week with a host of the music company's American and overseas brass. Subject of the meetings was the world-wide drive on the score launched by the firm last spring.

First on the scene during the week was Eddie Adamis, General Manager of United Artists, France. Also here were Roger Welch, General Professional Manager, United Artists Music, England; Noel Rogers, head of UA music and recording interests in England; and John Spalding, Controller, also from the London office. From the

West Coast came Morris Diamond, who is spearheading the international aspects of the "Chitty" campaign under Stewart and Deutch.

Stewart revealed that a major plug item in the U.S. will be the Tony Bennett single of the main ballad from the film score, "Hushabye Mountain." Stewart observed that this single was agreed upon by the artist and Columbia Records on the occasion of Bennett's 20th anniversary in showbusiness. It is also the first single under Bennett's new long-term renewal deal, recently signed with Clive J. Davis, President of Columbia.

The title theme of the picture, with a score by Richard and Robert Sherman ("Mary Poppins"), has already been committed by more than a score of first-line names. Most of these disks are expected to break immediately following the lifting of the original music restriction date as of Sept. 1.

Monument Sets Global Guns on Randolph, Stevens, Simon

HOLLYWOOD — With the arrival in Madrid this week (12) on the first leg of a five-week Licensee-Publisher tour by Bobby Weiss, Monument Vice-President and Director of their International Division, special plans are underway to carry the impetus of the current selling wave of Monument, Sound Stage 7 and Rising Sons hits abroad, announces Fred Foster, President of the Nashville-Hollywood firm.

"There has been an instant reaction to the great success attained by Monument with Ray Stevens, Joe Simon, Boots Randolph, Henson Cargill and various other artists," stated Weiss, "with various licensees actually competing to see who can be first on the market internationally." Referring to the current smash by Ray Stevens, "Mr. Businessman," Weiss pointed out that it is already set for release in England (16), Germany, Switzerland, Austria, Scandinavia, Holland, France, Belgium, Italy, South Africa and, he noted, "Even our licensee in Japan, Teichiku, will make it available shortly, indicating the global impact being created by Ray."

With Weiss conferring with all of the licensees and music publishers associated with the release of Monument product

and copyrights in England and on the Continent beginning this week, there will be a general Transatlantic campaign, in particular, to take advantage of upcoming personal visits now being set in behalf of Ray Stevens for September, Joe ("Hangin' On") Simon in October, etc. Weiss will coordinate the general sales and promo drive with all licensees and the music publishers controlling the Monument (Combine, etc.) copyrights so that the full impact can be felt in the months ahead.

Weiss planes to Barcelona (15) from Madrid, to Nice on the 16th and will arrive in London on the 18th, headquartering at the Carlton Tower during his week-long stay in England on meetings with Decca, Ltd., etc.

Crystal to UA Coast Post

Danny Crystal, well-known artist relations exec in the United Artists Records family, has been moved up to Music Coordinator for Motion Pictures for United Artists Music, according to Michael Stewart, President of the UA music group. Crystal has completed the move to the West Coast UA headquarters in Hollywood.

Crystal will report directly to Stewart and to Murray Deutch, Executive Vice President of the firm.

Concert Review

Andy Williams, People's Choice

Arts Center Show Wows

HOLMDEL, N.J.—"The Andy Williams Show" was presented here last week at the new Garden State Arts Center, latter a sprawling, lush, outdoor cross between a movie designer's conceptions of Shangri-La and the Hollywood Bowl—this traveler kept expecting to see doves take flight from a bush harboring Dennis Morgan, Jack Carson and Janis Paige.

The program was one of the slickest to come down the pike—or Garden State Parkway—in some time. It was professionalism personified, polish pluperfect, also headlining along with Columbia Records' Williams (who was on stage most of the time) RCA Victor's pianist Peter Nero and Barnaby Records' (that's Williams' own label) ever-multiplying young Osmond Brothers. The large crowds were close to Heaven (some literally more so than others) in their enjoyment of the evening, in which each act was unstinting and unflinching in its attempts to please and about which it would be un-American to cavil.

Williams was in outstanding voice, sweet, warm, rich, clear, beautifully controlled, on just about every song associated with him—he might have more wisely utilized all these in a medley, thus allowing time for fresher repertoire. There are few pop singers who can touch Andy, and few with as much appeal to the mass audience: that parade of teeth and sweaters, as indefatigable as an Osmond inclination. Still, following the Mancini medley, "Hawaiian Wedding Song," "Born Free," etc., when he asked for requests at least one party was tempted to call out "Love for Sale."

Nero proved a near-showstopper in some surprisingly sultry piano stylings plus a popular "Sound of Music" medley, less so in the comedy turn predicated on Williams' keyboard fumbling. The scene-stealer of the evening was this season's addition to the Osmond family, a tyke named Jimmy. He joined his several singing brothers for a couple of rock solos that had the audience cheering, not only because of his potent tot appeal, but because the pre-school lad really delivered. He belted his numbers, handled some comedy

banter with Williams with "pro" timing and took several of the snappiest knee-bows ever seen on any stage. The whole Osmond segment (long on wholesome charm, a novelty with most groups nowadays) was a click, with special credit to their choreographer for some peppy ensemble stepping.

The Williams package, in Westbury, L.I., this week, is one of the sure-fire entertainments around this summer. The show at the Arts Center (acoustically excellent, by the way) was long, and there was still the trip back—to the parking lot, *by bus*, like the arrival, where the name of the game was "Car Hunt." But the departing mobs were too euphoric to complain.

—Doug McClelland.

Busy Baez

Vanguard recording star Joan Baez, whose recently-released ninth album for the label, "Baptism," has already hit the national best seller charts, has a busy schedule set for August.

Television appearances will include the Merv Griffin show, the Mike Douglas show, NBC "Monitor" and the Dick Cavett show. Following her two concerts at the Fillmore East on August 9 & 10, Miss Baez will appear in concert at the Auditorium Theater in Chicago (Aug. 16) and the Post Pavilion in Columbia, Maryland (Aug. 23).

Miss Baez' first book, "Daybreak," has just been published by Dial Press and was reviewed last week by *Record World*.

Dot Inks Starr



Richard H. Peirce, Executive VP, General Manager, Dot Records, has signed internationally known singing star Kay Starr to a long-term pact. Pictured, from left: Bill Weems, Miss Starr's manager, the songstress and Peirce. Sessions are now being scheduled with a full-bloomed exploitation campaign to break simultaneously with her initial Dot release.

PARIS

MORE
THAN
JUST A
CITY



T-1504

BOBBY PARIS

"TRAGEDY" B/W "PER-SO-NAL-LY"

tetragrammaton® records

359 NORTH CANON DRIVE, BEVERLY HILLS, CALIFORNIA 90210 (213) CRESTVIEW 8-7680

A DIVISION OF

The Campbell, Silver, Cosby Corporation

People Really Get Attached to Their CADET Albums.





**Record
World
salutes
NATRA**

Annual conventions serve at least two purposes. They provoke stock-taking of the year just past and they encourage looking forward to the year about to begin.

NATRA at this year's 13th annual meeting has reason to be proud and hopeful—proud because of what has been accomplished in the year ending and hopeful for even more rewarding steps forward in the year to come.

Record World once again salutes NATRA for its accomplishments and its hopes — perhaps even more for its hopes. Because it is in hopes and the dedication to realizing hopes that NATRA is so gratifyingly meaningful an organization.

NATRA devotes itself to the artistry, relevance and beauty of Rhythm and Blues, a musical form which, while changing and developing in sophistication, also represents an important heritage and legacy. R&B is part of the heritage and legacy of the Negro in this country. The increasing acceptance of black music—whether performed by black or white artists—is a healthy sign of sometimes reasonably doubted civil maturity.

NATRA, for what it represents, for who its members are, has been and will continue to be immeasurably instrumental in the service of music and humanity. *Record World*, with its annual R&B issue, recognizes NATRA's significance and with pride and humility pledges to be a part of it.

NATRA Makes Plans

By DEL SHIELDS

Executive Secretary, NATRA

Aware of the acute shortage of trained personnel in the record and broadcasting industries, NATRA plans in 1968-69 to establish an Institute of Broadcasting Science which will be associated with an accredited four-year college.

One has only to look at the turnstyle program that has seen members of our industry having worked for a series of companies to recognize that the record industry with all of its abilities to merchandise has not thought of bringing new blood into the field.

A close examination of the broadcasting industry shows that many opportunities are available but there are few qualified.

Inasmuch as the black man is a major contributor to both industries, it is time that we



Del Shields

begin to work our own thing. Serious talks have taken place over the past few months with a school which will be announced during the convention and at a breakfast to be held on Saturday morning, Aug. 17, to which the presidents of rec-

ord companies and key members of the Board will be invited. Dr. Earl C. Jackson, an expert in the field of education and who earned his Ph.D. at Harvard University, will present the plan he developed for a NATRA school.

NATRA is presently involved in a study of the establishment of a black news network with a professional consulting service. The need for a news service has never been more acute than during this present period. At the news conference held earlier this year, station managers and news directors pointed out that following the death of Dr. King, one of the most needed services was a program to tie in black stations across the country to feed accurate news.

Inasmuch as the major stations and networks are fast depleting the black stations of trained news personnel, such a

news network in addition to the school will help to train new personnel.

NATRA's third projected phase is to develop a program that will answer the needs of blacks in our industries. Black broadcasters, black administrators, black artists, black producers, black sales merchandisers can no longer exist in a vacuum without an organization addressing itself to their needs. This does not mean that NATRA will preclude the help of whites. What it is saying is that we will no longer contribute to industries without having a voice in the course of affairs that concern us.

The fourth phase will be NATRA's addressing itself to opening up new jobs on all levels and pressuring for increased upgrading. There are still many lily white companies in our industries.

Agenda for NATRA Convention

Aug. 14-18, 1968

Sheraton Four Ambassadors, Miami, Fla.

WEDNESDAY, AUGUST 14

Golf Tournament
City of Miami Country Club
Miami Springs - 9:00 A.M.
Official Registration Opens - 9:00 A.M.

Cocktail Reception 6:00 - 8:00 P.M.
Motown Records

THURSDAY, AUGUST 15

Morning 10:00 A.M. - 12:00 P.M.
First Business Session
Luncheon 12:30 P.M. - 2:00 P.M., ABC Records
Speaker: Sen. Julian Bond—Georgia
General Business 2:00 - 5:00 P.M.

Cocktail Reception 6:00 - 7:00 P.M.
Chess Records

Dinner 7:00 P.M., Capitol Records Greetings from City of Miami by Mrs. M. Athalie Raines, Commissioner, City of Miami
Welcoming Address: Mr. Stephen P. Clark, Mayor of the City of Miami
Show 8:00 P.M. NATRA R & B SHOW
Miami Stadium - Public Invited

FRIDAY, AUGUST 16

Buffet Breakfast & Business Session 8:00 A.M. - 10:00 A.M., Duke/Peacock Records
Luncheon 12:30 - 2:00 P.M., Atlantic Records
Speaker: Andrew Carter, Pres., KPRS-Kansas City, Mo.
Speaker: Joseph Rollins - EEOC
Part II—"Black Radio and Today's Urban Crisis"—2:00 - 5:00 P.M.
(Part I held on May 16, 1968 in New York)

General Business

Cocktail Reception 6:00 P.M. - 7:00 P.M.
Buddah Records
Dinner 7:00 P.M., Decca Brunswick Records
Speaker: Rev. Jesse Jackson, Director
Operation Breadbasket—SCLG

SATURDAY, AUGUST 17

Buffet Breakfast & Business Session 8:00 A.M. - 10:00 A.M., Liberty Records
12:30 - 2:00 P.M., MGM/Venture Records
Keynote Speaker: Nicholas Johnson, Comm. Federal Communications Commission
Luncheon Presidents' Forum On Employment Policies—2:00 - 5:00 P.M.
General Business 6:00 P.M. - 8:00 P.M., Stax/Volt Records
Cocktail Reception Bayfront Auditorium
Dinner 8:00 P.M. THIRD ANNUAL NATRA AWARDS DINNER Bayfront Auditorium
Black Tie. Bill Cosby, M.C.
Reception for Award Winners Midnight - Until
RCA Victor Records

SUNDAY, AUGUST 18

Morning TO BE ANNOUNCED
Luncheon 1:00 P.M. - 2:30 P.M., Columbia Records
PRESIDENT'S LUNCHEON
Address: Congressman John Conyers
Cocktail Reception 2:30 P.M., Uni Records
Show 3:30 P.M., NATRA GOSPEL CARAVAN
Dinner Key Auditorium
Public Invited

ADDITIONAL ACTIVITIES

Wednesday, August 14 Poolside Fashion Show
Thursday, August 15 Trip to the Miami Seaquarium
Friday, August 16 Shopping Tour - Miami Beach
Times to be announced

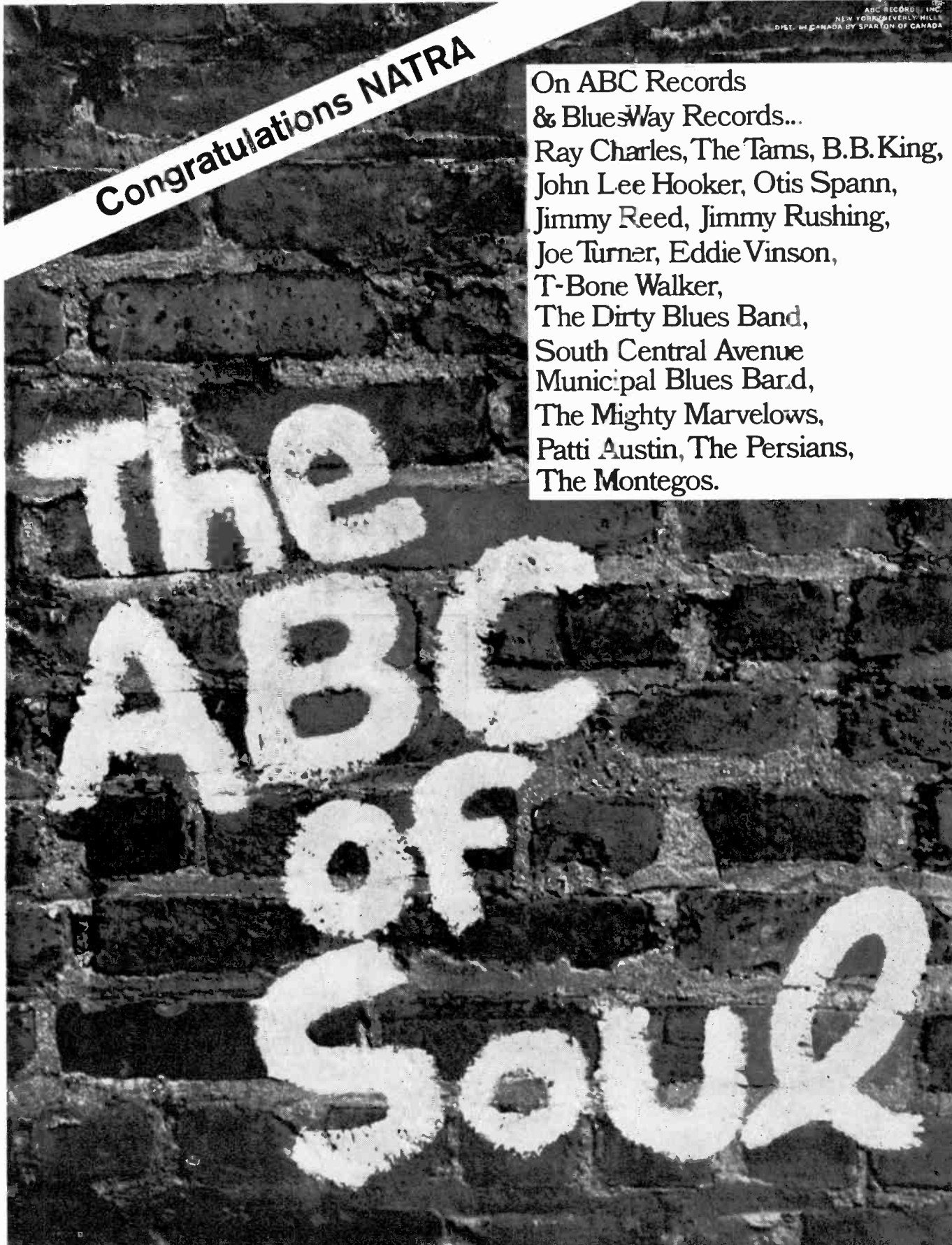
Where the new is now



Congratulations NATRA

On ABC Records
& BluesWay Records...

Ray Charles, The Tams, B.B. King,
John Lee Hooker, Otis Spann,
Jimmy Reed, Jimmy Rushing,
Joe Turner, Eddie Vinson,
T-Bone Walker,
The Dirty Blues Band,
South Central Avenue
Municipal Blues Band,
The Mighty Marvelows,
Patti Austin, The Persians,
The Montegos.





Top Record

1. "Chain Of Fools"—Aretha Franklin (Atlantic)
2. "I Heard It Through The Grapevine"—Gladys Knight & Pips (Soul)
3. "I Got The Feeling"—James Brown (King)
4. "Since You've Been Gone"—Aretha Franklin (Atlantic)
5. "A Natural Woman"—Aretha Franklin (Atlantic)



Top Male Vocal Group

1. Temptations (Gordy)
2. Four Tops (Motown)
3. Miracles (Tamla)
4. Impressions (ABC)
5. Intruders (Gamble)
6. Dells (Cadet)
7. Hesitations (Kapp)



Top Male Vocalist

1. { James Brown (King)
Jackie Wilson (Brunswick)
2. Otis Redding (Volt)
3. Stevie Wonder (Tamla)
4. Wilson Pickett (Atlantic)
5. Joe Tex (Dial)
6. Ray Charles (ABC)
7. Joe Simon (Sound Stage 7)
8. Jerry Butler (Mercury)
9. { Percy Sledge (Atlantic)
Arthur Conley (Atlantic)



Most Promising Male Vocal Group



1. Archie Bell & Drells (Atlantic)
2. Delfonics (Philly Groove)
3. Soul Survivors (Crimson)
4. O'Jays (Bell)
5. Esquires (Bunky)
6. Box Tops (Mala)

Most Promising Male Vocalist

1. Fantastic Johnny C (Phi-L.A.-of-Soul)
2. Oscar Toney (Bell)
3. Brenton Wood (Double Shot)
4. Al Greene (Hot Line Music Journal)



Top Female Vocalist

1. Aretha Franklin (Atlantic)
2. Dionne Warwick (Scepter)
3. Etta James (Cadet)
4. Carla Thomas (Stax)
5. Erma Franklin (Shout)
6. Nancy Wilson (Capitol)



annual r&b awards

Most Promising Female Vocalist

1. Barbara Acklin (Brunswick)
2. Barbara Greene (Renee)
3. Bettye Swann (Money)



Most Promising Duo

1. Peggy Scott & Jo Jo Benson (S.S.S. International)
2. Billy Vera & Judy Clay (Atlantic)



Top Female Vocal Group



1. Diana Ross & Supremes (Motown)
2. Martha Reeves & Vandellas (Gordy)
3. Marvelettes (Tamla)
4. Sweet Inspirations (Atlantic)
5. Raelets (Tangerine)

Most Promising Combination Vocal Group

1. Sly & Family Stone (Epic)



Top Instrumentalist

1. King Curtis (Atco)
2. Willie Mitchell (Hi)



Most Promising Female Vocal Group

1. Mirettes (Revue)
2. Lamp Sisters (Duke)



Most Promising Instrumentalist

1. Hugh Masekela (Uni)
2. Cliff Nobles (Phil-L.A.-of-Soul)



Top Duo

1. Sam & Dave (Atlantic)
2. Marvin Gaye & Tammi Terrell (Tamla)
3. James & Bobby Purify (Bell)
4. Peaches & Herb (Date)
5. Otis Redding & Carla Thomas (Stax)
6. Inez & Charlie Foxx (Dynamo)



Top Instrumental Combo

1. King Curtis & Kingpins (Atco)
2. Jr. Walker & All Stars (Soul)
3. Booker T & MG's (Stax)



Memorial Award

Otis Redding



Top Combination Vocal Group

1. Gladys Knight & Pips (Soul)
2. 5th Dimension (Soul City)
3. Brenda & Tabulations (Dionn)
4. 5 Stairsteps (Buddah)
5. Platters (Musicor)



Special Achievement Award

Tom Dowd



NEW YORK — RCA Victor Records, which has been "dormant for a few years" in the R/B field, as label's Division Vice President, Record Operations, Harry Jenkins put it last week, will be picking up activity increasingly with the recent appointment of Buzz Willis to an artist and repertoire and marketing post.

Willis, who won't confine his work solely to R/B, will, however, spend a great deal of time scouting R/B talents and masters, producing and traveling to dealers and one-stops across the country, according to Jenkins.

"We are getting back into the field because it's getting bigger and bigger and there has been a deficiency here," Jenkins told *Record World*. "It will be our responsibility to support Buzz Willis and the product he releases wherever that product is exposed or aired.

'Rare Combination'

"Buzz will be working in A & R and marketing—a combination of jobs that's a little rare here. But his experience qualifies him. He knows the product and he knows the market." (In his position Willis will work under Ernie Altschuler, Division Vice President and Executive Producer, Popular A&R, and

RCA in Big R&B Stepup

Buzz Willis to Scout Talent, Masters, Etc.: VP Jenkins



Shown above, following the announcement that Buzz Willis (second from right) had been appointed to the new post of RCA Manager, New Product Development, are, from left: Ernie Altschuler, Division VP-Exec Producer, Pop A&R; Harry Jenkins, Division VP, Record Operations; and Irwin Tarr, Division VP, Marketing.

Irwin Tarr, Division Vice President, Marketing.)

Right now the RCA R&B roster includes Nina ("Do What You Gotta Do") Simone and Kenny ("I'm Crazy 'Bout You Baby") Fox, who records for the label under an independent production deal with Clyde Otis. "Buzz will get involved with these artists as well," Jenkins said.

As of yet there have been no announcements of new signings by veteran music man Willis, but they should be forthcoming shortly.

Also, Gerard W. Purcell Associates has entered into an open-end production deal with RCA that will further augment label R/B action. The Purcell office will record the Devonnes, the Pazant Brothers, the Exciters, Larry Banks and Jaibi.

Other announcements in this area will be made by Purcell shortly.

Dimensional TVer

The Grammy-winning 5th Dimension have been set to guest on "The Tom Jones Special" which will be filmed for ABC-TV in London between Sept. 12-22. Richard Harris and Juliet Prowse were previously been set for the special.

Where
soul
begins...

KENT | MODERN

Lowell Fulsom • Z. Z. Hill
Willie Gauff And The Love Bros.
Clay Hammond • Felice Taylor
The Pacific Gas & Electric

THESE ARTISTS ARE ALSO AVAILABLE ON 4 & 8 TRACK TAPE CARTRIDGES.

KENT | MODERN

A DIVISION OF CADET RECORDS INC.
5810 S. NORMANDIE, LOS ANGELES, CALIF. 90046 A.C. (213) 753-2481



THANKS NATRA for All Your Help



A DIVISION OF UNITED ARTISTS RECORDS, INC.
729 SEVENTH AVENUE • NEW YORK 19, NEW YORK

Duke Peacock

salutes

NATRA

And Is Grateful To All For
The Play Of Our
Soul And Religious Artists

The Crew Will Be There To
Meet and Greet You At Our
Breakfast Friday Morning...
In Our Booth....
And Hospitality Suite
Don Robey

Duke/Peacock Records, Inc.

2809 Erastus Street Houston, Texas 77026
ORchard 3-2611 ORchard 3-1225

R&B, Granddaddy Of Them All

By FLORENCE GREENBERG
President, Scepter Records



Florence Greenberg

Ten years ago when I predicted that R&B-influenced music would become a more and more dominant factor in the industry, there were those who violently disagreed. There were those who advised me that concentrating so heavily on a yet undeveloped area of music would only lead to disaster.

How wrong those advisors were! The R&B sound has not only been one of the major forces in the overall development of Scepter/Wand's growth, but it has fostered a gigantic new area that has poured countless millions of dollars into the record industry.

When one of our earlier R&B releases, "Twist and Shout," by the Isley Brothers, sold in excess of one million copies there were those who claimed it was just a "lucky punch" and maybe to some degree it was. However, "Twist and Shout" was one of the prime indicators to me that the R&B sound was gaining strength and that here was an area that was in need of product, study and concentrated effort.

The first element is to understand what R&B really is and the market to which it caters.

Founded on Blues

Those most knowledgeable in music agree that R&B is "the granddaddy" of them all. The basis of today's R&B plus a good percentage of our so-called pop hits are founded on blues. Even the most updated hits, whether novelty, straight instrumental, or group, still deliver the basic blues progressions. The new beat has merely made the blues type of music appealing to a broader audience.

Today, in ever increasing number more and more pop stations are programming the R&B sound. Our research shows that on an R&B record that goes pop a great percentage of sales comes from a widely spread audience. Listen to the current Top 40 pop records and you must agree that a great deal of this product

openly displays the sound of R&B.

The R&B field is one of the more pleasurable business areas in the recording industry for several reasons. R&B stations are more adventurous in testing new ideas, new concepts and new artists. Consequently, this has encouraged the record companies to open the door to new unknown artists and develop new sounds in music. As more and more of this product is released it will receive a greater share of available air play and its market is destined to broaden.

Indicative of Awareness

One of the giants of our industry is embarking on a major program of R&B product development. I believe this is indicative that the industry as a whole is becoming more and more aware of the influence of R&B and the Negro musical culture on our society.

My advice to the industry is don't overlook the R&B bag. Respect the R&B-oriented station and give it every cooperation possible. Help develop the new product and the new artist that this segment of the broadcasting industry needs and try to understand its programming and marketing problems.

I predict the next 10 years in the development of the R&B field will dwarf what has happened thus far.

Bobby Nominated

NEW YORK — On the heels of his fast-breaking hit, "Fly Me to the Moon," Minit recording artist Bobby Womack has been nominated by NATRA as the Most Promising Male Vocalist of the Year.

— MAKING R&B HISTORY! —

SCEPTER/WAND
SUPER ACTION
STARS

**DIONNE
WARWICK**

FREDDIE HUGHES

DIANE LEWIS

**BULL
and
the
MATADORS**

**BENNY
GORDEN**

*The Sweet Sound
of Success
is on*

SCEPTER RECORDS

254 West 54th Street
New York, N.Y. 10019

1968: The Year of R&B

By LARRY UTTAL

President, Bell Records

Acceptance, Influence of Soul Music Reaches an All-Time Peak

If somebody ever writes a definitive history of American music in the '60s, 1968 will have to go down as the Year of R & B.

On recent record charts, I found that of the 50 records listed on the R & B charts, 32 were also represented on the top 100 charts. This is statistical evidence of what we in the record business have been increasingly aware of—that a record that becomes a hit in the R & B market stands a better-than-good chance of making it in the pop market as well.

This leads to the rule of thumb that many promotion men now follow—in a major city with two R & B stations, a record picked up by both will almost automatically garner air play on the pop stations as well.

I learned recently from a respected programmer of easy-listening music that last year roughly 20% of the singles hits were suitable for his format. This year, however, he has turned more and more to album cuts as the rising dominance of R & B has cut the percentage to 10%.

And of the pop chart hits which are not purely R & B in origin, more and more reveal R & B influence. The prevalence of the 2-4 beat on many of the most middle-of-the-road recordings, the greater emphasis on the bass line, and the way that tambourines and gospesque piano have joined the instrumentation are some examples which come quickly to mind. "Pop" arrangers and musicians have picked up bits of soul, perhaps unconsciously, which reappear subtly in phrasing and intonation.

Moving Massively to Soul

These facts reinforce a set of conclusions that many of us have held for some time—that today's music is moving, massively and with commitment, in the direction of soul. The various hybrid blends of soul, such as the sweet soul of King Curtis, the soul jazz of Hugh Masekela, the pop soul of Booker T.—all are different ways of filling the adult audience's growing hunger for heavier R & B overtones in their non-R & B music.

As a result, I think, even the most resolutely non-R & B stations must inevitably begin programming R & B in at least some of these newer forms—not necessarily to attract new listeners, but to retain the mass audience. We all remember, for example, how adventuresome and radical the Detroit sound seemed five years ago. It has now become what I'd call "establishment music"—acceptable and even expected in adult, middle-class social circumstances, not just among teens or the R & B market.

Today the funkier, less artful Memphis sound, which would never have been heard outside of the R & B market until recently, breaks simultaneously on pop and R & B stations.

A similar broadening movement is taking place in the world of R & B. It wasn't so long ago that the R & B market leaned to the highly polished, elaborately produced music of the cities, and tended to ignore "down home" R & B.

Not so today. The R & B audience is in closer touch with the roots of R & B than ever before. Artists like Oscar Toney, Jr., and Sam & Dave are truly coming into their own. These performers share a directness and simplicity that is at last beginning to be appreciated.

Today's heavy soul hits depend on human feeling, the personality of the performer and his own unique way of giving voice to a mood. These are qualities that can't be generated in a mixing booth—they come from the soul of the performer himself, and maybe that's why we call it soul music. In the R & B world, where personal appearances count for so much, it's rare that an audience is disappointed by a performance that doesn't sound as good as an artist's recordings. He doesn't have to travel with a squad of sound-men and a store of taped tracks—all the equipment that a soul singer needs is inside his own head

and heart. It's not a matter of musical packaging.

Some observers say that the trend toward the simplicity and humanity of soul is a natural reaction to the intricately-produced, electronically arty sound of the recent psychedelic phase. It's too simple to sum it up this way. Naturally, the public may indeed have tired of complexity, even the most imaginative kinds, and may be yearning for something different. But the secret of soul power is not that it's merely "something different" from what went immediately before. It's not a fad, to be replaced in time by another fad. Soul has a kind of historical momentum that's been building for 300 years in America.

What interests me, particularly, however, is the variety of influences that came together in the past 10 years to bring soul music to its present prominence. How did a breed of music that originated with an exploited minority make the transition from a limited racial audience to a national and international market? The answer is complicated.

Tradition of Interaction

At the grassroots level in the south, of course, there's a long tradition of musical interaction between spirituals and gospel music. Blues merged with country. In this tradition, the early pioneers of rock music, like Elvis Presley, Jerry Lee Lewis and Roy Orbison, presented what some call "rockabilly" music to the mass commercial market for the first time in the '50s.

It wasn't R & B, but it was a legitimate inheritor of the blues heritage, and it served as a means of introducing some of the qualities of soul to the mass American audience.

At their worst, the commercial rock sounds of the '50s were monotonous, emasculated and synthetic versions of the noble blues songs. At their best, they were an exciting and vital contrast to the moribund tin-pan-alley product of the time. But all together, they represented the first stage of the major soul revolution.

(Continued on page 44)



Larry Uttal



They get down to the nitty-gritty.

Nina Simone, José Feliciano,
Margie Day, The Loading Zone, Kenny Fox,
The Devonnies, The Pazant Brothers.

RCA

Greetings
NATRA

from
**Carnival Records
& Its Hit Makers**

CURRENT SINGLES

**"It's Too
Late"**

Rene Bailey

Carnival 539

**"It's
Everything
About You
(That I Love)"**

Lee Williams & The Cymbals

Carnival 540

CURRENT ALBUMS

**"Dedicated
To You"**

The Manhattans

CMLP 201 (Stereo)

**"The
Manhattans
Sing
For You"**

CLPS 202 (Stereo)

**CARNIVAL/CHADWICK
RECORD
CORPORATION**

24 Branford Place, Newark, New Jersey

(201) 623-3328

Where They're At

**WJLD's 'Shelly the Playboy,'
Mary Wells R & B Pioneers**

By TED WILLIAMS

They call him "Shelly the Playboy," but in spite of the professional handle Shelly Stewart takes care of business. Stewart is the Program Director at WJLD, Birmingham, Ala., and last week he celebrated his 20th year in the business.

Stewart started his career on the air at an early age. It was while he was a senior in high school that his voice was first heard on the air-waves. The station was the now defunct WEDR in Birmingham, reportedly the first all-Negro programmed station in the country. That was in August, 1948. There has been, as the song suggests, "a whole lotta shakin' goin' on" since then.

In 1957 Shelly went down to KOKA in Shreveport, La., which was the first of a series of moves that gave him the experience that accounts for his being one of the most seasoned and knowledgeable men in radio. There was WOKS in Columbus, Ga., WENN in Birmingham and KATZ in St. Louis. Then in 1965, Shelly went to WOKJ in Jackson, Miss., as the station's Program Director. To this date Shelly has been a program director with three different stations, the other two being WAOK in Atlanta and, of course, WJLD.

Stewart's affiliation with the entertainment business at one point stretched out to the tangent field of music publishing. About two years ago Shelly was heading Redwal Music, the late Otis Redding/Phil Walden firm, where he also handled pr for the house.

As you can see, an awful lot has happened to the high school kid who wanted to be in radio. The story might well serve as an inspirational catalyst for youngsters today who want to blaze a career in the medium. Now there are pros like Stewart and organizations like NATRA who are there to offer help.

To Shelly: Happy anniversary, and keep on pushing!

* * *

Because she was probably the first female r & b singer to "make it" in the modern sense, it's interesting to note that "You Beat Me to the Punch" is Mary Wells' favorite of all her hits—it might more appropriately be sung by all the girl "soul" singers who have followed her lead.



Mary Wells

It's quite a lead. Mary made all these songs hers exclusively: "My Guy," "Bye Bye Baby," "The One Who Really Loves You," "Two Lovers," "You Beat Me to the Punch," "Laughing Boy" and "What's Easy for Two."

The ultimate tribute to Mary came with the assertion by the Beatles that she was their favorite girl singer. She got a chance to return the compliment when she played on tour with them in England. The one drawback was that the fans thought her dressing room was the one used by the Beatles, and each night adoring kids filled it with teddy bears, bubble gum wrappers and offers of



PRIZE WINNER. WJLD recently sponsored a contest with a grand prize of \$5,000 in cash or a trip around the world. Shown above is the winner, Mrs. Lois Brown, receiving \$5,000 check from station VP George Johnson III (right). Looking on is Program Director Shelly (the Playboy) Stewart. The check may be the largest cash prize ever awarded by a local radio station.

marriage. "Each night I had to change my clothes in front of 30 pop-eyed teddy bears," she says.

This year, Mary scored with "The Doctor" on Jubilee Records. Mary co-wrote the song with her husband and producer, Cecil Womack. She has turned more and more to creating her own material as she keeps pace with the music scene: "When I first started out the lyrics to most songs were pretty dopey. But today's kids are really down to it; they grow up a lot faster and they're curious about the right things. Rhythm and blues is what they're digging because it's a truthful music. Kids today want the facts, they want the truth—they want soul music."

**NATRA Hopes To Fill
Mgr./Dj Gap at Convention**

NATRA will make a serious attempt to close the gap between the managers of black and/or ethnic appeal station and black disk jockies by making a major appeal to invite station managers and owners to its annual convention to convene Aug. 14-18 at the Sheraton-Four Ambassadors in Miami, Fla.

"The lack of constructive dialogue between owners and the black broadcaster has, through the years, created a serious problem in that the black broadcaster has felt alienated and in general has been eliminated from playing an active role in any policy making position," stated Del Shields, Executive Secretary of NATRA.

This was one of the salient points brought out during the Black Market Radio and Urban Crisis Conference which was held on May 16 in New York City, sponsored by The Community Relations Service of the U. S. Department of Justice, The National Urban League, The Puerto Rican Forum and The National Association of Television and Radio Announcers.

The Executive Office of NATRA has extended an invitation to station owners and managers of over 225 ethnic appeal stations to attend its convention. The theme of this year's convention is, "The New Breed's New Image Creates Self-Determination and pride." The keynote speaker will be Commissioner Nicholas Johnson of the Federal Communications Commission.

Special radio and television awards will be given this year for programs that helped to dispel the racist opinions in this country and to those programs where black performers were cast in important roles.

CONGRATULATIONS NATRA ON ANOTHER SUCCESSFUL YEAR

from The Gang At

BANG & SHOUT RECORDS

Erma
Franklin

Freddie
Scott

Donald
Height

Jackie
Moore

The Blues
Busters

Billy
Young

George
Torrence



Bang/Shout Records

Divisions of WEB IV MUSIC, INC.

1650 Broadway
New York, New York



Brunswick Growth Unlimited

Tarnopol, Medlin, Davis Lead Label to R & B Boom

NEW YORK — Brunswick Records' Rhythm and Blues success in the past year has been notable. And, with the addition of several new and "name" artists to its roster, and 10 powerful new albums for fall release, its prospects for the next year—like its Young Holt trio—are Unlimited.

According to Nat Tarnopol, Executive Vice President of what he proudly affirms was "the first major label [Decca] to go into R&B successfully," their growth has been "a joint effort with Carl Davis, our Director of A&R, and Joe Medlin, Brunswick's Director of Promotion."

Latest coups for the label include the signing of veteran songstress Big Maybelle—"The Queen of Soul," as Tarnopol titled her. "Her first package with us will be a gospel LP, something she's never done before. We'll bring a single out first," he continued. With Medlin joining the executive office conversation, it was revealed that plans are also afoot to team Big Maybelle with Brunswick artist Jackie Wilson (at the label from the time of reactivation in 1957) and/or new pactee Louis Armstrong on a single release.

Other Recent Signings

Other recent signings have included Gene Chandler, Little Richard, Slappy White, Sugar Pie DiSanto and Percy Mayfield. Current chart-buster Barbara Acklin also was signed within the past year, revealed Tarnopol. "We broke through with a big female artist in Barbara. She was our telephone operator in the Chicago office, and had written Jackie's 'Whispers.' She asked if she could sing for us, and Carl Davis recorded her. 'Love Makes a Woman' was the result. It'll do a million."

Several of the diskery's new contractees will be prominent in Brunswick's fall album release sometime in September. Ten albums are included in one of the label's biggest as well as most promising LP issues to date. The packages will be "I Will Wait for You," Louis Armstrong; "I Get the Sweetest Feeling," Jackie Wilson; "There Was a Time," Gene Chandler; "Love Makes a Woman," Barbara Acklin; "The

Gospel Soul of Big Maybelle"; "The Articulating Artistics"; and LPs by comedian Slappy White, Percy Mayfield and the Young Holt Unlimited, plus Chandler and Acklin duetting. Many of these albums will be introduced by Medlin at the NATRA Conventon Aug. 14-18.

Kids More Melody Conscious

According to the Promotion Director, "Kids today are more melody conscious. Those dewoppers don't do it anymore. They want to hear the story now, and with their increased musical awareness, they want arrangements, too."

"We've come up with the Young Holt Unlimited with, say, 'Wack Wack,' which was jazz with a funky beat. The kids are more hip and are not to be denied."

Medlin opined that more TV outlets are opening up to R&B artists as well. "There is more open-mindedness these days, and Madison Avenue is beginning to see it."

Medlin wanted to go on record thanking the disk jockeys around the nation "who have helped us. They're proof it can be done—a jock will play it, if they like it. We've given them service. We don't just say it with a call. We call, but we follow through with mailings and hand deliveries. We hit all the little stations, also, and send to homes. On Sundays I call my dj friends from home on a personal basis—how's the family, etc. It becomes more than just a promo man and disk jockey relationship."

Tarnopol added: "We're always looking for new talent."

And finding it.



Nat Tarnopol
Executive Vice President



Barbara Acklin



Jackie Wilson



The Artistics



Little Richard



Young Holt Unlimited



Gene Chandler



Joe Medlin
Director of Promotion



Carl Davis
Director of A&R

THANK YOU NATRA.

MOST PROMISING INSTRUMENTALIST HUGH MASEKELA



THE PROMISE OF A FUTURE
UNI 73028



UNIVERSAL CITY RECORDS A DIVISION OF MCA INC.

MOST PROMISING FEMALE GROUP THE MIRETTES



IN THE MIDNIGHT HOUR
REV JE RS7205

Revue

UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.

Onward, Upward With A Valiant Label

NEW YORK—With the recent arrival at Bang/Shout Records (from MGM) of new General Manager Harold Berkman, one of the most successful independent labels has served notice that it is taking care of business bigger and better than ever.

Admittedly, the last six or seven months have been rather chaotic at the 1650 Broadway diskery started a few years ago by multi-talented Bert Berns, who died suddenly last Dec. 30 while still in his thirties. "It was a terrible blow," Berkman reminded *Record World* last week. "Ilene, his wife, had had a baby only a couple of weeks before. Everything had been running smoothly.

"But we stayed open. Mrs. Berns came in to help the business. It wasn't easy: along with his executive duties, Bert produced most of the records here and was a writer, too. Some of the people in the trade who had known Bert came and helped Ilene out. Everyone around here pitched in and started wearing different hats—the bookkeeper was selling records, etc."

The head bookkeeper, Marcy Kappell, who has been through it all with Mrs. Berns, noted that Bert's widow (who remains President of the company) "still comes in every day, interviews the talent and does a lot of A&R work—she has a feeling for it, as she had written songs before."

Effie Smith: Shout Swinging

Running the Shout Rhythm and Blues label she started for Berns early in '66 is Effie Smith, veteran gal-about-R&B. She revealed: "We already have three singles out on Shout that look very good nationally, 'You Got What I Need,' Freddie Scott; 'The Right to Cry,' Erma Franklin; and 'Dear John,' Jackie Moore. New releases also are planned for the Blockbusters, Donald Height, George Torrence and Billy Young.

"We're going to get LPs out on all of them, too, with albums by Freddie and Erma 'musts'

for right away. Erma and Freddie, incidentally, will be on the public show, 'Soul Together,' during the NATRA Convention. Please say that we are more than glad to work with NATRA in every possible phase."

Stepped Up Activity

The stepped-up activity at Shout will offer more specialty in production and personnel. There will be added research

in that sounds like a hit, we'll take it; underground, the same thing. And so on.

Has Expansion Plans

"Our foreign situation is healthy, and we expect to expand in all countries. Also due for further exploitation is our publishing firm, Web IV, which has some great copyrights."

Continued Berkman: "The future is solid gold. We're set up

Among Shout Artists . . .



Erma Franklin



Freddie Scott

in material and in the promotional end of the company, which will probe more into population areas, the buying market, etc. Explained Effie: "We'll be looking increasingly into TV for artists like Freddie and Erma, plus the larger clubs. Every record here gets all-out promotion, and it will get even better in months to come. We're open for masters and new artists, too."

Purpose Deliver Hits Says Berkman

According to Berkman: "We're not just going to be throwing out records—our prime purpose is to deliver hits. We're going to try to diversify. Shout was always strictly R&B; Bang, pop—you know all about Bert Berns' phenomenal successes with the Strangeloves and the McCoys and the others. Now, if a Country and Western master comes

and equipped to operate at a pace where every record can receive maximum effort. If we don't completely believe in a record, we won't put it out. Right now we have a big album in 'Neil Diamond's Greatest Hits,' and our first real Bang single release since Bert's death, 'Cinnamon,' sung by Derek and produced by George Tobin and Johnny Cymbal, looks great. We have other top product lined up to follow this, too."

Berns . . . Berkman. The similarity in names already seems to be a good omen for business prospects at Bang/Shout Records.—Doug McClelland.

Fania Goes R&B

NEW YORK — Fania Records will unveil its R&B label, Uptite Records, this fall.

Top Brass



Mrs. Ilene Berns
President, Bang/Shout



Harold Berkman
General Manager, Bang/Shout



Effie Smith
Manager, Shout Records



#1 TOP FEMALE VOCALIST
#1 TOP RECORD "CHAIN OF FOOLS"
#4 TOP RECORD "SINCE YOU'RE GONE"
#5 TOP RECORD "A NATURAL WOMAN"

(Record World R&B Poll 1968)



The Special Achievements Of Atlantic's Tom Dowd

By DAVE FINKLE

NEW YORK—Tom Dowd, the Atlantic Records producer presented with this year's Record World Special Achievement Award, is a creature of environment. Two environments actually—the world and the studio.



Wilson Pickett



King Curtis



Arthur Conley

And his sensitivity to what is happening, what is grooving in both, obviously is brought to bear on the product he releases. In the last year he has produced records that have sold upwards of a few millions. Albums and singles by Wilson Pickett, Arthur Conley, the Cream, King Curtis, Aretha Franklin (co-produced with Jerry Wexler).

How has he done it? What are his feelings about R & B, about his work?

Here's what he told Record World (between phone calls coming in from around the country): "More and more, Rhythm and Blues is a feeling of involvement. The current artists have retained the feelings of their predecessors, while the lyrics of the songs have become more and more timely. The musicians adhere to blues conventions at the same time as being increasingly inventive. The music is becoming more and more complex—closer to jazz.

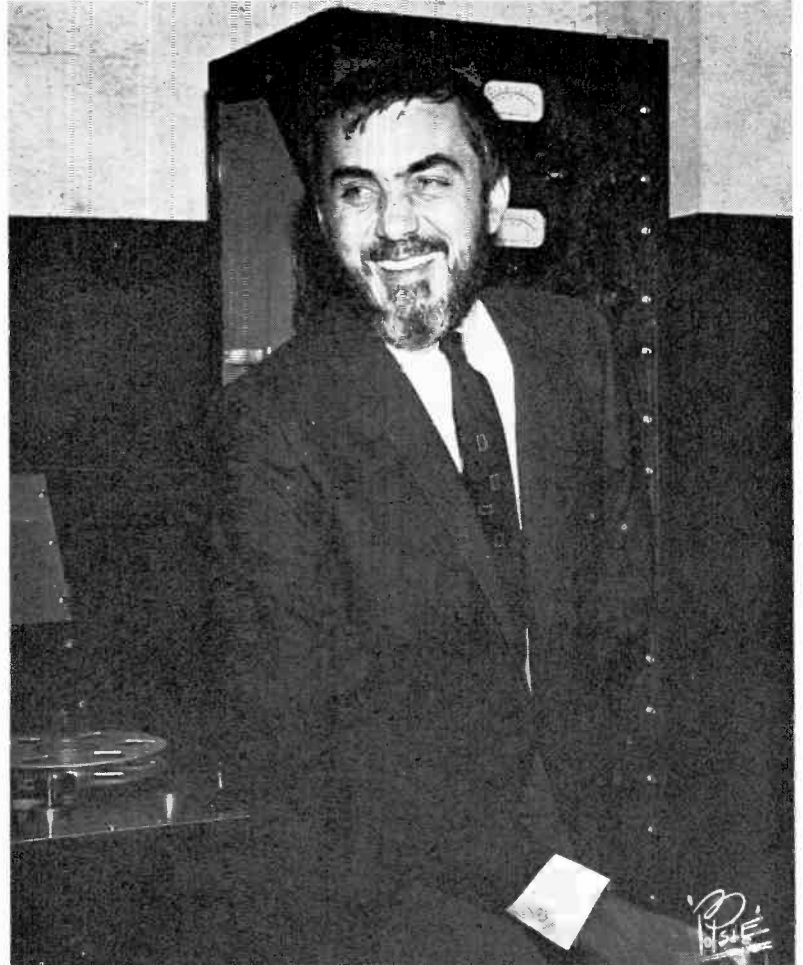
Sincerity a Keynote

"And the public is accepting it. If a record has a good feeling, if it is intelligent and sincere, it will make it and it will make it in the pop market. And that's why the Rhythm and Blues market is the pop market today. Sincerity, proper exploitation and an industry understanding of what the people want to hear have helped the growth of rhythm and blues and have also allowed the new freedom to try new things."

Dowd, of course, is an innovator himself. For instance, in his sensitivity to the interrelations of people making albums, he currently has about four rhythm sections—tight units—in different areas of the country where he records (New York, Memphis, Muscle Shoals, Miami).

"According to the nature of the artist being recorded and the material being used, certain musicians are right. I try, in any case, not always to use the exact same set of musicians for a date. I think you'd get stale that way. So I cross-breed musicians."

Dowd, although he spends untold hours in the studio (he even travels to see studios where records he'd wished he'd cut were made), also spends as much time as possible with the artists he records.



Tom Dowd

"Say Wilson Pickett is supposed to cut an album in three weeks," Dowd said. "If he's anywhere within a 500- or 1000-mile radius, I'll fly to see him with a handful of songs I think he should do. That way I get a chance to talk with him and watch him perform and get a feel of what the audiences are responding to in his act.

"When he gets in the studio, I can say 'you did this number slower when you performed. Maybe that's what the audience wants.'"

The sensitivity of studio surroundings is of utmost importance to Dowd. "No matter who the artist is," he reported, "he records better in an informal, friendly atmosphere. Recordings are like newspapers. They change everyday. The story is always different. You can't set up a studio and say this is going to be the best studio. You can't be rigid. That kind of thinking almost forbids communication.

(Continued on page 32)



Aretha Franklin



The label that created
"THE MEMPHIS SOUND"



Willie's
smash
single

PRAYER MEETIN'

2147

included in this

NEW LP

FHL 32045

Willie Mitchell...
Voted No.2
top instrumentalist
of the year

RECORD WORLD ANNUAL R&B DJ POLL

You are cordially invited to visit us
at our hospitality center
at the
Sheraton Four Ambassadors

Hi and London

TV Finds Its Soul

All Black Artists Get More Video Work

By DOUG McCLELLAND

The past year has been one in which television really tuned in to the Rhythm and Blues artist, and black artists in general, making the Tube "where they're at" in greater number than ever before.

Result (aside from the obvious benefits): a much livelier medium.

The exposure is still not what it should be, but the improvement in only the last 12 months is so marked that R&B performers have every reason to be optimistic. One of the increasingly important avenues of exposure has been the promotional films sent out by the various record labels to the many bandstand-type local or syndicated television programs. These films not only give the musical artists in-person exposure, but also allow them to get their latest disks before the public in visually dramatic terms.

One of the past season's video highlights was the acting performance of Diana Ross and the Supremes as three nuns on "Tarzan." A particular breakthrough will be the planned "T.C.B." hour planned by NBC for Dec. 9 (that's for "Taking Care of Business") starring Miss Ross and Supremes and the Temptations.

Not to be outdone, the Fifth Dimension are preparing their own "special," to be filmed in the U.S. and Europe, for viewing probably late next season.

James Brown has been more active on TV in recent months than ever in his uniquely successful career, and it doesn't stop there: looming for the coming season is a TV show built around a visit to his home. Aside from guest shots, he had his own syndicated "special" a while back, "Man to Man," taped at the Apollo Theater, and was given plenty of air time on the recent Merv Griffin 90-minute variety special" taped in the streets of Harlem, which also featured Gladys Knight and the Pips and Joe Tex. Brown has been on some of the "talk" shows now in such proliferation, as has Della Reese, who turns up al-

most every night (and day) on at least one gabfest—she is surely one of the most conversationally exposed black artists in show business today. (It is probably through this exposure that she won the co-starring role in the upcoming Broadway musical version of Truman Capote's "The Grass Harp.")

Hosting Talk Shows

Many black artists have been hosting the talk shows as well, like Harry Belafonte, Leon Bibb and Josephine Premice, who have done the honors for, in Belafonte's case, "The Johnny Carson Show," and in the others', "The New Yorkers." "Lady Soul" Aretha Franklin has been turning up often, too, commanding respect on such shows as the "special" not long ago on her life and that of sister singer Gloria Loring. Retha (as she is affectionately called) also was prominent in the musical segment in the "Of Black America" series called "Of Body and Soul," as were Ray Charles, Mahalia Jackson, Jimmy Rushing and the late Nat King Cole.

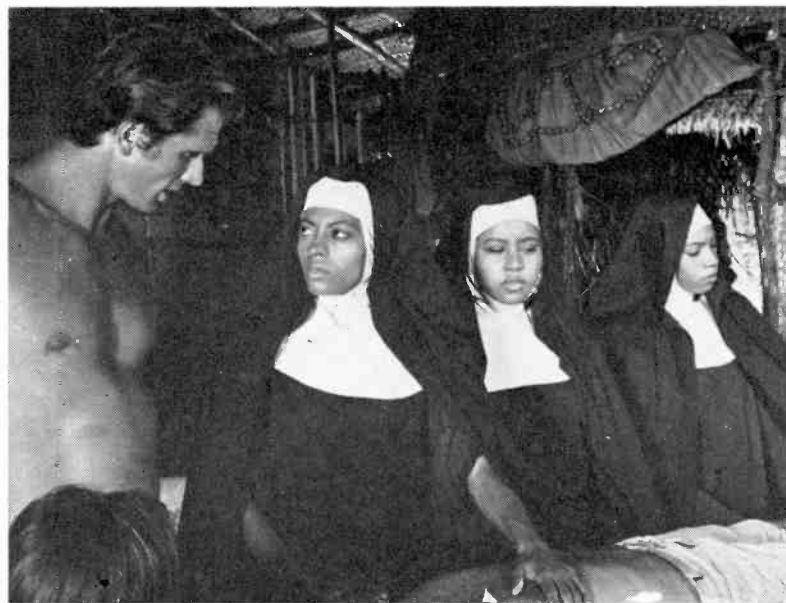
Commercials have become significant to the black performer, and songstress Emily Yancy, currently the second feminine lead to Pearl Bailey in Broadway's "Hello, Dolly!," does several. So do others, in many fields.

Ella Fitzgerald and Duke Ellington recently shared their



James Brown

Increasingly popular guest



SUPREMELY SUCCESSFUL ON TV. Diana Ross and the Supremes recently made their acting debuts as nuns with (above) series star Ron Ely in a "Tarzan" segment, and next December gals will star in their own "special" (also on NBC) with the Temptations, another Motown Records stable group.

own hour-long network "special." Barbara McNair (a beauty and a talent long overdue super stardom) has been one of the busiest guests of all on the increasingly black-conscious big network variety shows; and Sammy Davis, Jr., can be trusted not to stay off stage too long, this past season coming on to make the old Pigmeat Markham saying, "Here come de judge," a national catch-phrase and record hit. Veteran comedienne Moms Mabley is having a whole new career and becoming one of the nation's most beloved ladies by virtue of her late (but not too late) TV appearances, especially on "The Merv Griffin Show."

The market seems to be wide open for comedians, like Flip Wilson, Pigmeat Markham and Godfrey Cambridge, particularly, plus Richard Pryor, Dick Gregory, Slappy White, Nipsey Russell, Stu Gilliam and Willie Tyler and Lester.

Actors Increasing, Too

Additionally, black artists in non-musical shows have been increasing.

Actors in series grow in number, like Bill Cosby, the trailblazer of "I Spy"; Nichelle Nichols, "Star Trek"; Greg Morris, "Mission: Impossible"; Robert Hooks, "N. Y. P. D."; Ivan Dixon, "Hogan's Heroes"; Don Mitchell, "Ironside"; Micki Grant, "Another World"; and, most recently, Percy Rodriguez, Ruby Dee and Glynn Turman in "Peyton Place" and the Diahann Carroll fall-slotted series, "Julia." (Latter is the first soul sister to have her own regular situation comedy

show since, probably, Ethel Waters in "Beulah" almost two decades ago.)

News people like Joan Murray and Bob Teague have been proving assets to TV news departments, too; as have such guesting dramatic actors as Ossie Davis, Woody Strode, Cicely Tyson, Brock Peters, Yaphet Kotto, Ena Hartman, Gloria Calomee, Raymond St. Jacques, Frank Silvera, Rafer Johnson, Roscoe Lee Browne, etc.

Ray Charles: Dignity, to Start

As Ray Charles put it on the recent "Of Body and Soul" TVer: "What you want is your dignity to start with. Second of all, you want a job; third, you must have a decent education. All of us would be willing to give up all of the so-called 'advantages' that we have been able to achieve if we could get these things for our people."

Television is helping. It could do more, but it is doing something. And that something is considerably more than in the past, to its own benefit. It seems that all the much-maligned "idiot box" needed all along was some "soul."



Aretha Franklin

On television more & more

a great new voice
turns on a great new song!

GRADY TATE "THE WINDMILLS OF YOUR MIND"

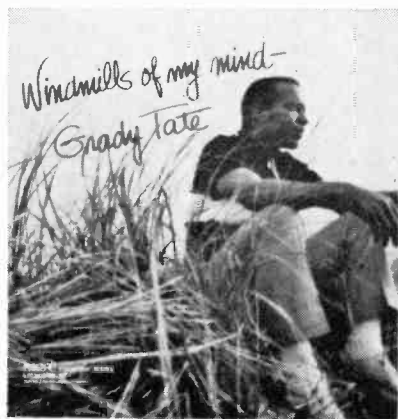
(Theme From
"The Thomas Crown Affair")

ON SKYE RECORD #455
PRODUCED BY GARY McFARLAND

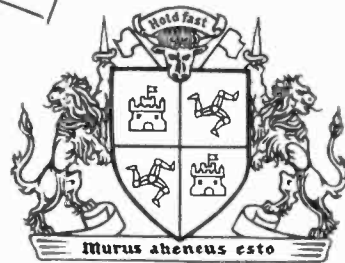
"Exquisite performance... Reading highlights
the lyric and arrangements are
just too much... Deserves extra consideration."—CASH-BOX
"Impressive singing bow"—RECORD WORLD
"Sensitive, dramatic reading"—BILLBOARD

DJ's
You've done it for us...
We can't thank you enough

NEXT!



GRADY TATE'S
"WINDMILLS
OF MY MIND"
ALBUM SK-4D



SKYE
SKYE RECORDING CO., LTD.
40 WEST 55TH STREET
NEW YORK, N.Y. 10019

The Nashboro Sound Comes on Strong

The "Nashville Sound" is making inroads into new fields. Long recognized as a country-music mecca, the city is now to step forth as a total music community.

Responsibility for this lies in the full emergence of Nashboro Record Company, Inc., distributors of Nashboro, Excello, A-Bet, Crescent and now Sound City Records.

This emergence is highlighted by the recent dedication and official opening of the Woodland Sound Studio in East Nashville.

Nashboro Record Company has been around for many years, having been incorporated in 1951. Long recognized as a leader in spiritual music, it took on the added facet of Rhythm and Blues, and things began to happen.

Growth Phenomenal

The growth has been phenomenal. At the time Crescent purchased Nashboro, Mrs. Dorothy Keaton, the corporate secretary, was the entire staff. Immediately, Shannon Williams of Ernie's Record Mart, an affiliate of Nashboro Records, was named Vice President in charge

of production and A & R for Nashboro.

Bud Howell joined Nashboro as Vice President in Charge of Sales and Promotion in May, 1967, and was elected Executive V.P. and General Manager in March, 1968.

In July, 1967, Pat Gray was added to the Nashboro staff as a "gal Friday." She has worked particularly close to the distributors. Freddie North came along then to strengthen the sales and promotion staff, to further the R & B labels, Excello and A-Bet, and the spiritual lines, Crescent and Nashboro.

North was no newcomer to the recording industry. One of A-Bet's leading artists, he has been recording since 1955. He worked for two years with WLAC's R & B show, "Night Train." A graduate of Tennessee State University, Freddie was in Nashboro's order department before moving to his new position. He continues to record on A-Bet.

Clifford Spencer was added to the order department staff in December, 1967.

Nashboro has produced some

of the leading spiritual artists in the nation, including the Consolers, Brother Joe May, Mme. Edna Cooke, the Swanee Quintet, Angelic Gospel Singers and The Brooklyn All Stars.

Four Labels Established

When Crescent made its purchase in July, 1966, Nashboro's Excello label dropped its completely Delta-type blues label and moved forward strongly into R & B. Product became so strong that four labels in all were established.

Nashboro recently added new spiritual artists, including Professor Alex Bradford, Reverend Edmond Blair, the Johnson Specials, the Tyler Trio, Dorothy Love and the Gospel Harmonettes, Esther Ford, a former member of the Ward Singers and Stars of Faith, and The Traveling Notes.

Onto the Excello and A-Bet labels came the Kelly Brothers, who have a hit going with "The Sound of a Cryin' Man." Slim Harpo signed a long-term agreement with Excello, and promptly came up with a hit, "Tip On In," and has a smash going in "Te-ni-nee-ni-nu." Williams then signed Kip Anderson of Columbia, S. C., Lucille Mathis of Ft. Lauderdale, Fla., now out with a great one entitled "Somewhere Out There," Roger Hatcher of Detroit, Mich., and Stacy Lane of Memphis, Tenn.

Mrs. Janet Tabor is Exec Vice President and General Manager of Ernie's Record Mart, an affiliate of Nashboro. It is one of the largest mail order record companies in the U. S., specializing in R & B and spiritual music.

The Vice President and Secretary of The Crescent Company, John R. Funk, serves as President of Nashboro Record Company, Ernie's Record Mart, Woodland Sound Studio and Excellorec Music.

100% Sales Increase

Success is measured in many ways, but one of the most accurate of the yardsticks is financial gain. In the first six months of the fiscal year recently ended, the Nashboro Record Company realized an increase of 100% in dollar sales.

In accordance with their desire to maintain this momentum, the firm appointed four new distributors for its five labels.

Selected in the important Philadelphia market was Universal Record Distributing. In Cleveland, distribution is handled by Sound Sales. Covering the northwest is Fidelity Electric in Seattle; and for the Rocky Mountain territory, Action Record Distributing has

taken over.

Active Woodland Studio

Woodland Sound Studio, built on the site of the old Woodland Theatre, is the newest of the modern studios in Nashville.

The studio has approximately 28,800 cubic feet of space with the ultimate in sound isolation and construction. The walls are so designed that no parallel surfaces exist—in fact, the control room wall is curved and is built on the same foundation as the front of the stage of the old Woodland Theatre.

The electronic features are the most modern that can be found. The console, built by Electronic Equipment Corporation of Atlanta, Georgia, under the supervision of Glenn Snoddy, has 16 mike channels, simultaneous four track, three track, two track and mono feeds, with ready expansion to eight track for the future. Echo chambers manufactured in West Germany by "E M T" were specially ordered for this installation.

All new tape equipment consists of four track, three track, two track and monaural recorders.

Since the studio became operational in January 1968, a variety of sessions, spiritual, R & B, pop and country have been recorded.

Tom Dowd

(Continued from page 28)

"At Atlantic we have about the loosest-knit operation I've ever seen. Everybody can make some sort of constructive contribution. We know each other so well, we know immediately when the right kind of idea comes up. We all have the same image of the album we're working on, what it will be.

Work in Combination

"In fact, we usually work in some sort of combination on at least one stage of a project. I might start out alone, but at some point Arif Mardin or Ahmet Ertegun will become involved. Or Arif and Ahmet might start something and I might come in."

Dowd, who apprenticed as an engineer for a proper period before becoming a producer (he still engineers and even during an interview in the studio will fiddle with controls), has been producing for three years. Of his business he says, "Hard work to get a two-and-a-half minute message. That's my intent."



Nashboro Records' Shannon Williams and Bud Howell.

Congratulations

**TOM
DOWD**

for winning

The Record World Achievement Award

1968

(The Record World Annual R&B Awards)



ATLANTIC/ATCO



R&B Mercury Mainstay

Rhythm and Blues music has been a mainstay of the Mercury Record Corporation ever since its birth. Among Mercury's rosters of early artists will be found the names of Dinah Washington, Eddie (Mr. Cleanhead) Vinson, Arthur Prysock, Joe Medlin, Eddie Chamblee, Billy Ekstein and a host of others. And 23 years later, Mercury is even more involved in presenting the best in r&b music than ever before.

Included in the Mercury family of labels is Blue Rock Records, a label dedicated souly to the world of Rhythm and Blues. And on the other labels in the Mercury family can be found such top drawing names as Jerry Butler (Mercury), Dee Dee Warwick (Mercury), Bobby Hebb (Philips), Chuck Berry (Mercury), Roy Lee Johnson and Carolyn Sullivan (both Philips) and many others.

The newly reactivated (May, 1968) Blue Rock label, now under the direction of Product Manager Abe Chayet and National Promotion Manager & Director of Artist Relations Boo Frazier with Southern regional promo manager Ed Crawley, experienced its first hit with its first release, Jr. Wells' "You're Tuff Enough," and the LP of the same name.

Blue Rock has added to its artist roster in its short existence such top flight acts as the Shirelles, Renaldo Domino, the Commotions and Bobby Moore. Blue Rock originates material both from Chicago based A&R director Jack Daniels and independent producers, who are always welcome at the label's New York offices at 110 West 57th St.

Augmenting the Blue Rock phase of Mercury's R&B commitment are outside production ties with leading producers such as Philadelphia's Kenny Gamble and Leon Huff who supervise the dates for such singers as Dee Dee Warwick, Bobby Hebb and Jerry Butler, with whose latest release, "Never Give You Up," Mercury has passed the 800,000 sales mark.

Contributing Heavily

Also contributing heavily are Heauy Meaux particularly with Jr. Parker (Blue Rock) and Rick Hall who handles Roy Lee Johnson. Also, now associated with

Mercury is Philly's Jesse James whose group, the Brothers of Soul will soon make their debut on Blue Rock. James is best known for such smashes as "The Horse" and "Boo Ga Loo Down Broadway."

Charles Fach, the corporation's Director of Recorded Product, through whom independently produced product flows, is interested in not only hearing available outside productions and new groups but is currently looking to add a full time R&B producer to the corporation's New York-based A&R department, also located at 110 West 57th St.

Special Two-Pocket LP

With the growing market for Rhythm and Blues music throughout the world, Mercury is taking note of its long history in R&B with the release of a special two-pocket LP, planned for the end of August, containing much of the outstanding material from its archives. Included among the tracks that will be available with the release will be "Salty Papa Blues" by Dinah Washington, Arthur Prysock's original recording of "Come Home," Ruth Brown's "Shake a Hand," Joe Medlin's "I Kneel At Your Throne" and a score of other all-time greats.

In conjunction with the release of this set will be the debut of Mercury's tribute LP "Decade of Golden Groups" which includes such Platters greats as "My Prayer," "Only You" and the Del Vikings' "Sunday Kind of Love" among many evergreens.

Mercury President Irving B. Green has also noted that in line with the current market a great deal of Mercury's storehouse of R&B material is available on 4 track, 8 track and cassette tape and new product will increasingly become available via these mediums.



The Shirelles

Concert Review

Randall's Island Soul Fest Scores as First of Series

RANDALL'S ISLAND, N.Y. — Producer Teddy Powell put together a potent array of R & B acts for the first annual Soul Festival at Randall's Island recently. With Sad Sam doing the mc chores and assists from all the WWRL disk jockeys, the concert moved surely and got better as it went along.

The casting for the affair was handled well with with a lineup that included Aesop's Fables, the Delfonics, Percy Sledge, Pigmeat Markham, Joe Tex, Bobby Taylor & the Vancouvers, Moms Mabley and Jerry Butler. The crowd came to hear sweet soul music, and they were obliged with four hours of it with several high-lights—some unexpected.

The Delfonics sported their usual mellow sound and showed the fans that they are a socko visual act as well. The group sang "La La Means I Love You" and "I'm Sorry," and the crowd loved it. Aesop's Fables are a good mixture of rock and soul music that went over well with the audience. Surprisingly effective were Bobby Taylor & the Vancouvers. The group is loaded with stage presence and had no trouble communicating. They sang their hit, "Does Your Mama Know About Me," and a stirring version of the old Impressions hit, "People Get Ready." Good Group.

In the comedy area, Pigmeat and Moms had the audience in stitches. Pigmeat's humor is of the variety that is not tarnished by time. The old vaude-

ville delivery still stands up. Moms, although more topical, is from the same era and knows precisely where the funny bones are buried.

Heavyweights Scored

The heavyweights of the evening didn't let the crowd down, either. Percy Sledge did his thing and the crowd responded 'cause it was exactly what they came to hear. "When a Man Loves a Woman" drew raves. Joe Tex is also a favorite, and it seemed for a moment that the mere fact that he showed up would have been enough for an ovation. Tex is an exciting showman and did all his tricks with the microphone while singing. "Skinny Legs and All," "Hold On To What You've Got" and the rest.

Jerry Butler has been a favorite with the R & B and pop fans for years now, and the adoration hasn't faded one bit. Jerry, called "The Ice Man" by his fans, sang his early hits. It was easy to detect the new look in his delivery today. A lot has happened since "For Your Precious Love" and his current best-seller, "Never Give You Up," but they love the old and the new Jerry Butler equally.

This festival was to be the first of a series of annual events at the Island. TP Productions, in collaboration with radio station WWRL, can boast of an extremely successful affair that can only be first of many.

—Ted Williams.

Mercury Artists Include . . .



Jerry Butler



Jr. Wells

**Roulette Records welcomes NATRA to
their 13th annual convention
and introduces an exciting new personality**

BRENDA JO HARRIS

"Standing On The Outside"

b w

"Love is Like A Hurricane"

R-7021



 **ROULETTE**

Blue-Eyed Blues

By SAUL BIHARI

President,

Kent/Modern/RPM Records

The Kent, Modern and RPM labels were among the first record companies in the Rhythm and Blues business back in the 1940s and recorded such renowned blues artists as B. B. King, John Lee Hooker, Lowell Fulson, Lightnin' Hopkins and Etta James and many others.

In those days, the vocalist and the musicians went into the studio and belted out their blues without the benefit of arrangements, big bands or electronic devices. The results were true authentic blues which became hit records and big sellers to an almost exclusive Negro audience. There has been a great deal of discussion over the past few years about the influence of so-called R&B on pop music. More recently, there seems to be a new trend developing with the pop white artists discovering and using the idioms of the old authentic blues singers as opposed to the Rhythm and Blues influences, which have gone pop.

Instrumentally Successful

In my opinion, this transition is most successful in the instrumental field as utilized by such groups as the Paul Butterfield Blues Band. Even the psychedelic groups such as Cream have successfully adopted this formula in their instrumental recordings.

In the vocal field, attempts to re-create the blues singers' feeling have not been successful, with a few possible exceptions like Bill Medley. There is an honesty in the blues that makes a bad imitation very easy to detect. A white singer, imitating a blues singer, has not been able to capture the Negro market because the copy of the Negro singer is a bad copy, whereas the instrumental groups have come through with a sound that the Negro audience will buy.

The new recordings influenced by the blues are infinitely superior in their sound, due to modern techniques coupled with excellent arrangements and musicians, and meet the demands of a more sophisticated audience. Our answer to cover the entire market instrumentally and vocally is to combine a group of excellent white musicians with a Negro lead singer in a new group called the Pacific Gas and Electric



Saul Bihari

Co., whose first recordings will be on the market soon.

The young white audience is buying the new blues today, and the next step will be for them to demand the original versions and we'll be ready for them with these sounds on Kent and Modern disks and tapes.

Dionne's Day In Houston

July 12th was a big day in Houston. Mayor Louie Welch proclaimed it Dionne Warwick Day and personally presented Dionne with the key to the city and a certificate of honorary citizenship.

KNUZ, KILT, KYOK, KCOH and KDRC played Dionne's hits on the hour. In addition, Larry Kane featured a 40-minute segment of Dionne on his KTRK-TV dance show. Joe Ford also featured Dionne on his KHTV show.

To put the topping on the cake, the day wound up with Dionne being escorted on a VIP tour of the astrodome by Luci Johnson Nugent and Denie Hofheinz Mann.



From left: Steve Tyrell of Scepter Records, Houston Mayor Louie Welch and Dionne Warwick.

The Long Island Sound

Chess Hits Soul Rock Trail With Aesop's Fables Group

"Temptation's Bound to Get Me" has marked the beginning of successful careers for many artists. The song was originally cut by an R&B group, the Knight Brothers. Since then the tune has been recorded by acts in other countries including Australia where it was a recent chart record.

Now, Aesop's Fables, a white soul group from New York, has made it a part of their first recording for Chess Records.

The label pioneered in Negro music. Such artists as Muddy Waters, Chuck Berry, Howlin' Wolf and Bo Diddley were originally brought to public attention via Chess. Now the company is moving into the white, pop-oriented R&B sounds, and their choice of Aesop's Fables as the first soul rock group on the label is an indication of the emergence of the blend of Negro soul and white blues music.

"They decided that we were going to be the first East Coast group they would sign in their evolution from a pure Negro R&B label to an integrated label featuring both views of the blues," Wally Bone, drummer, relates.

The Fables readily admit that their music is what has come to be broadly labeled as the "Long Island Sound." "We have an organ, drums, guitar, and lead singer, and we're from Long Island. So I guess we qualify," Sonny Bottari, lead singer of the group, says. "We play R&B music and want to develop it as much as possible. But the group writes a lot of its own material, and we write and perform it in a way that we call 'R&B-oriented'."

Sonny writes most of the group's material and the rest of the group works on arrangements, instrumentation and also some songwriting, especially in conjunction with their producer Bob Gallo. "Our business is musical entertainment and we give the people what they want as creatively as we can," Barry Taylor, organist, explains.



Aesop's Fables

"Chess signed us after seeing us live and hearing some things we'd done in the past. But I think our first album for Chess will show what we've been able to do with a new studio sound, original material and Bob Gallo's direction," Sonny revealed.

Gallo Produced Album

The album is finished. It was produced in New York City by Gallo, who has produced James Brown, Ben E. King, Solomon Burke, the Drifters, the Rascals and others.

"We thought about recording at Chess in Chicago but we all decided the Fables' sound is from New York and their roots are here," Gallo says. "Eventually we plan to do some sessions at Chess." They are preparing their new album material for live performance.

The Fables work hard at developing their style of blues. "When you work with R&B there is no point at which you can sit down and rest," says lead guitarist Frank Krepela. "First you have to understand the music, then you have to become involved in it on a creative level and then you have to take it as far as possible with your talents."

Free Concerts



Al Hirt with Pee Wee and the Young Set performed Tuesday afternoon, July 30, for 500 children at the Al Hirt Club (New Orleans) which was donated for this affair. Refreshments and soft drinks were served. This two-hour show was one of several free programs to be put on for the youth of New Orleans and surrounding areas, arranged by the Conference of Personal Managers which represents personal managers of outstanding artists across country, together with the President's Council on Youth Opportunity. The Conference of Personal Managers is supplying talents for similar programs in 50 key cities.

**“We
Thank
You”**



sam & dave

Produced by GREKENHEIMER PRODUCTIONS, INC.
Booked exclusively through
ASHLEY FAMOUS AGENCY
1301 Avenue of the Americas
New York, N. Y.



The Philly Sound

Pop Radio Attitude Maturing Says Jamie / Guyden's Cohen

Jamie / Guyden Distributing Corp. produced a separate label in February, 1967, to handle all of its R&B product—Phil-L. A. of Soul. It has proven to be a major factor in the firm's development in the R&B field, and has brought to full bloom the youthful, exciting "Philly Sound."

Helene Smith on the first Phil-L. A. of Soul single, "A Woman Will Do Wrong," has opened the doors for such current artists as the Fantastic Johnny C and Cliff Nobles, who have had such hits as "Boogaloo Down Broadway," "Got What You Need," "Hitch It to the Horse" (Fantastic Johnny C) and "The Horse" (Cliff Nobles & Co.).

The firm also distributes Arctic Records and Dionn Records, featuring such artists as Barbara Mason (Arctic) and Brenda and the Tabulations (Dionn).

The goal is to keep the doors opened for what we consider the most acceptable R&B records—not by name but by quality.

Will Move Faster

There has been a definite maturity in the pop stations' attitude toward R&B records. Today, if an R&B-oriented record shows up anywhere in the pop market, the other pop stations will move faster with it than they would have a year ago. An example of this would be the manner in which the middle of the road stations reported "The Horse" to a nationally famous programmer (Bill Gavin). Eventually, the record went top 5 on most of those stations. Without them



Fantastic Johnny C

By LARRY COHEN

National Sales and Promotion
Jamie/Guyden Distributing Corp.

this record would probably never have sold good music and may not have even been considered playable by such stations.

We at Jamie/Guyden incline to the view that the R&B artist will be integrated into pop and middle-of-the-road stations more and more, and we hope to develop our own sound and artists to meet this growing change.



Larry Cohen, Brenda & Tabs



Cliff Nobles



Barbara Mason



Brenda and Tabulations

Barnum, Alexander Management Firm

HOLLYWOOD — H. B. Barnum and Burt Alexander have formed a new management firm, United World Enterprises, Inc., with Spanky Wilson set as first major artist.

Alexander, a veteran of motion picture production and distribution, was associated with N.T.A. and the Wrather Corp. before entering the management field. He is President of the new firm, partnered with Barnum, a top musical arranger, and with Fernando Galavez, Secretary-Treasurer of the new firm.

UWE is launching Miss Wilson with a new album being produced by Barnum, and have set a September taping with Red Skelton to introduce the artist to national television audiences.

AGAC Presents Talent Award

Edward Eliscu, President of the American Guild of Authors and Composers, presented an award recently at the Sound of Youth U.S.A. national talent competition.

Eliscu gave the special AGAC award to the winner in the Best Overall Creativity category. The presentation was made during the 90-minute TV special "Sound of Youth, U.S.A." which originated on WOR TV, Channel 9, New York, Thursday evening, Aug. 8, from 8 to 9:30.

Duke Ellington, a member of the AGAC Council, served as Master of Ceremonies for the special. The show featured some of the best young amateur talent in America, winners of a nationwide talent search which began in January of this year.

Judges for the finals included such professionals as Wilson Pickett, Tommy James of T.J. and the Shondells, King Curtis, the Hesitations and Josh White, Jr. Father Norman O'Connor, the Jazz Priest, also served as a judge.

The show was aired in 14 states on Aug. 8, and then syndicated to 100 cities across the nation.

The 'Soup' Sound

Columbia songstress Pat Lundy, a leading "soup" sound exponent, has been coming on in all of the multi-media avenues which lead to stardom with her albums and singles, supported by club gigs, college dates, product commercials and radio and television appearances.

All roads appear to be opening up fast for this young singer because she has particularly directed her efforts toward establishing a new style. The Lundy groove taps the rocking rhythms of soul and the best of today's pop.

Somewhere along the line her promotional aides coined the word soup to describe Miss Lundy's combination of soul and pop. It's a tag that has been picked up frequently by MC's like Merv Griffin during her recent television appearances.



Pat Lundy

NASHVILLE PHONO-MATRIX INCORPORATED

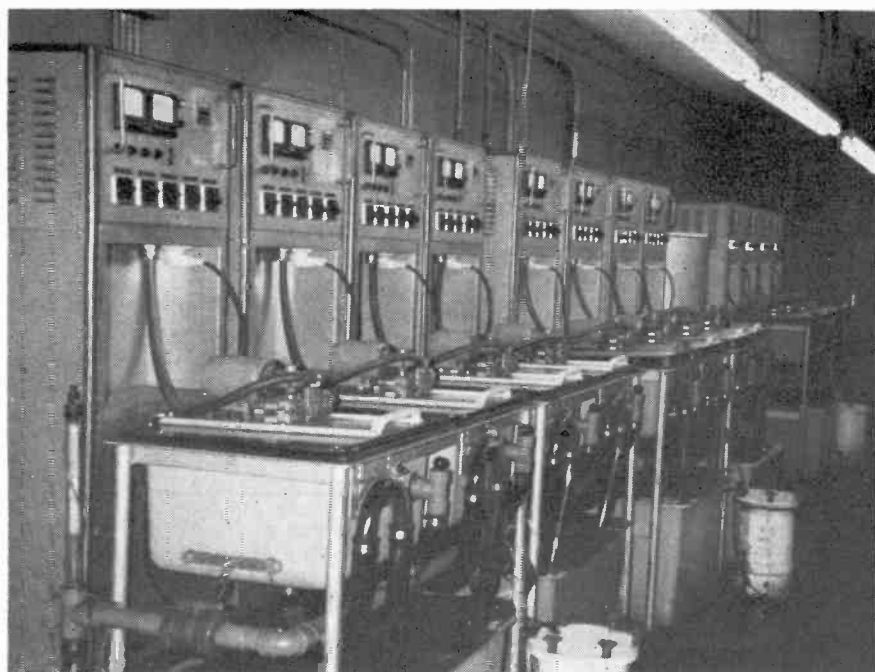


Music City, U.S.A.

We service the nation with the fastest plating process in the South
and our personal guarantee on each and every metal part



From the first step, preparing the acetate
for metal mastering



To complete processing of all
metal parts

METAL MASTERS
METAL MOTHERS

**ALL
SIZES
AND
SPEEDS**

METAL STAMPERS
STRIKE-OFFS

NASHVILLE PHONO MATRIX, INC.

310 Chestnut St.

Henry Kemp

Phone: 244-2405, 2406

Nashville, Tenn. 37210

Ray Allen

One World Of Music

By MICKEY EICHNER
Vice President and Director of
A & R and Promotion,
Jubilee Records

Jubilee's commitment to R & B music goes back to the first years of the label's existence with hits like the Orioles' "Barbara Lee" and the Cadillacs' "Speedo." Today, with hits like Mary Wells' "The Doctor," Jubilee is very much on the modern R & B scene.

But "the scene" is rapidly becoming all one world of music. I can't think of any other musical form besides R & B that has made such a vital contribution to home-grown popular music. The more successful R & B becomes, the more borders it crosses. The assimilation of R & B into the pop charts is as much a sign of changing social conditions, I think, as it is an indication of popular taste.

The music of a period in history is a barometer of public feeling. There has been a landslide of R & B acceptance in the pop charts over the last year and at first glance it might seem a phenomenon. But "phenomenon" is a word that limits action rather than certifies it. (I looked it up in the dictionary but the dictionary is now buried under a pile of reports). "Phenomenon" means something unusual, rare or unique—which implies "one-shot."

Here to Stay

But the acceptance of R & B is not a one-shot. I think it was a long time in coming, but I also think it's here to stay. The assimilation of R & B into the pop charts won't destroy the individualism of R & B, or take any of the flash and fire out of



Mickey Eichner

Abnak into R&B In a Big Way

Bobby Patterson Proves 'Soul' is Where It's At

DALLAS, TEXAS — John Abdnor who heads up the Abnak Music Enterprises is ready to go into the R/B field as heavily as possible. "We want to build our R/B activity into a large part of our business here," Abdnor told *Record World* last week.

"People in the Rhythm and Blues business are great people to do business with. They have great heart and great soul," he said.

Of course, "soul" is what R/B entrepreneurs look for and Abnak has found at least one fellow with it—Bobby Patterson. Bobby heads the Mustangs for Abnak's Jetstar label. The lad has been with Jetstar for three years.

"One of the reasons why we haven't gone into the R/B field with more artists," Abdnor confided, "is that we wanted to establish Bobby. And that's happening now."

Lad is chart-knocking currently with "Don't Be So Mean."

Signing New Artists

"With Bobby clicking, you can say," Abdnor said, "that we'll be signing new artists

it. R & B is strong enough so that it can contribute to other musical forms without losing any of its own strength. The popularity of R & B is a good thing for all of us in the music and record industry—and it's a good thing for the country at large.

Jubilee Records has always been heavy into R & B and we are today with artists like Mary Wells, Eddie "Buster" Forehand, Jimmy Ricks, Roy Lee Johnson, Alice Clark, T. J. Williams & Two Shades of Soul, Jimmy Norman and many others. We work with top R & B producers and we are constantly on the lookout for R & B talent.

Jubilee Records, because of our past and present experience with R & B, knows that it isn't who you are or what you are that counts, but what you sound like. That's one of the many reasons why we believe that R & B will continue to prosper and continue to play its significant part in the "one world of music" that we all work and live in.



Bobby Patterson
Fast-rising Jetstar

very shortly. In fact, we've got a few acts that will be signing contracts the minute they get back to town."

Abdnor also mentioned that Abnak's Jon and Robin will be cutting R/B soon.

Where Bobby Patterson is concerned Abdnor and his associates have only the highest regard. When asked about him they attest to his talents (he writes most of his own material) and his dedication to his work.

Abdnor notes, "We are happy to report that our initial judgment of Bobby was a true judgment. Although Bobby has had seven national and international releases in the last two and a half years, and has become world known and recognized, it has not turned his head one iota."

Fifth Dimension Chalk Up Many TV Dates

The Grammy winning 5th Dimension, currently riding high on the charts with their Soul City hit, "Stoned Soul Picnic," have already been set to appear on nine major television shows during the forthcoming season.

The dates of their appearances are: Sept. 22 (Ed Sullivan), Oct. 20 (Ed Sullivan), Nov. 20 (Phyllis Diller show), Nov. 25 (Frank Sinatra spe-

(Continued on page 44)

Kapp Scores In R&B

Always in contention in the R & B field, Kapp Records really came to the fore this past year with a real winner in the Hesitations, one of the fastest-rising singing groups around.

The Cleveland group's unique style and treatment of standards and pop favorites has become a high-scoring trademark in less than a year, with Kapp Records leading them off with the Oscar-winning "Born Free" single hit and following up with a fast-selling LP of the same title.

Kapp General Manager Jack Wiedenmann related that back-to-back hits resulted from moving in after "Born Free" with a smash Hesitations version of "The Impossible Dream" from the hit show "Man of La Mancha," plus another album, "Where We're At." Wiedenmann indicated that a new LP would soon be released and Gerard Purcell, personal manager, said a European tour is being planned for the fall.

The Hesitations have played the Apollo Theatre, and have traveled across the country playing clubs and making personal appearances in Miami, Philadelphia, Detroit, Boston and Milwaukee, plus a highlighting date at the Al Hirt Club in New Orleans.

Hardly content to rest on its laurels, Kapp Records has just signed another new group showing high promise. Scott Shukat of the William Morris office brought the Unifics to Kapp A & R man John Walsh, who signed them.

The quartet has been making the Washington, D. C., scene and will record for Kapp for their first records. Produced by Guy Draper for Guydra Productions, the Unifics have played the Sahara Club in Richmond, Va., the Howard Theatre in Wash., and the Uptown in Philly and have been set for a date at the Apollo in New York with their first Kapp product due for release.



The Hesitations

The sound that
launched a thousand hits.

The fantastic back-up group you've heard on over 30 Number One singles.
Now headed for Number One on their own. On MGM.

The Blossoms

Turning a solid rock classic into solid gold again!

TWEEDLEE DEE

Produced by Bill Medley

K-13964



MGM
RECORDS

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



Best - Selling R & B Records for 1968

ABC-PARAMOUNT

"Yesterday"—Ray Charles
 "We're A Winner"—Impressions
 "That's A Lie"—Ray Charles
 "We're Rolling On"—Impressions
 "In The Morning"—Mighty Marvelows
 "Be Young, Be Foolish, Be Happy"—Tams
 "Understanding"—Ray Charles
 "I Loved And Lost"—Impressions
 "Too Much Pride"—Persians

A & M

"Windy"—Wes Montgomery

ARCTIC

"Oh How It Hurts"—Barbara Mason

ATCO

"Funky Street"—Arthur Conley
 "People Sure Act Funny"—Arthur Conley

ATLANTIC

"Chain of Fools"—Aretha Franklin
 "I'm In Love"—Wilson Pickett
 "Looking for a Fox"—Clarence Carter
 "Jealous Love"—Wilson Pickett
 "Since You've Been Gone"—Aretha Franklin
 "Country Girl-City Man"—Billy Vera & Judy Clay
 "Sweet Inspiration"—Sweet Inspirations
 "Take Time to Know Her"—Percy Sledge
 "Tighten UP"—Archie Bell & Drells
 "Ain't No Way"—Aretha Franklin
 "She's Looking Good"—Wilson Pickett
 "Think"—Aretha Franklin
 "You Don't Know What You Mean To Me"—Sam & Dave
 "I Wish I Knew How It Would Feel To Be Free"—Solomon Burke
 "I'm A Midnight Mover"—Wilson Pickett
 "I Can't Stop Dancing"—Archie Bell & Drells
 "Slip Away"—Clarence Carter

BELL

"Look Over Your Shoulder"—O'Jays
 "I'll Be Sweeter Tomorrow"—O'Jays
 "Without Love"—Oscar Toney, Jr.
 "Do Unto Me"—James & Bobby Purify
 "I Can Remember"—James & Bobby Purify
 "Never Get Enough Of Your Love"—Oscar Toney, Jr.

BLUESWAY

"Payin' The Cost To Be The Boss"—B.B. King

BRUNSWICK

"Since You Showed Me How To Be Happy"—Jackie Wilson
 "For Your Precious Love"—Jackie Wilson & Count Basie
 "Love Makes A Woman"—Barbara Acklin

BUDDAH

"Something's Missing"—Five Steps & Cubie
 "A Million To One"—Five Steps & Cubie

BUNKY

"And Get Away"—Esquires

CADET

"Tell Mama"—Etta James
 "There Is"—Dells
 "Burning Spear"—Soulful Strings
 "Security"—Etta James
 "Wear It On Our Face"—Dells
 "I Got You Babe"—Etta James
 "Stay In My Corner"—Della

CALLA

"Love Power"—Sandpebbles
 "Have A Little Mercy"—Jean Wells

CAPITOL

"Face It Girl, It's Over"—Nancy Wilson

CHES

"Uptight Good Man"—Laura Lee
 "Here Comes The Judge"—Pigmeat Markham

COLUMBIA

"Son Of Hickory Holler's Tramp"—O. C. Smith

CRIMSON

"Explosion In My Soul"—Soul Survivors

DATE

"Ten Commandments Of Love"—Peaches & Herb
 "United"—Peaches & Herb

DIAL

"Skinny Legs And All"—Joe Tex
 "Men Are Gettin' Scarce"—Joe Tex
 "I'll Never Do You Wrong"—Joe Tex

DUKE

"Driftin' Blues"—Bobby Bland
 "Save Your Love For Me"—Bobby Bland
 "Woman With The Blues"—Lamp Sisters

DYNAMO

"Count The Days"—Inez & Charlie Foxx

EPIC

"Dance To The Music"—Sly & Family Stone

GORDY

"Honey Chile"—Martha & Vandellas
 "I Wish It Wouldn't Rain"—Temptations
 "Does Your Mama Know About Me"—Bobby Taylor & Vancouvers
 "I Promise To Wait My Love"—Martha Reeves & Vandellas
 "I Could Never Love Another"—Temptations
 "Please Return Your Love To Me"—Temptations

GAMBLE

"Cowboys To Girls"—Intruders
 "Love Is Like A Baseball Game"—Intruders

GOLDWAX

"A Man Needs A Woman"—James Carr

HEART & SOUL

"Get-E-Up (The Horse)"—Preparations

HI

"Soul Serenade"—Willie Mitchell

HOT LINE

MUSIC JOURNAL

"Back Up Train"—Al Greene

JUBILEE

"The Doctor"—Mary Wells

KAPP

"Born Free"—Hesitations
 "The Impossible Dream"—Hesitations

KING

"I Can't Stand Myself"—James Brown
 "There Was A Time"—James Brown
 "I Got The Feeling"—James Brown
 "America Is My Home"—James Brown
 "I Guess I'll Have to Cry, Cry Cry"—James Brown
 "Lickin' Stick"—James Brown

MERCURY

"Lost"—Jerry Butler
 "Never Give You Up"—Jerry Butler

MINIT

"What Is This"—Bobby Womack

MOD

"I'm Gonna Make You Love Me"—Madeline Bell

MOTOWN

"Walk Away Renee"—Four Tops
 "Forever Came Today"—Supremes
 "If I Were A Carpenter"—Four Tops
 "Some Things You Never Get Used To"—Supremes
 "Yesterday's Dream"—Four Tops

MUSICOR

"Sugar"—Jive Five

ORIGINAL SOUND

"Funky Walk"—Dyke & Blazers

PHIL-LA-OF-SOUL

"Got What You Need"—Fantastic Johnny C
 "The Horse"—Cliff Nobles
 "Hitch It To The Horse"—Fantastic Johnny C
 "Boo-Ga-Loo Down Broadway"—Fantastic Johnny C

PHILLY GROOVE

"La La Means I Love You"—Delfonics
 "I'm Sorry"—Delfonics

RENEE

"Young Boy"—Barbara Greene

REVILOT

"Look At What I Almost Missed"—Parliaments

REVUE

"In The Midnight Hour"—Mirettes

RIC TIC

"Show Time"—Detroit Emeralds

SCEPTER

"Valley Of The Dolls"—Dionne Warwick
 "Do You Know The Way to San Jose"—Dionne Warwick

SHOUT

"Piece Of My Heart"—Erma Franklin

SOUL

"I Heard It Through The Grapevine"—Gladys Knight & Pips
 "Come See About Me"—Jr. Walker & All Stars
 "The End Of Our Road"—Gladys Knight & Pips
 "It Should Have Been Me"—Gladys Knight & Pips
 "Here Comes The Judge"—Shorty Long

SOUL CITY

"Do What You Gotta Do"—Al Wilson
 "Stoned Soul Picnic"—5th Dimension

SOUND STAGE 7

"No Sad Songs"—Joe Simon
 "(You Keep Me) Hangin' On"—Joe Simon

SPORT

"You Don't Have To Say You Love Me"—4 Sonics

S.S.S. INT'L

"Lover's Holiday"—Peggy Scott & Jo Jo Benson

STAX

"Pick Up The Pieces"—Carla Thomas
 "On A Saturday Night"—Eddie Floyd
 "Somebody's Sleeping In My Bed"—Johnny Taylor
 "I Thank You"—Same & Dave
 "Lovey Dovey"—Otis & Carla
 "I Got A Sure Thing"—Ollie & Nightingales
 "Tribute To A King"—William Bell
 "Soul Limbo"—Booker T & MG's

TAMLA

"If I Could Build My Whole World Around You"—Marvin Gaye & Tammi Terrell
 "My Baby Must Be A Magician"—Marvelettes
 "I Second That Emotion"—

Aretha At Newport Aug. 17

Atlantic's Aretha Franklin will headline a concert Saturday, Aug. 17, as part of the "Specials at Newport" inaugurated this year at Festival Field.

Miss Franklin, dubbed "Lady Soul," has brought her career from the choir of her father's church in Detroit to the top ranks of today's singers. Her last three albums have all been million-sellers and her spirited delivery has brought audiences to their feet in concert halls the world over.

Appearing with Miss Franklin on her special will be Eddie Harris, who is riding the jazz charts.

Miss Franklin at Newport rounds out a full series of "Specials at Newport" presented this year in addition to the already established jazz and folk festivals. Producer is George Wein. The series closes with the Smothers Brothers Friday, Aug. 23.

Supreme Endorsement



Vice President Hubert H. Humphrey accepts the endorsement of Diana Ross (right) and the Supremes (Mary Wilson, left, and Cindy Birdsong) at his precedent-shattering press conference in New York recently.

Smokey Robinson & Miracles
 "You"—Marvin Gaye
 "If You Can Want"—Smokey Robinson & Miracles
 "Shoo-Be-Doo-Be-Doo-Dee-Dee"—Stevie Wonder
 "Yester Love"—Smokey Robinson & Miracles
 "Here I Am Baby"—Marvelettes
 "You Met Your Match"—Stevie Wonder

TANGERINE

"I'm Gettin' Along Alright"—Raelettes

UNI

"Grazin' In The Grass"—Hugh Masekela

VENTURE

"Funky Way"—Calvin Arnold
 "God Bless Our Love"—Ballads

VERVE

"Stop"—Howard Tate
 "A Working Man's Prayer"—Arthur Prysock

VOLT

"The Dock Of The Bay"—Otis Redding
 "The Happy Song"—Otis Redding
 "Amen"—Otis Redding

Thanks
to
Jocks

VOTED MOST PROMISING R&B DUET
RECORD WORLD DJ POLL

Peggy Scott & Jo Jo Benson
"LOVER'S HOLIDAY"

Produced by Huey P. Meaux

"The Pleasure
Of My Woman"

GEORGIE BOY

SSS-746

Produced by Huey P. Meaux

"How Do You
Think I Can
Live With
Somebody"

MICKEY & CLARENCE
MURRAY

SSS-743

Produced by Huey P. Meaux & Bobby Smith

Published by CRAZY CAJUN MUSIC-BMI



international

Best Wishes NATRA On Your 13th Anniversary
SHELBY SINGLETON PRODUCTIONS, INC.
3106 BELMONT BLVD.
NASHVILLE, TENNESSEE, 37212 PHONE 615-291-2003

R&B Tape Growth One Of Year's Big Tape Stories

The past 12 months has been a boom period for Rhythm and Blues product on tape. And that's the word from all over.

In a survey of tape manufacturers across the country, **Record World** learned that the growth of the R/B tape business is one of the most important tape stories of the year.

Ed Michel, Music Director of Muntz, told **Record World**, "Our biggest growth in the past year has been in the R&B area. We've had a tremendous shift to R&B here. Previously, we figured that rock and R&B accounted for about 50% of our annual business. Now we find that R&B alone accounts for 25% of it. The lines that are doing especially well for us are the Motown lines, Mercury and Duke-Peacock."

Don Hall of Ampex said that "This past year has been a significant one in R&B tape sales. Our business has tripled. Tape is gradually getting away from sound things and becoming in-

creasingly record-oriented. It's the contemporary market we're serving. Whatever we can say about record sales is correspondent in tape. I suppose Atlantic/Atco is the hottest label in the business today. 'Aretha Now' is setting a record. And then there's a geographical market too. For instance, ABC's Tams sell well consistently in certain markets."

Close to \$2 Million Volume

Harry Ringler of ITCC told **Record World** that R&B tape sales are approximately 30% of ITCC current business or close to a \$2 million volume now.

David Rothfeld, buyer for the E. J. Korvette chain, said "R&B sales have picked up unquestionably, particularly in 8-track tapes. We find here that sales do not necessarily relate to hit albums. People buy more for the artist. That means, for instance, that all the Aretha Franklin albums are moving very well."

Sylvia of Mickey and— Sets Up Studio, Label

ENGLEWOOD, N. J. — A modern recording studio has been completed here and is now ready for use by young independent producers, according to Mrs. Sylvia Robinson, President. An estimated \$100,000 was spent on installing the equipment including an 8 track Ampex System. The facilities at 106 West Palisade Ave. are open 24 hours a day.

Mrs. Robinson, Sylvia of the Mickey and Sylvia team whose hit record "Love Is Strange" was a best-seller, also heads her own record label, All Platinum, and her first major release features singer Lezli Valentine with "I Won't Do Anything."

Mrs. Robinson said that her partner, Mickey Baker, has returned from Paris to record with her. Baker will also handle all foreign deals and matters for the company.

"I built this studio," said Mrs. Robinson, "because there has been a crying need for young producers to have studios where they could work as they see fit. Many of them have been hampered by utilizing other facilities; but here, they will have a free hand to do as they please." She also is looking for young producers.

High in praise of the Soul Sound Studios was organist Bill Dogget, who cut four sides here recently with his quartet. The million-seller "Honky Tonk" maestro, now producing his own sessions, predicted that in a short time other top artists would be making use of the modern studios because of its many mechanical innovations.

All Platinum's staff consists of comedian-emcee-singer King Coleman, Exec Director and head of promotion; arranger Bert Keyes, Musical Director (organist and pianist); and Larry Roberts, producer.

All Platinum artists are Willie & the Mighty Magnificents, Sonny & Skip and the Pace Brothers, Willie & West, Johnny Acey, the Moments and the Broadways.



King Coleman, Sylvia

Larry Uffal on R&B

(Continued from page 20)

The second stage came when reinforcements arrived from overseas, in the persons of the early British rock groups. In trying to create their own kind of rock music, such musicians as the Beatles, the Rolling Stones and the original Animals had not been content to reproduce the exported commercial U.S. product. Wisely, they sought inspiration from the roots of R & B—from hard-to-get records by old bluesmen, and from personal appearances in England by such men as Sonny Boy Williamson, Sonny Terry, Jimmy Reed and the American Folk Blues Festival.

Until the young Englishmen began following their own artistic directions, they openly imitated the nitty-gritty blues. I don't say that in any derogatory way—they sharpened their skills, and they developed their musical instincts and became better musicians by following the masters. And what's most important, their adaptations of blues originals, like those of the early U.S. rock-and-rollers, contributed to the great soul awakening that we're currently experiencing.

Other factors have played a part.

The folk boom of the early '60s interested white middle-class youth in the whole spectrum of American non-mass-market music, including such neglected and sometimes obscure areas as traditional folk ballads, work songs, Appalachian country music and, most significantly, the blues. Following the pioneer field recording work of John and Alan Lomax in the scholarly area, and such record industry figures as Ralph Peer and Steve Sholes, considerable numbers of northern white folk enthusiasts travelled to the south to hear the blues and meet blues people in their down-home environment. Their discovery of the blues led to the rediscovery of some of the finest blues musicians, such as Mississippi John Hurt, Skip James, Bukka White and others who resumed performing careers late in their lives. Many young men such as Marshall Sehorn and Sam Charters who did such fine recording work in the blues a few years ago are now active in record production on a commercial level.

The tremendous social changes which have begun to take place in American society have also had an impact on our music—an impact hard to measure or

even to define, but undeniably real.

It may be that by at last recognizing the soul music which has been with us for so many years, and by responding so warmly and completely to it, Americans are finding a way to look their past, and each other, in the eye.

Canals & Conley



Atco's Arthur Conley takes a ride on the canals of Venice, Italy. Conley and his orchestra recently performed at the Fourth Annual Venice International Music Festival. He is pictured with Joseph Velona of Rifi Records, the Atlantic-Atco affiliate in Italy. Prior to his departure, Conley recorded two songs in Italian including his American hit, "Funky Street."

5th Dimension

(Continued from page 40)

cial), Dec. 15 (Ed Sullivan), Jan. 3 ("Operation Entertainment"), Feb. 9 (Ed Sullivan), March 15 (Jackie Gleason show) and April 27 (Ed Sullivan).

These will be followed by their own one-hour network special which will be shot partly in the United States and the remainder in Europe. The group will make its first tour of Europe between Jan. 3 and Feb. 10 in 1969.

The group's manager, Marc Gordon, is presently in negotiation with various writers regarding the format and theme of the special.



The Fifth Dimension check progress of their "Stoned Soul Picnic" hit with **Record World** and magazine's publisher Bob Austin.

SOUL

where
it's
at!

ARTISTS: J. R. BAILEY, LEN BARRY, CHRIS BARTLEY, BOB BRADY & THE CON CHORDS, JAMES CARR, MEL CARTER, CONSTELLATIONS, CLIFFORD CURRY, LEE DAVID, MELVIN DAVIS, DELFONICS, LEE DORSEY, SHIRLEY ELLIS, EMOTIONS, 4 SONICS, BOBBY FREEMAN, FULLER BROTHERS, AL GREENE, ROSEY GRIER, BETTY HARRIS, FLOYD HENLEY, EDDIE HINTON, BERT HUNTER, SAM HUTCHINS, ELMORE JAMES, LEE JONES, MASQUERADERS, MOSES & JOSHUA, O'JAYS, OTHER BROTHERS, THE OVATIONS, JAMES & BOBBY PURIFY, MITCH RYDER, MIGHTY SAM, THE VELVET HAMMER, OSCAR TONEY JR., ALLEN TOUSSAINT, BOBBY TUCKER, VAN & TITUS, SPENCER WIGGINS

PRODUCERS: JACK ASHFORD, THOM BELL, JIMMY BRYANT, JOE CASH, BUZZ CASON, LINCOLN CHASE, QUINTON CLAUNCH, TOMMY COGBILL, BOB CREWE, WES FARRELL, DON GOLD, BRENT GORDON, DALE HAWKINS, JESSE JAMES, PALMER JAMES, HILLARY JOHNSON, GARY KANNON, GEORGE KERR, EDDIE LAMBERT, VAN McCOY, JOHN MADARA, CHIPS MOMAN, DAN PENN, CURTIS ROGERS, BOBBY RUSSELL, RUDOLPH RUSSELL, DON SC-HROEDER, MARSHALL E. SEHORN, ALLEN TOUSSAINT, STAN WATSON



HOTLINE
GRAND RAPIDS, MICHIGAN

SPORT
DETROIT, MICHIGAN

AMY
NEW YORK, NEW YORK

MALA
NEW YORK, NEW YORK

BELL
NEW YORK, NEW YORK

FLASHBACK
NEW YORK, NEW YORK

GEMINI STAR
NEW YORK, NEW YORK

NEW VOICE
NEW YORK, NEW YORK

SPHERE SOUND
NEW YORK, NEW YORK

AMY, MALA, BELL
HOLLYWOOD, CALIFORNIA

TWIN STACKS
CHICAGO, ILLINOIS

GOLDWAX
MEMPHIS, TENNESSEE

PACEMAKER
MEMPHIS, TENNESSEE

KAS MO
BALTIMORE, MARYLAND

PENNSAUKEN, NEW JERSEY

VANDO
ENGLEWOOD, NEW JERSEY

ELF
NASHVILLE, TENNESSEE

SANSU
NEW ORLEANS, LOUISIANA

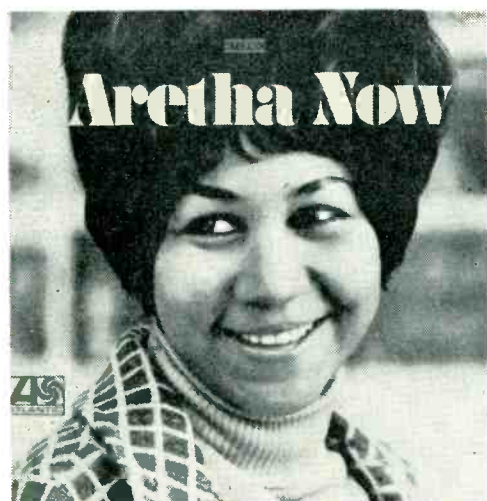
AMY, MALA, BELL
DALLAS, TEXAS

PHILLY GROOVE
PHILADELPHIA, PENNSYLVANIA

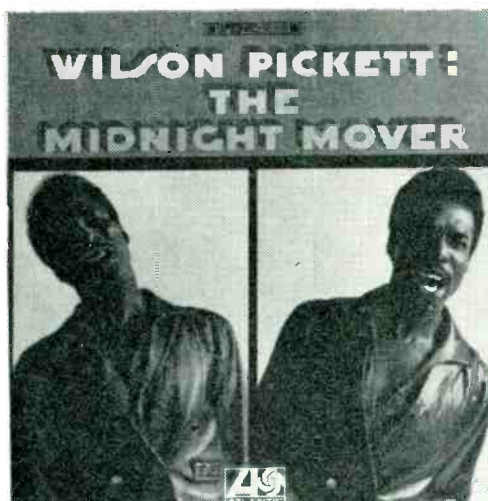


BELL RECORDS, INC. / 1776 BROADWAY / NEW YORK, N. Y. 10019

THE HIT SOUND ATLANTIC



ARETHA FRANKLIN
ARETHA NOW
Atlantic SD 8186



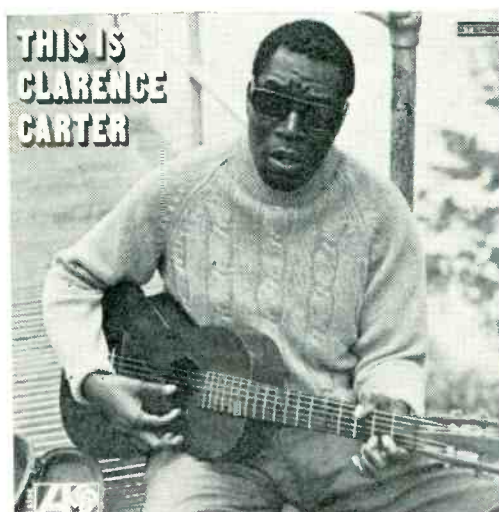
WILSON PICKETT
THE MIDNIGHT MOVER
Atlantic SD 8183



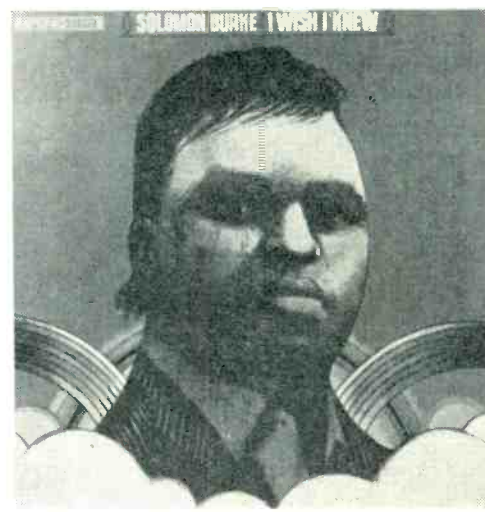
THE IMMORTAL OTIS REDDING
Atco SD 33-252



THE SUPER HITS—VOL. 2
Atlantic SD 8188

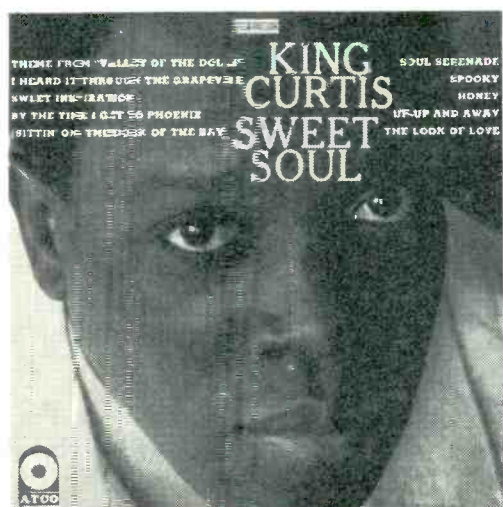


THIS IS CLARENCE CARTER
Atlantic SD-8192

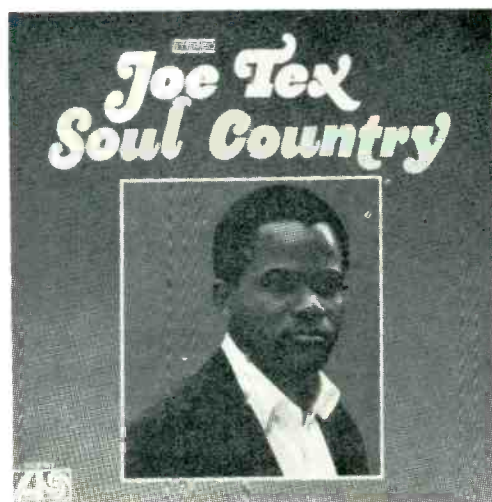


SOLOMON BURKE
I WISH I KNEW
Atlantic SD 8185

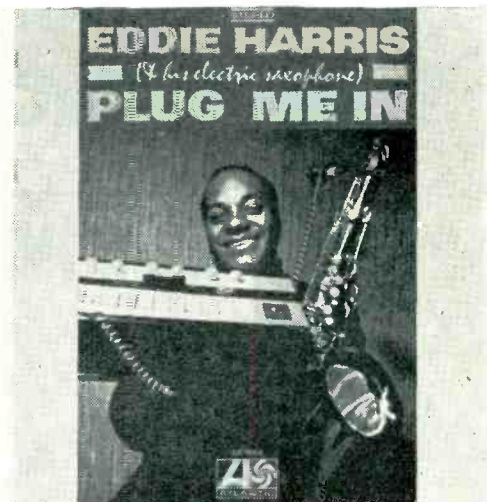
OF SOUL ON ATCO



KING CURTIS
SWEET SOUL
Atco SD 33-247



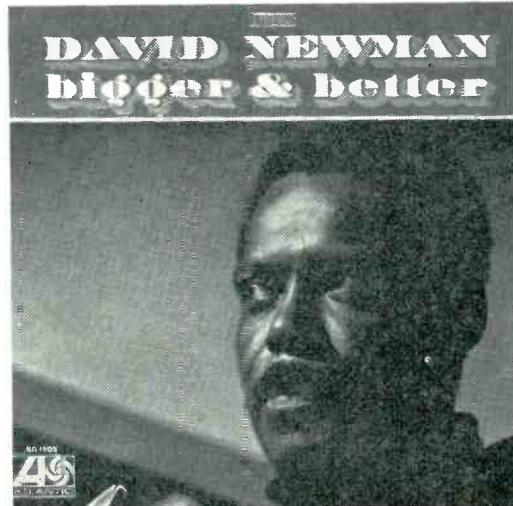
JOE TEX
SOUL COUNTRY
Atlantic SD 8187



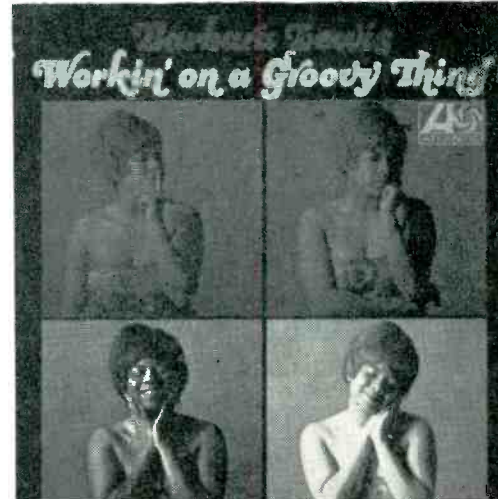
EDDIE HARRIS
PLUG ME IN
Atlantic SD 1506



IKE & TINA TURNER
SO FINE
Pompeii SD 6000



DAVID NEWMAN
BIGGER & BETTER
Atlantic SD 1505



BARBARA LEWIS
WORKIN' ON A GROOVY THING
Atlantic SD 8173

Available on Ampex Stereo Tapes

CONGRATULATIONS NATRA
ON YOUR 13th YEAR!

WE'RE GRATEFUL TO EVERYONE
FOR YOUR WONDERFUL
ACCEPTANCE OF OUR R&B
PRODUCT

"WITHOUT A WOMAN"
Ted Taylor

Ronn 25

"ONE TABLE AWAY"
Toussaint McCall

Ronn 26

"SOUL FEELING"
(Part II)
Eddie Giles

Murco 1048

"I NEED SOMEONE"
Wallace Bros.

Jewel 792

"AXE AND THE WIND"
George Butler

Jewel 793

D. J.'s Write for samples
on station letterhead

Jewel... Paula
RECORDS

728 Texas Street
Shreveport, La. 71101
Phone: 318-422-7182

Trend Toward Better Music

By ED WRIGHT

Director of National Product
& Promotion,
Minit, Veep Records

Everyone talks about "trends" today, meaning a style or brand of music. It appears to me that the most important trend in the business today is the obvious movement toward better music, generally. Happily, *thinking* in the music business has changed. No longer the need to so stiffly categorize and pigeonhole each brand of music. We are becoming less interested in what "bag" the music is in and are beginning to concentrate on the worth of each individual record.

As we all know, one look at the charts brings into clear focus the fact that the kids are buying not because they're looking for rock or R&B or underground; they're looking for and buying good product.

We at Minit and Veep are organizing now what will be a concerted effort to come up with new fresh ideas and sounds, as with the new Bobby Womack version of "Fly Me To The Moon." We are an R&B-oriented label, but R&B, after all, has become another brand of popular music, as has rock or underground.

Signing Newer Names, Too

We are joining the trend toward better music in talent



Ed Wright

development also. Veep, in addition to Anthony and the Imperials, has signed several newer names in recent months. Sari and the Shalimars and organist Truman Thomas are now on the label. Veep now has Baby Washington and is determined to make her once again a major artist. Minit's Bobby Womack, Jimmy McCracklin, Clydie King and the Young Hearts, all of whom have had hits for the label in the past, are being supplemented with new acts like The Popular Five and Gloria Jones.

We will be attempting to acquire the best material and productions for these acts, because the trend toward better music is the only trend we're interested in at Veep and Minit.

Have You Met Miss Jones?

HOLLYWOOD — Minit Records has scheduled a mid-August single release for versatile Gloria Jones, "When He Touches Me" b/w "Look What You Started."

Miss Jones got her start in the music industry as a background recording singer. It wasn't long before her solo talents were recognized and Minit signed her. Miss Jones is also an actress and played the female lead in Jack Goode's production of "Catch My Soul," an R&B version of "Othello." She is up for two movie parts and is negotiating for a regular part on a top rated television series.

The busy life of Gloria Jones began 22 years ago in Cincinnati, Ohio. The daughter of a minister, she got her first taste

of singing in her father's church. Her family moved to Los Angeles when she was seven and she attended Los Angeles High School and Los Angeles City College.



GLORIA JONES ON STAGE—Minit Records artist Gloria Jones, right, is shown performing on stage at the recent Liberty Records national sales meeting banquet. Her next Minit release is scheduled for Aug. 15 and is entitled, "When He Touches Me" b/w "Look What You Started."

Congratulations
to
N.A.T.R.A.



WARNER BROS.-SEVEN ARTS RECORDS, INC., BURBANK, CALIFORNIA



THE SOURCE OF SOUL

- ☆ Joe Simon
- ☆ Ella Washington
- ☆ Sam Baker
- ☆ Roscoe Shelton
- ☆ Lattimore Brown
- ☆ The Soul Ambassadors
- ☆ Roscoe Robinson
- ☆ Ivory Joe Hunter
- ☆ Arthur Alexander

SOUND STAGE 7



A DIVISION OF
MONUMENT RECORD CORP.
NASHVILLE / HOLLYWOOD

James Brown, Joey Bishop 'Man to Man'

It was record industry time last week (6) on ABC-TV's Coast-based "The Joey Bishop Show," with the guest list comprised of Columbia Records' Tony Bennett, who sang and talked about the recent star turnout for his birthday party; Starday's Minnie Pearl, who joked and mentioned her TV situation comedy series projected for '59; and King's James Brown, who grooved "I Got the Feelin'" and "Kansas City," and was interviewed at length by host Bishop.

The Brown-Bishop conversation went pretty much as follows:

Bishop: "Here is one of the most exciting performers I've ever seen . . . a gentleman who now owns the radio station he once shined shoes in front of . . . James Brown."

Brown: "...I'm excited..."

Bishop: "I understand you would like equal time regarding something that occurred in the press after you endorsed Vice President Hubert Humphrey."

Brown: "I was asked to come out to Watts to represent my people. I felt I should. The Vice President asked me to endorse him, and I said I would . . . there are improvements needed in hotels and banks, and he was for this . . . Then they said that James Brown said 'This is my man.' I'd endorse *any* man who felt that way about our problems."

Bishop: "Weren't you once a professional fighter?"

Brown: "I had three professional fights."

Bishop: "Did you give up fighting? Did you try singing in the ring?"

Brown: "If it would have helped, I *would* have tried singing in the ring! Actually, I won all my fights except the first one. But I realized the importance of being a good businessman."

Bishop: "Weren't you also a professional baseball player?"

Was Poverty-Stricken

Brown: "I had the chance, but I was from a poverty-stricken area and I was a juvenile delinquent and that sort of held me back."

Bishop: "What put you on the right track?"

Brown: "When I recognized I wasn't going any place. I got myself out of the institution I was in. I wrote to the warden and told him I wanted a chance."

Bishop: "Tell us about this organization you're interested in."

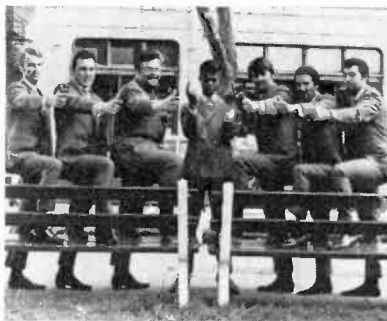
Brown: "It's called the Pied Pipers for Performing Arts. We try to get kids in shows, but they have to stay in school and have high marks. It's in Long Island, New York."

Like the title of the recent syndicated James Brown TV "special," it was a duologue "Man to Man." It was also Brown's first visit to the Bishop network program, although the response to his performances (backed by the Famous Flames) and interview was so enthusiastic that it shouldn't be long before he's back.

For here is someone who has scored not only as an entertainer (sometimes called "The King of Soul") and a businessman (his James Brown Productions firm in Cincinnati houses such other King Records talent as Marva Whitney, Bobby Byrd and the integrated group, the Dapps), but as a man.



Marva Whitney
Singing Up Storm



The Dapps
Promising New Group

Unifics Sign To Kapp



Kapp Records' VP and General Manager Jack Wiedenmann (seated, right) signs new R&B group the Unifics. John Walsh, Kapp A&R man, and members of the group witness Guy Draper of Guydra Productions, management, sign for the group. The William Morris office's Scott Shukat brought the Unifics to Kapp's attention. First release: "Court of Love."



James Brown
The King at Work

*Thank you,
NATRA
For your tremendous
acceptance*



**BARBARA
ACKLIN**

**Voted #1
Most Promising
Female Vocalist
1968**

**IN THE ANNUAL
RECORD WORLD
R & B D.J. POLL**



Thanks
NATRA

JACKIE
WILSON

Voted # 1
Top Male Vocalist
1968
In The Annual
RECORD WORLD
R&B D.J. Poll



2

**NEW
FULL
SOUL
SOUNDS
FROM**

EXCELLO/A-BET

**"THE
SOUND
OF A
CRYIN'
MAN"**

The Kelly Brothers

EXCELLO #2300

**"SOMEWHERE
OUT THERE"**

Lucille Mathis

A-BET #9431

EXCELLO/A-BET

DISTRIBUTED BY

**NASHBORO
RECORD CO.**

1011 WOODLAND ST
NASHVILLE, TENN.

(615) 227-5081

ABC Feels:

R & B/Pop Line Grows Finer Every Day

Executives at ABC Records, Inc., are in accord that the line between an R&B record and a pop record is growing finer every day to the point where it may conceivably vanish.

Today, pop stations are quickly accepting Rhythm & Blues records for their own format and, in some cases, are programming the R&B disks even before the R&B stations go on them. ABC Records experienced this with the hit by the Tams, "Be Young, Be Foolish, Be Happy," which broke first on a pop station in the South.

The Tams, appearing at the NATRA convention, have been with ABC for a number of years, primarily as a Rhythm & Blues act. Their popularity, until recently, has been mostly confined to the South, where the demand for their appearances is so great, they are booked until 1971. Particularly strong with college audiences, the five singers have now spread their fame nationally and "Be Young, Be Foolish, Be Happy" has launched them on a pop career as well as reinforcing their R&B image.

Ray Charles, the perennial top star at ABC Records, is the artist on an especially unique recording—"Eleanor Rigby" and "Understanding." "Eleanor Rigby" flourished in the pop markets nationally when the disk was first released, while "Understanding" was the pick at R&B stations. Since gaining popularity, their roles have reversed and ABC now finds that the R&B stations are picking up "Eleanor Rigby," while "Understanding" is going pop.

At Height of Career

Currently at the height of his career, B. B. King's reputation in the blues field is unsurpassed at this point. Recently, he hit the R&B charts with "Paying the Cost to Be the Boss," and his new single, "The B. B. Jones," is heading toward the pop area. King is heard singing two songs in the current hit Palomar Pictures International film "For Love of Ivy," starring Sidney Poitier. His new single is taken from the film and gets its title from the film score's writer, Quincy Jones, and the performing artist, B. B. King.

Los Angeles area stations picked the song from ABC's soundtrack album, and its suc-



Ray Charles



The Tams

cess sparked release of the tune as a single.

George Kerr, independent producer, has accounted for a number of R&B singles on the ABC label in the past few months. One of the Kerr groups is the Persians, whose first release is "Too Much Pride." The disk is a Top 10 record throughout the Baltimore - Washington - Richmond area and is spreading to Chicago, Cincinnati, Cleveland and Los Angeles. Just released is a single by the Earls called "It's Been a Long Time Coming"; and "Guilty of Love in the First Degree" by "Little" Jimmy Ballard. Kerr also produced the new single by the Fashions entitled "Only Those in Love," which is picking up air play. Their previous single, "I.O.U. (A Lifetime of Love)," attracted widespread attention. "Love Explosion" by Troy Keyes was also produced by George Kerr for ABC Records.

Promoted Pop First

"Girl Watcher" by the O'Kaysions, a master purchase by ABC, was released about eight weeks ago. Promoted originally as a pop record, it received lots

Soul Lift For Convention

NASHVILLE — Shelby Singleton plans to put a unique twist to the key trade term, "air play," to put added punch to his Shelby Singleton Productions promotional guns for the upcoming NATRA Convention.

Singleton has chartered a DC-3 passenger plane and set up a NATRA Soul Lift designed to ferry deejays to the NATRA convention opening in Miami, Aug. 14. The deejays will be flown free of charge on the flight starting in Memphis, sweeping across to Nashville, down to Birmingham, Atlanta and on into Miami.

Deejays along the above route who are interested in getting on the SSS Productions' NATRA Soul Lift should contact the SSS Productions headquarters in Nashville.

of attention in the South and is still number one in several areas. The record has now gone R&B and also Top 40, with heavy air play from stations such as WMCA in New York, KYA in San Francisco, WFIL and WIBG in Philadelphia.

Patti Austin, a native New Yorker with much experience in the legitimate theatre and on television, is the artist on a new ABC release, "Music in My Heart," produced by Herb Bernstein.

Marvelows Consistent Sellers

The Marvelows, who have been with ABC Records for a number of years, are consistent sellers in the R&B field, and each release further establishes them as a reliably standard Rhythm & Blues group. ABC's faith in them is steadily pushing them to the top of their field.

Further explaining the diminishing line between Rhythm & Blues and pop recordings, a top exec at ABC states, "It's because of the way the American public now lives. Negro and white youngsters are much closer than ever before, and the R&B music originally intended for and bought by the Negro kids has moved strongly into the world of the young white people, and the pop music of their environment has entered the world of the Negro.

"This trend toward integration of music is very gratifying and beneficial for all concerned. It may well help to lead the way toward understanding and integration in every other area."



**Peaches and Herb/The Glories
The Coasters/Mongo Santamaria/O. C. Smith
The Chambers Brothers
Mahalia Jackson/Pat Lundy/Miles Davis
Aretha Franklin/Taj Mahal**

**SWING WITH US A TASTE ON COLUMBIA RECORDS 
AND  date RECORDS**

*"Some of the Best
in
Rhythm and Blues"*
**Dick Boone
Agency, Inc.**

Dick Boone 200 West 57th St.
And New York, N.Y. 10019
Suite 305
Nick Zale (212) 581-5226-7

**Junior Parker
and His Orchestra
Featuring
Pete Mayes**

**B. B. King
and His
Combo**

**Little Milton
and His
Orchestra**

**Bill Doggett
and His
Hammond
Organ
Combo**

**Ted Taylor
and His
Orchestra**

**Syl Johnson
and His
Combo**

**Freddie
King**

**Lou Donaldson
Quartette**

*and many others
including
Jimmy Reed
Barbara West
Mitty Collier
Stella Marris*

Hi Records: The Big Daddy of Memphis Sound

Eleven years ago, when "soul" was as "inside" a phenomenon as classical rock is today, when rock was just plain rock—newly liberated from the narrow boundaries of race music—and not encumbered by a hundred different variations, the modern Memphis sound was born . . . in retailer Joe Cuoghi's little back-of-the-store office.

Although most record fans didn't begin talking about the "Memphis sound" until after the various foreign sounds—Liverpool, Birmingham, Manchester, etc.—first swept over the land, the fact is that Cuoghi's Hi Records got the Memphis sound in business at the national level before anybody even defined it that way.

Those doing the big talking for Cuoghi in those fledgling days of his company were the late Bill Black and just a bit more recently (but not much), Ace Cannon. "These boys were both white," says Cuoghi, looking back over his shoulder at the earlier Hi hits. "But they were the ones who really began breaking soul wide open into the pop field.

"Bill [Black] was certainly the first stepping stone to the Memphis sound as we know it now, and that man really sold records." Black's first two singles for Cuoghi, "Smokey" and "White Silver Sands," the figures show, both long ago qualified for gold records.

Helped Spread Gospel

The man who was to later blossom out in his own right, Ace Cannon, played the groovy tenor sax on those first big hits for Bill Black. When Cannon went out for himself, he switched to alto sax and immediately came up with "Tuff," an R&B natural that also helped spread that gospel in the pop world.

Two years after Hi launched the modern sound of Memphis, Cuoghi concluded a national distribution arrangement with London Records in New York, resulting in one of the longest-standing and most successful deals of its kind in the history of the business. At the moment, as the London-Hi marriage approaches its 10th anniversary, the Memphis operation employs its own national promotion man, Dan Terry. All other marketing functions are carried on by the London forces in New York, leaving Cuoghi and his producers to the sole job of turning out the product.



Ace Cannon

One of the major results of this devotion to creativity shows up regularly on the charts in the person of Willie Mitchell, a trumpet-playing wizard who's come up with a flock of hits including his most recent, "Soul Serenade," a sort of two-word definition of what all is happening at Hi.

Mitchell has been developing as an R&B and pop star of the first magnitude. He and his band have just recently been signed to an agency contract by the big New York outfit, Associated Booking Corporation, and it's known that the company has big plans for the soul-styled six-man group from Memphis.

Mitchell Produces, Too

Mitchell has also been extremely active at Hi as a producer, of not only his own disks, but several singles by his band singer, Don Bryant, as well as other artists on the label. All these efforts, incidentally, are carried on in Hi's own eight-track studio in Memphis, where some of the great blues sounds of that city have originated.

Right now, the Hi label maintains its identity as always, as a small but intensely productive company with a most selective roster of about 10 artists. It has what must be one of the most remarkable producer-to-artist ratios in the entire business, with at least five active production men in Mitchell, Ray Harris, Gene Miller, Carl McBoy and sometimes Cuoghi himself, working with an artist group that numbers 10.

That number, however, is quite likely to double as the months go by, Cuoghi says, pointing out that "We're hearing new groups and singers and players all the time. We want to stay small and independent



Willie Mitchell



Bill Black

and definitely R&B, because that's where it's all really going on today. But if we can develop 10 more good artists that we can believe in, then I want them."

Newcomers Signed

At least three new up-and-comers have recently been signed. Two of these, Gene Miller, who also produces, and Billy Davis, are regarded with particular excitement by Cuoghi, who feels that they both will make it big. The same feeling holds for 19-year-old Margaret Ann Peebles, a budding R&B stylist from St. Louis with the greatest kind of as yet untested vocal soul Cuoghi has ever heard. "We haven't even cut her yet," he says. "But she really has it. She's something else man!"

And what is the Memphis sound all about? Without even explaining the details, Cuoghi feels that "It's just the style in which about 20 or so of the musicians down here play . . . men like Reggie Young and Bobby Emmons, who play on Aretha's dates when she comes to Memphis to record. These boys just have a feeling that nobody else gets, even the Detroit guys. I don't think any of them up there could play it this way."

Managing?

Delta Promotion, Inc. of Bay City, Mich., announces the signing of management agreements With Question Mark & the Mysterians. Group is presently doing a tour of the states promoting its latest release on Capitol Records.

Chart & Soul...That's Our Song



THE BANDWAGON "Breakin' Down The Walls Of Heartache" 5-10352

ERNIE LUCAS "Love Thief" 4-7315

SLY & THE FAMILY STONE "M'Lady" 5-10353

VIVIAN REED "You've Lost That Lovin' Feeling"/"(You're My) Soul
And Inspiration" 5-10382

MAXINE BROWN "Seems You've Forsaken My Love" 5-10334

MAJOR HARRIS "Just Love Me" 4-7314

SOUNDS OF SYNANON "Hoop La" 5-10357

WALTER JACKSON "The Bed" 5-10337

DETROIT CITY LIMITS "Ninety Eight Cents Plus Tax" 4-7308

LEAH DAWSON "You Got To Change (Your Evil Ways)" 4-7316

THE VIBRATIONS "Love In Them There Hills" 4-7311

SLIM GAILLARD "Blowin' In The Wind" 5-10336

JOHNNY ROBINSON "I Need Your Love So Bad" 4-7307

© "EPIC", Marca Reg. T.M. PRINTED IN U.S.A. © "Okeh," Marcas Reg. T.M. Printed in U. S. A.

Drummer Grady Tate Turns Singer on Own Terms

Even in the entertainment business, where off-beat success stories come a dime-a-dozen, Grady Tate's story is worth telling—not only because he "made it," but because he made it on his own terms.

Tate, who has probably had more album credits in recent years than any other drummer in the East, has just had an album of his own released by Skye Records, "Windmills of My Mind." But Tate doesn't play a single bar. He *sings*.

A few years ago while driving home from an out-of-town recording date with the A&R man of one of the major recording companies, Tate decided to bring up a subject that had been on his mind for some time—the possibility of his doing an album as a singer.

Because of Tate's importance as a drummer, the A&R man listened politely as Tate carefully outlined his ideas, then told him to come by his office that week. Tate came and played a demo of his singing. The A&R man's reaction was enthusiastic. What he'd like

Tate to do, however, were Leadbelly or Bob Dylan tunes—to be selected by the A&R man.

Just for a moment Tate was tempted. Then he quietly said, "Forget it," and left.

Not Ready to Compromise

What Tate wanted to do was too important to him to do someone else's way. And although he had no way of knowing how long it might be till another opportunity arose, he was not ready to compromise the ideas on which he had put in endless hours of planning and preparation.

When Gary McFarland approached Tate recently about doing an album for Skye, he was thinking in terms of starring Tate on drums. Proceeding on Skye's policy of giving the artist the greatest possible role in the contents of his album, McFarland asked Tate what kind of things he would want to do. Tate played some of the demos of songs he had written with Ben Tucker to illustrate album possibilities.

But McFarland was so im-

pressed with the singer on the demos — Tate himself — he promptly changed his plans and asked Tate if he would be interested in doing an album as a singer.

Comparing his previous conversation with the A&R man with that he had with Skye's director, Norman Schwartz, Tate chuckled. "Norman Schwartz wanted to make one thing clear. Unless I had my own ideas about what I wanted to do and was willing to work on every aspect of what went into my album, they weren't interested.

"They expected me to be able to make most of the decisions, and they wondered if I would be willing. As if I didn't already know exactly which songs I wanted to do, what phrasing I would use, what tempos, what instrumentation! It was like someone saying to me, 'We insist on making your dream come true.'"

Selected Own Rhythm Players

Tate selected his own rhythm players for the recording session and McFarland suggested that Jerome Richardson contract the rest of the band. "Then," says Tate, "I really knew everything was going to be groovy." Richardson had been the one who convinced Tate to come to New York with him back in 1960 when they were both playing with Wild Bill Davis in Baltimore and they have been good friends since.

Though he had played drums since he was five, Tate had never given serious thought to becoming a professional musician. After four years in the Air Force, and graduation from North Carolina College as a Speech and Drama Major, Tate had his sights firmly fixed on an acting and singing career.

He had been living in Washington, D. C., for a year and a half teaching High School Speech and English, when a friend asked him to accompany him to an audition with Wild Bill Davis who was looking for a saxophone player. Because he was "feeling good" that afternoon, Tate accepted the invitation to sit in on the drums. The result was that while his friend was by-passed, Tate was offered a job with the band.

Jerome Richardson was one of the players Tate met while with Davis, and through Richardson, Quincy Jones, whose band he subsequently joined. He managed to fit in a year at the American Academy of Dramatic Arts in New York, but soon the demand for his services as a player left little time for anything else.



Grady Tate

Still, he kept working on his singing and with Ben Tucker on their songs.

Single Released from LP

Two weeks ago, Tate's single, "The Windmills of Your Mind," from his album was released. The reception — from trade reviewers to djs to the pair who had penned the song's lyrics—was instant excitement. But instead of leaning back and enjoying all the adulation, Tate determined that his job was not yet finished. Having contributed two of his own songs to the album, having worked on the instrumentation and scoring, and having checked out liner notes, cover photos and players' credits, Tate prepared to do the rest of the job on his album—taking it right to the d.j.'s

He and cohort Tucker got subs for their own jobs in New York and the pair went on the road to promote the record.

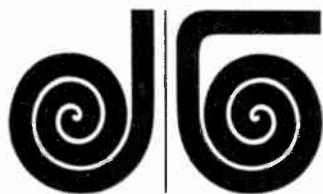
Asked if this activity were strictly necessary considering the work and time involved, Tate replied, "I worked very hard to see that album produced the way I wanted it to be. And I am willing to work just that hard all over again to see it gets played.

"I'd much rather struggle for my own ideas than have it soft following another man's lead."

Versatile Ballads



Pictured above are Venture Records' the Ballads, whose "God Bless Our Love" is bounding up both the R&B and pop charts these days. With the group are Frank P. Barrow (dark suit) and Marty Wyatt (far right) from radio station KYAC in Seattle.



JAMIE GUYDEN

Growing today with tomorrow's hits

The Fantastic Johnny C

Cliff Nobles & Co. ■ Helene Smith

Brenda and the Tabulations

Barbara Mason

The James Boys ■ Flash Wilson



JAMIE GUYDEN Distributing Corp.

Buddy Guy

ONE OF THE WORLD'S FOREMOST BLUES GUITARISTS

"Mr. Guy is a born showman and an extraordinary guitarist..." Robert Shelton, New York Times

"...He's developed a flamboyant act which combines extraordinary showmanship with a brilliant guitar style..." Peter Guralnick, Crawdaddy.



on

VANGUARD RECORDS

Exclusive Representation
AVALON PRODUCTIONS
1636 Lombard Street
Philadelphia, Pa. 19146
(215) 545-6262

VANGUARD
RECORDINGS FOR THE CONNOISSEUR



FANIA RECORDS, INC. INTRODUCES A GREAT NEW EXCITING concept in SOUL MUSIC

PRESENTED BY THE ARTISTS LISTED BELOW IN THEIR LATEST LP
RELEASES WHICH ARE AVAILABLE IN MONO OR STEREO:

- JOE BATAAN — "RIOT" (S)LP 354
 RAY BARRETTO — "ACID" (S)LP 346
 ORCHESTRA HARLOW — "EL EXIGENTE" (S)LP 342
 BOBBY VALENTIN — "LET'S TURN ON" (S)LP 343
 WILLIE COLON — "THE HUSTLER" (S)LP 347
 MONGUITO SANTAMARIA — "ON TOP" (S)LP 338
 LOUIE RAMIREZ — "ALI BABA" (S)LP 357
 THE LATINAIRES — "CAMEL WALK" (S)LP 349
 RALPH ROBLES — "TAKING OVER" (S)LP 353
 GEORGE GUZMAN — "INTRODUCING GEORGE GUZMAN" (S)LP 348

FANIA RECORDS INC.
850 7th AVENUE, NEW YORK, N. Y. 10019
TELEPHONE 212-757-9120

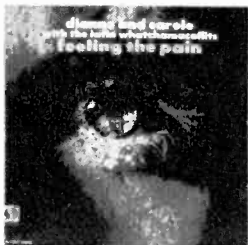
SPEED RECORDS presents A GREAT NEW SOUND IN SOUL SOUL WITH LATIN SEASONING

FIRST RELEASE

"LAND OF LOVE"

The Moon People

45 RPM SP 1002
LP SP/SS 103



"FEELING THE PAIN"

Dianne & Carole
& THE LATIN WATCHAMACALLITS

SP/SS 102

"TAKE A TRIP PUSSYCAT"

The Latin Blues Band
FEATURING LUIS AVILES

SP/SS 101



SPEED RECORDS

A DIVISION OF LATIN SHOWCASE PRODUCTIONS LTD.
345 WEST 58th ST., N.Y.C., N.Y. 10019, 212 PL 7-2480
STAN LEWIS • MORTY CRAFT

R & B Stations Help Latin Music Find More Soul

By TOMAS FUNDORA

Following the policy established about two years ago, R&B radio stations are giving strong exposure to Latin soul records.

It has been difficult for Latinos during the years to expose their rhythm and their feelings through radio because of total neglect from pop stations, due in great part to the Spanish lyrics that these recordings carry. Since several labels such as Tico, Alegre, Fania, Cotique, Verve and others started to cut their performances using English lyrics partially or totally, the R&B radio station has been a great help to the promotion of this material throughout the nation.

Most of the 100% Latin-owned labels have been following the same pattern and getting favorable results, increasing their popularity among the American-born Puerto Ricans, Cubans, Colombians and other nationalities from South America. Even some labels from South America such as Discomoda, Velvet and others are recording English lyrics so that their product can be exposed by radio in the states. In most of the cases, they leave open the voices tracks in their tapes so that the artist can record in both languages, English and Spanish. In most of the cases, the records carry both languages in their content so that both radio station,

American and Spanish, can give full air coverage to this material.

Reaction Terrific

The reaction with the consumer has been terrific. For the American-born Latin, it has been a success because they were condemned to listen via local radio station only to the 100% Latin stuff that was popular with their parents and that did not cover completely their musical taste. This combination of Latin and American rhythm plus the solution due to the language barrier has been a fantastic way to increase the amount of sales in both markets, the American and the Latin.

This is beginning to become a reality because of the great help R&B radio stations have been giving to the Latinos. Neglected for years—as R&B was neglected—Latinos are becoming more and more popular in the American market through their Latin soul.

It was very difficult a few years ago to have on the air cuts that are now getting full coverage. Artists who were completely ignored are becoming more and more popular. Labels that did not exist or were insignificant are becoming very strong in the market. The American teenager is reacting very favorably to this new sound that became a reality thanks to the always friendly R&B radio stations.

Psychedelia Meets R&B — Result: Sly & Stone

Blending soulful vocal sounds with the electric power of their instruments, Sly & the Family Stone generate vibrations that can put an entire audience in tune with their rhythms.

"What looks like choreography when you see us perform is really the spontaneous feelings of people who just naturally belong together," says Sly.

"When I was a dj in San Francisco I just looked around at the people I knew and sought the best musicians I could find among them. It turned out very well."

Sly Stone, his sister Rose and brother Freddy; Cynthia Robinson and her cousin Larry Graham, Jr.; and cousins Greg Errico and Jerry Martini are a non-stop music machine.

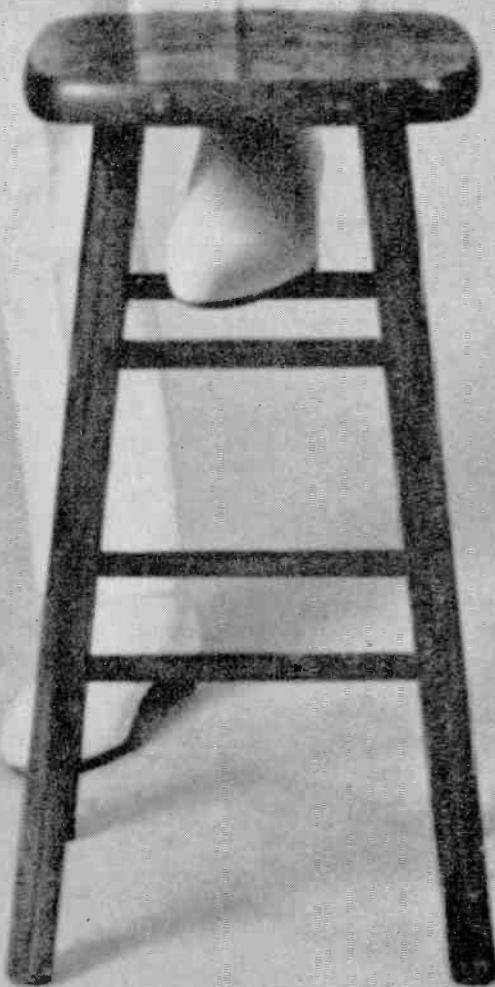
Their sound has been called "the first fusion of psychedelia and Rhythm and Blues." Their first single, "Dance to the Music," is currently in the British Top 10, repeating the success it enjoyed on the U.S. pop and R & B charts. All the songs on their three Epic albums, "A Whole New Thing," "Dance to the Music" and "Life," were written by Sly.

Although only 22, Sly Stone has been a hit songwriter ("The Swim" and "Mojo Man"), record producer (the Beau Brummels, Bobby Freeman and many others) and disk jockey before he become leader of his present group. He studied music theory and composition at college and

(Continued on page 69)

*Thanks
For A
Great
Year!*

*Wilson
Pickett*



Dave Clark:

30 Years Of Soul

It was in 1938 when Jimmy Lunceford and Harold Oxley hired a young man fresh out of Lane College in Jackson, Tenn., to go out in front of the Lunceford Band and promote their records on juke boxes and stores. The young man was Dave Clark.

It was Dave's introduction to the music business, and the beginning of a relationship that has lasted 30 years. It has been said that Clark was one of, if not the first, promotion men in the industry. Before getting into the business aspect of the industry, Clark played drums and bass violin with a college dance band that also included Ray Nance, who later went on to become a mainstay with the great Duke Ellington Band.

Once, however, Dave got involved in the field of promotion he became interested in every aspect of the business. During the last 30 years he has worked in every area of the business—sales, production, publicity,



Dave Clark

coordinating, pressing and writing. Some of his tunes have become big sellers.

When still a youngster Clark worked in Decca's Chicago pressing plant as an operator. After six months he was promoted to Press Inspector in quality control. Then it was back to promotion. Many deejays say that Dave was the first person to hand them records during that period when they had to buy their own.

Drives 100,000 Miles a Year

For the past 13 years Clark has been with Duke/Peacock, (Continued on page 69)

Sound Stage 7 Takes Spotlight

NASHVILLE—Sound Stage 7 is a relatively young R&B label which has come strongly to the forefront in recent months.

The label continues to show strong gains and is currently building a rich stable of stars. Sound Stage 7, a subsidiary of Monument Record Corp., has scored most recently with the continuing success of one of the brightest young artists in America today in the person of Joe Simon.

Simon has had a string of hits since joining Sound Stage 7 including "Teenager's Prayer," "My Special Prayer," "No Sad Songs" and "You Keep Me Hanging On."

The label, owned by Fred Foster, President of Monument Records, has a leasing arrangement with J. R. Enterprises, Inc., which is owned by John R. Richbourg. Artists are signed to J. R. Enterprises and the masters are leased to Sound Stage 7 on an exclusive basis.

Among other artists on the label who are expected to develop during the coming year are Ella Washington, Sam Baker and Roscoe Robinson. These three artists have had a measure of success already and are expected to become important names soon. They have all done well with their records



Joe Simon

thus far, but Richbourg is convinced they have the necessary talent to reach major star status.

Earned Responsible Position

Sound Stage 7 has clearly earned a responsible position in the R&B world. It is a growing label considered one of the most promotion-minded companies today.

Richbourg thinks quality has become a very important factor in R&B music. "R&B or soul music must offer top quality now more than ever before," he says.

It is obvious that the label is going the quality route as they continue to build their talent roster.

Platters Sponsor Prescription

Buck Ram, Musical Director and General Manager of the Five Platters, Inc., has announced that he and the Platters vocal group are engaged in introducing a new act called the Prescription.

Composed of three girls and three men, the Prescription has been a pet project of Ram's for the past nine months. The Prescription's first single on Antler Records, produced by Ram, is now being put on the market for distribution under national supervision of Wally and Renny Roker of WR Associates.

Lucky Carle of Southern Music, the publisher of "Destination Loneliness," and Jay Lowery of Famous Music, publisher of "Don't Fall in Love," are solidly behind the record. Ram also is producing their first LP, which will be on the market as soon as possible. The Platters are not only lending their financial help, but are

rooting to get the Prescription in all the same clubs they work.

"It's a big step forward also for our corporation," Ram states, "as we intend to enlarge its outside activities by sponsoring deserving new acts who we feel are a sound investment. If, at the same time, we can make their success a little easier to come by, we'll be doubly proud of their achievement."

Heroes



The quartet about to devour the hero sandwich are Buddah Records' Barry Lane, indie promo man Tony Richland, KGFJ dj Alex Martin and the station's Music Director "Lucky" Pierre Gonneau. Lane was the hero of the day.

The Publishing Firms Of
Russell-Cason
THE HOTTEST SOUL IN NASHVILLE!

"SUDDEN STOP"
Percy Sledge
Atlantic

"CRY BABY CRY"
Van & Titus
Elf

**"LITTLE GREEN
APPLES"**
O. C. Smith
Columbia

RUSSELL-CASON MUSIC (ASCAP)
SONS OF GINZA (BMI)

720 17th Avenue S.
Nashville, Tenn. 244-4482

Bobby Russell
Buzz Cason
Mac Gayden

For the
THIRD
YEAR
in a
row

JAMES BROWN

Voted
No. 1 TOP
MALE VOCALIST
in the
Annual
Record World
R & B POLL



KING RECORDS
INC.

Bookings

**UNIVERSAL
ATTRACTIONS, INC.**





The Electric Stax / Volt

William Bell clicked with "You Don't Miss Your Water."

Booker T. and the M.G.s began their reign as the nation's number one instrumental group with their first million-seller, "Green Onions," in May of 1962. August of that year saw the creation of a Stax subsidiary label, Volt, especially formed for Otis Redding. Otis was the lightning which created the Volt.

Stax/Volt Records has since produced a non-stop succession of hits that includes "The Dog," "No Time To Lose," "Philly Dog," "Hold On I'm Coming," "Knock On Wood," "B-A-B-Y," "Hip Hug-Her," "When Something Is Wrong With My Baby," "Soul Man," "Satisfaction," "Respect," "Try a Little Tenderness," "Mr. Pitiful," "Soul Finger" and many more.

Environment has played a major role in the success of Stax/Volt Records. The recording studio and offices are located in an old movie theatre right in the heart of a predominantly black community.

"Had we been located in any environment other than at 926 East McLemore Street in Memphis, Tenn., we wouldn't be the same Stax Records at all," says Jim Stewart, President of Stax/Volt Records.

"In our case, black and white has equalled nothing but success," Jim says.

Working Towards Same Goal

"If we've done nothing more, we've shown the world that people of different colors, origins and convictions can be as one, working together towards the same goal.

"Because we've learned how to live and work together at Stax Records, we've reaped many material benefits. But, most of all, we've acquired peace of mind. When hate and resentment break out all over the nation, we pull our blinds and display a sign that reads 'Look What We've Done — TOGETHER.'

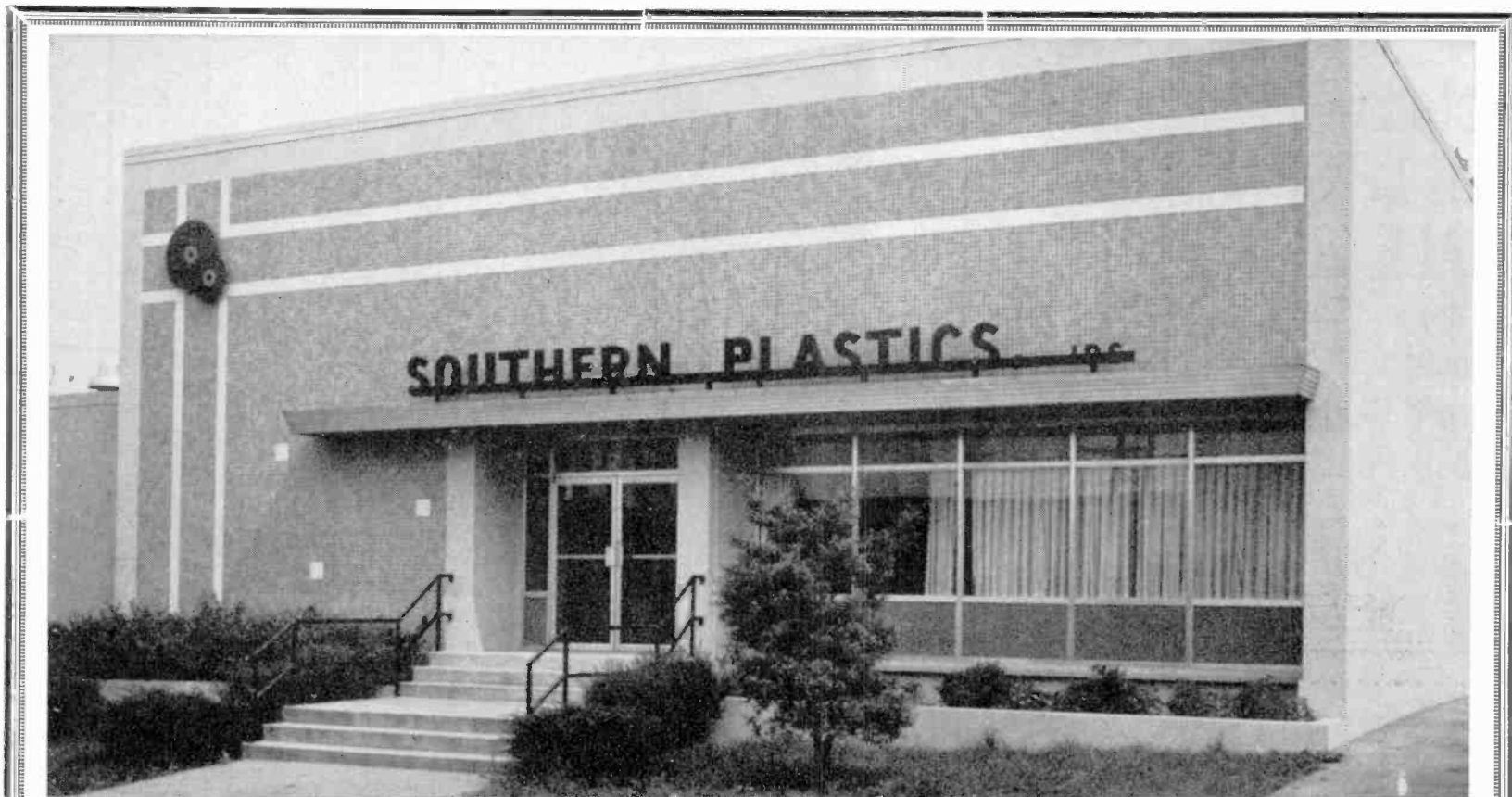
"I'd like to think that because of our philosophy as a record company, we've encouraged others in our city to take note and do likewise."



Booker T. and the MG's

"Much of my social consciousness is a result of the relationship Al Bell and I have established," Jim confessed. "Because of my background as a banker and businessman, I'm considered a conservative, while Al Bell, a wheeler and dealer, is just the opposite. He's liberal. Here we are, two opposites with the same goals. Put us together and you have perfect equilibrium."

To avoid any internal growing pains, every individual at Stax/Volt constantly practices (Continued on page 65)



**OUR SPECIALTY: CUSTOM PRESSING FROM TAPE TO COMPLETED PRODUCT
LABELS . . . DROP SHIPPING . . . WAREHOUSING!
NO ONE CAN EQUAL OUR SERVICE FOR THE SOUTH**

SOUTHERN PLASTICS, INC.

453 CHESTNUT STREET, NASHVILLE, TENNESSEE 37203 (615) 244-1293

Stax/Volt Continued:

Operation Approaching 10th Successful Year in Business

the combination negative-positive process and it works beautifully.

Stewart concluded, "In addition to all of those wonderful things, as a human being deeply concerned with human relations, I am honored to know

that I, too, have played an important role as President of Stax Records in preparing our company for the celebration of its 10th birthday next year."

What is next on the Stax agenda? Where do they go from here, and how are they going

to get there?

Hit Records No. 1 Thing

Al Bell, Executive Vice President of the multi-million dollar organization, recently purchased by Gulf and Western Industries, doesn't hesitate as he assuredly answers, "Hit records are the number one thing on our list. We hope that destiny will place us within the ranks of the leaders. We realize that getting there depends on how much sincere work we put into our efforts and whether or not our product is appealing to and accepted by the masses in America . . . we believe in it all the way."

Now smiling, he continued, "Today more than ever, I feel that we've converged upon something new in the field of contemporary music without exalting one extreme or the other. We've conquered that one thing that retards success and that's communication. With this one common denominator we've acquired a following comprised predominantly of a new



Carla Thomas

generation in search of reality.

"I think that the main reason for our being communicable and contributing what we have to the music world is because we've chosen to remain contemporary, changing with time . . . in reference to people and what relates to them."

One of the best examples of contemporary communication is Albert King.

Picking up a piece of chalk, Al Bell turned to draw sketches on the blackboard in his office as he continued with his explanation. "Albert King has taken one extreme, the gut bucket blues in its rural form,

(Continued on page 66)



Al Bell and Jim Stewart

The South's most progressive coin machine distributors!

747 Galloway
Memphis, Tennessee
(901) 525-8673

469 Chestnut Street
Nashville, Tennessee
(615) 244-1790

1631 First Ave. North
Birmingham, Alabama
(205) 322-2639



If it takes a coin, we distribute it!



One of the South's largest one-stop record suppliers, with free title strips and phone service. Also free routing.

Distributors for: Rowe-AMI Phonographs
• Rowe Full-bank Vending • All-Tech Industries • Klopp Engineering • U.S. Billiards • American Shuffleboard

Hermitage Music Co.

BEST WISHES NATRA

From

MEMPHIS CONTINENTAL ARTISTS, INC.

Charlie Rich

Willie Mitchell

The Mar-keys

William Bell

Donnie Dexter

The Shaparrails

Robert Parker

Bobby Wood

Dickie Lee

Booker T. & the M. G.'s

Bill Black Combo

HOME OFFICE FOR THE MEMPHIS SOUND

Contact:

Donnie Dortch

Memphis Continental Artists, Inc.

201 South Cleveland

Mid-City Bldg.

Memphis, Tenn. (901) 272-1646

Singleton R&B Label Sumpter Outlook Sumptuous

Currently, Peggy Scott, Jo Jo Benson A Smash on His SSS Records

NASHVILLE—It's a long, long haul from the back road record promotion trails of Louisiana to the top of the heap in today's product jammed R&B market... especially when the way up is scattered with detours deep into country music territory and national exec status with a major label's A&R department.

It was a wild 11-year trip for Shelby Singleton but here he is today with Record World's Most Promising R&B Duo, Peggy Scott and Jo Jo Benson, whose SSS Records version of "Lover's Holiday" rides the crest of the current crop of R&B best sellers. A week or more ago, that disk had shot past the 750,000 mark and was still going strong.

This is the hottest R&B item going for Shelby who just last week created Sumpter Records for the express purpose of handling nothing but R&B product pouring through the corporate channels of his diversified Shelby Singleton Productions.

SS Productions came into being the first of 1967 when Singleton exited his vice presidency at Mercury Records that had him based in NYC. And this summer, the firm moved into its new permanent quarters at 3106 Belmont Blvd.

Not First R&B Brush

But this was not Shelby's first brush with R&B. Shelby who hit Music City in 1957 as Mercury's A&R "man of the hour" straight from that promotional post in Shreveport, La., found himself producing primarily nothing but C&W sessions with the label's high powered roster of stars which included Faron Young, Roy Drusky, LeRoy Van Dyke and Joe Dowell. He also found himself calling sessions shots for such pop music greats as Patti Page, Teresa Brewer, Ray Stevens and Sil Austin.

But he also found his A&R realm at Mercury populated by a few R&B figures such as Clyde McPhatter, Damita Jo and the more pop-oriented Brook Benton. These latter acts were the beginning of Shelby's romance with R&B which this year blossomed into one of the most beautiful (and lucrative) love affairs in the trade today.

In those early days as Mer-



This quartet of music pros is a perfect portrait of "The A Team Behind a Hit Record." Caught off guard during a story-swapping session at a recent Sil Austin wax date at Columbia Studios in Nashville are, left to right, Ray Stevens, Shelby Singleton, Austin and John R. Stevens is leadoff man on this A team, coming up with the conducting; Singleton is quarterback, calling the shots from the producer's chair for his Shelby Singleton Productions now based in new quarters in Nashville; Austin, super star of Japan's best seller lists and gold record-winning pro on the SSS International Records roster this year in the U.S. is the ball carrier; John R, air-liaison for his 50,000-watt R&B radio sounding board shows on WLAC radio in Nashville, is the man who makes sure that the winning play is exposed to the public.

cury Records Corp.'s man in Music City, Shelby experimented widely with his acts, creating a mode of music that was forged out of varying blends of pop, R&B and C&W material and talents.

Experimentation over the year has evolved into a pure science of Shelby's own making. A science that brewed the "Lover's Holiday" smash and another SSS breadwinner in the current R&B race, "The Pleasure of My Woman," by Georgie Boy.

SS Productions' new Sumpter diskery shapes up as a potent outlet for projected stream of top R&B material such as the label's initial releases, "Polly Wally" by Johnny Young and "In The Storm" by John Standberry, Jr.

Apparently, the one-time record hustler from Shreveport is determined that R&B is here to stay, especially as a key force in the wide-spread SS Productions music combine.

Stax/Volt

(Continued from page 65)

transposed all elements except its reality and added a touch of urbanism. Thus his style becomes contemporary and communicable. Those who enjoyed the naked blues 20 years ago still appreciate Albert King. In addition to his faithful followers of yesteryear, Albert has become a top artist because of the new breed, the hippies and the Europeans. To them, Albert is the father of modern blues.

"Of course it took a couple of misses to gain three hits but that's one of the pains, a growing record company often undergoes. We credit our survival to those who appreciate our product enough to show us when we're right or wrong by record sales.

"I sometimes become despondent though, because I fear that the people who are setting the trend in music today are being neglected—namely those considered to be the underground. This new set will eventually cause a major earthquake that will crack the world of music wide open. It's already happening. I have utmost respect for their taste in music because they thoroughly study and accept good product, then promote what they dig."

"Perhaps many have misconstrued the correct meaning of the word underground according to its definition in dictionaries only," Al continued. "To me, the underground represents the young American in search of realism embodied in the truth and they're not accepting pseudo-soul anymore."

"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 called by many names. Salvation for all mankind depends on whether or not young people find their destination. And you know," he went on, "I think that one of the better ways for young America to find what they're searching for is through music.

"There are other active elements which have contributed greatly to our success and I mention this last only because I want to say 'thank you' to all of the loyal R & B radio announcers, program directors and music directors who have stood by us, and to the pop program directors and music directors for becoming aware of a music that belongs to all Americans... music... our heritage that we should all be proud of."

THE SUPER SOUL

The STAPLE SINGERS
JOHNNY TAYLOR
The BAR-KAYS
CARLA THOMAS
The MAR-KEYS
BOOKER T. & The MG'S
The SOUL CHILDREN
JIMMY HUGES
ALBERT KING
MAD LADS
The CHARMELS
DELANEY & BONNIE
WILLIAM BELL & JUDY CLAY
RUFUS THOMAS
MARBLE JOHN
JEAN & The DARLINGS
EDDIE FLOYD

EXPLOSION



Gospel Time

By IRENE W. JOHNSON

NATRA Plans Gospel Convention

The National Association of Television and Radio Announcers is making plans for a NATRA Gospel Convention to be held in the South for gospel performers.

The sites under consideration are New Orleans, Mobile and Atlanta. When all the plans being formulated are complete, then the NATRA Gospel Convention will be held in other cities across the country. To date, NATRA is the only organization that has done anything to keep gospel going and permanent.

In August, 1966, at the Waldorf Astoria Hotel in New York City, NATRA presented to the **Mighty Clouds of Joy** an award for having the top record of the year. In 1967, the **Staple Singers** was presented an award at the Regency Hyatt House Hotel in Atlanta, Ga., as the top gospel group of the year. This year, NATRA plans to make presentations in more categories which we hope will open the doors for gospel in other phases of the record industry.

Gospel music has been taken off the air at many stations throughout the country and it is not the will of the people that this is done.

Management makes the decision and it's final. Yet the people of the communities play an important role in the survival of a station. I sincerely feel that gospel is needed now more than ever before.

A few months ago when Dr. King was assassinated, many stations around the country resorted to gospel music as a solace during the crisis. Surely if it served a purpose at that time, during these days of turmoil and strife it could prove quite fruitful. There is strength and survival in gospel music.

Del Shields, Executive Secretary of NATRA and Jazz Editor for **Record World**, says, "Gospel is here to stay."

Due to the shortage of gospel

music on the radio, some companies have decided to produce gospel with more rhythm and instruments in hopes of getting air and chart play, but I feel this takes so much away from gospel, the music of our heritage. Yet I know something has to be done for gospel to survive.

Many gospel singers have changed over to the R & B field, and it's quite strange how they sing their hearts out in the gospel field and never get very much recognition but in a short while they succeed in the R & B field. No one except those close to the singers really know the hardship they hear singing around the country. I am told by many of the gospel singers that since there is a shortage of gospel music played on radio, the programs in those areas are way off. More gospel music is the answer for the survival of gospel performers.

On Saturday, Aug. 17, in Miami, Fla., NATRA will hold a meeting for all gospel performers at which time plans will be outlined to promote gospel and bring unity into all phases of gospel. This year the doors of NATRA stand open for all gospel performers to become members. Where there is unity, there is strength.

On Aug. 18, NATRA's second gospel show will be presented at Dinner—Key Auditorium in Miami, under the supervision of yours truly.

Gospel Top 10

SINGLES

1. **I'M HAPPY WITH JESUS ALONE**
Helen Robinson—Atlantic
2. **THE BLIND LADY**
Dorothy Norwood—Savoy
3. **HOW MUCH MORE**
Institutional Choir—Veep
4. **DID YOU STOP TO PRAY**
Gospelairs—Peacock
5. **PRAY FOR ME**
Mighty Clouds of Joy—Peacock
6. **IF I HAD A HAMMER**
Soul Stirrers—Checker
7. **AT THE CROSS**
James Cleveland—Savoy
8. **SOMEONE TO CARE**
Rev. Cleophus Robinson—Peacock
9. **I DON'T KNOW**
Violinaires—Checker
10. **JESUS WILL FIX IT**
Caravans—Hob

Gospel Next Big Music Market

By GEORGE BUTLER

Veep Gospel Label



George Butler

Ironically, gospel is an "underground" music, unknown to almost all the people who now listen to and enjoy its expatriates (Aretha Franklin, Ray Charles, Sam Cooke, to name a few). It remains the one music performed almost exclusively by and for black audiences.

There have been many endeavors to trace the origins of gospel. The congregational hymns with their intricate melisma and ecstatic, emotional climaxes, remain the core of gospel music. Many of these hymns date back to the 18th century, and the hymn style as we know it is of slavery vintage. Negro quartets were among the first artists to record in the early 1900s, suggesting that the a cappella quartet style is almost as old.

Celebrated for Responses

Gospel singing is celebrated for the violent and emotional responses it arouses; less noted are its good humor and fellowship. It is characterized by daring improvisations, recognized, approved and even demanded by audiences with a sure instinct for musical excellence. Invariably, gospel singers treat the audiences as confidants, almost relatives. Typically, these singers indicate their home base, and audiences root for the home groups with characteristically Southern patriotism.

The impact of gospel music is being felt in many other styles of music, namely, Rhythm and Blues, folk-rock, etc. Everything that pop, rock and Rhythm and Blues groups attempt—total musical environment, immediate rapport between performer and audience, sharing a body of eccentric assumptions—has been in practice by gospel groups and in any Negro Holiness Church for ages.

Impressive Sales

Perhaps what is most important, and often ignored, with regard to gospel records, is their impressive sales. There is a consistency in gospel recording sales unprecedented by any other area of recording. For example, recordings by James Cleveland, a Clouds of Joy, et al recorded a decade ago may sell as consistently today.

Let us consider briefly some of the familiar names in gospel and how they have influenced some of our top singers in other areas: James Cleveland and Alex Bradford, the two leading male gospel soloists. They have been major influences on the style of Ray Charles. Aretha Franklin is another who has adapted standard gospel cadences to standard pop sentiments. Miss Franklin and Ray Charles, the two foremost Rhythm and Blues vocalists, have benefited from the instruction of less celebrated singers.

Needless to say, Clara Ward was Aretha's first inspiration. As Miss Franklin grew, she studied the style of Jackie Verdell, former lead of the Davis Sisters and more recently a soul-jazz singer. Miss Verdell has yet to make it big, but Miss Franklin's greatest hit, "Respect," has Jackie's style all over it, especially in the hoarsely lyrical spelling out of "R-E-S-P-E-C-T."

Impossible Without Alex

Listen to the early recordings of Little Richard—the phrasing, falsetto and group dialogs would have been impossible without Alex Bradford.

Many groups today, the Temptations, the Impressions and others, are time offshoots of the Soul Stirrers. Somewhere between Julius Cheeks of the Sensational Nightingales and Sam Cooke, then star of the Soul Stirrers, the modern quartet was formed.

The Veep-Gospel label recognizes the importance of gospel music and feels it can be instrumental in making it more acceptable to a larger and wider audience. We feel that gospel music is on the threshold of becoming the next highly significant music market, attaining not only widespread commercial acceptance, but also long overdue artistic recognition. Amen!

First Family Of Soul

Barely three years ago a singing family walked off the stage of Chicago's Regal Theatre with first prize in a local talent contest. They made good their prize, a recording contract, with "You Waited Too Long" and from that time on the Five Stairsteps & Cubie have been "The First Family of Soul."

Composed of brothers Clarence Burke, Jr., Dennis, James and Kenneth, sister Alohe, baby Cubie, bass guitarist and band-leader "Papa" Stairstep and dancing "Mama Stairstep," the Burkes have traveled the country while turning out hits like "A Million To One," "Danger She's a Stranger," "Ooh, Baby, Baby," "World of Fantasy," "Come Back," "Something's Missing," "The Shadow of Your Love" and "Don't Change Your

(Continued on page 70)



5 Stairsteps & Cubie

Dave Clark

(Continued from page 62)

for whom he drives 100,000 miles a year as National Promotion Director. Clark flies on the longer trips, but feels that "Planes fly over a lot of important radio stations." He carries no address book because he knows almost all the station call letters, deejay names and addresses by heart.

When asked how he keeps pace with this fast-moving industry, Dave says, "Stay young and you can make it; grow old and you can forget it. I stay young and change with the times. Right now I'm a stone Hippie!"

Whether or not he's a Hippie, Dave Clark is one of the most seasoned promotion and record men in the business.

Otis Redding. Missed.

Otis Redding was an artist who inspired fanatical response. He was able to stand out in a number of show business capacities—as a songwriter, as a producer, as a businessman and, of course, as a performer of awe-inspiring galvanism and sincerity.

Because he was so good and so successful many people wrote about him, talked about him, tributed him.

His most articulate fan, Jon Landau, summed up Otis Redding's art succinctly in an essay written before the Volt artist's death by noting: "The music of Otis Redding is a primitive music which doesn't pretend to be art, but is art just the same. For in his music, in his own way, Otis never ceases to explore the potentiality of his chosen musical form. His music was born of a far simpler era in rock in which the music existed unto itself, and was not considered to be a cultural form, let alone an artistic one by many people. And I for one believe we may soon find ourselves recognizing that much of the old rock is as artistically valid as anything on "Sgt. Pepper" and that we may soon find ourselves again re-exploring the capacity and potential of past musical forms to speak to the contemporary situation . . . His music is the new music. And the new music is rock and roll. And how could his music be anything else, when Otis Redding is rock and roll."

Formula for Soul

In a Soul magazine interview in the fall of 1967, Otis spoke about his likes and dislikes and in doing so assessed his own talents as well as anyone has: "Basically I like any music that remains simple and I feel this is the formula that has made 'soul music' successful. When any music form becomes cluttered and/or complicated you lose the average listener's ear. There is nothing more beautiful than a simple blues tune. There is beauty in simplicity whether you are talking about architecture, art or music."

Real Explanation

But what really explains Otis Redding's music is his rendition of the music itself, the

communication of universal problems and achievements. Perhaps a song that most expresses the greatness of Otis Redding is his biggest single, "(Sittin' on) The Dock of the Bay," the resigned lament of a man and a mankind for whom life has little promise other than repetition.

"Looks like nothing's gonna change/

Everything still remains the same."

The symbolic significance of the lost soul (the pun is entirely proper) is artlessly suggested by Otis in a reading of unadorned understanding and heartache, the essence of his contribution.

If life is passing by the man who sits on the dock of the bay, life didn't pass Otis Redding by. Death was unkind, but Otis Redding did not allow life to pass him by.

Sly & Stone

(Continued from page 60)

he plays organ, guitar, bass and several other instruments.

Rose, Sly's sister, plays piano, organ and harmonica in addition to being a featured vocalist and dancer. "My brother Freddy does so many things so well, I have to watch him or he'll explode. He can play any kind of instrument, from guitar to clarinet. He writes songs and arranges, too," says Sly.

Larry Graham, Jr., the bass player, writes, sings and he can play lead guitar and organ. "I am grateful to him for constantly adding the correct ingredients of bottom to our sound, whether it be on stage, in the studio, or swappin' fives on a street corner," continues Sly.

Greg "Hand Feet" Errico is really into his drums. Sly calls him "the world's fastest, funkiest drummer."

One of the Most Talented

Cynthia 'Ecco Robinson, the trumpet player, is one of the most talented trumpets alive, and that includes guys! "Sometimes I have to make her sit down because she's working just too hard," comments Sly.

Jerry Martini plays saxophone, flute, accordion, piano, clarinet and tambourine.

#1 MOST PROMISING COMBINATION VOCAL GROUP



Thanks for Keeping
it in the Family,
Sly

BOOKINGS



ESTABLISHED 1960

DAEDALUS MGT. — 180 MADISON AVE., NEW YORK, N.Y.

DIRECTION:



Diversification Tree Key

Joe Tex Dials Success

Diversification can be a magic word of business. In the world of music, business diversification has led to the enjoyment of tremendous success by an organization in Nashville known as Tree International.

The Tree organization started in 1951 after Jack Stapp, President, had finished a successful career in radio. His business acumen and sense of public tastes in music were so effective that Stapp decided to make the venture a fulltime operation for himself and others who had been working with him.

Working primarily in country music at the outset, Stapp, along with Buddy Killen, Exe-

cutive Vice President, knew the public was interested in more than just country songs. Obviously, the record sales around the nation proved that many kinds of music met the public need for musical entertainment. It was determined that the offices would become involved in the total product if at all possible.

With Nashville laying claim to the title of Music City, U.S.A., as well as that of Country Music Capitol of the World, it was felt that the facilities and musical background available in Nashville promised a future for all types of music.

Through the years, with deliberate planning and expansion, Tree Music added company after company to its business folio. Today, Stapp heads up Tree International. It is international in scope because it reaches into its own wholly operated offices in London, Paris, Milan, Stockholm, Madrid, Amsterdam, Frankfurt, Prague, Tokyo, and Sydney. In addition, there are Tree representatives in Buenos Aires, Rio de Janeiro, San Jose and Mexico City. Here in the United States, the firm has reps on both coasts which service the needs of the company in the other two great centers of entertainment, Hollywood and New York City.

The whole story of the variety of business coming under Tree International is not in the overseas offices or the reps. The bigger picture lies in the several separate firms which are either wholly or partially owned by Tree International. Among these organizations are the original Tree Music, and Green Grass Music with veteran Curly Putman heading the firm in the making of fine country music; Wilderness Music, also in the Country field; Press Music, which reaches into Rhythm and Blues as well as Pop; Twig Music in the same field; Ally Music, Cross Keys Music, Dial Records and JAB Records. The guiding hand behind the successful production of hit records in a wide variety of musical fields is Buddy Killen with his second sense for a winning sound and a consummate skill in handling talent for the best effect.

Not only has the expansion and investments of the Tree

headquarters been diversified, the products coming out have been just as varied. And the success of the mature, searching, creative talent in the firms can be measured in the 1967-1968 time frame of known hit songs in the charts of the major trade journals of the music industry.

Tex Smashes

Tree, through Dial Records, had a smash with Joe Tex singing "Woman, Like That, Yeah" in July of last year. This was followed in August with Tex making a hit out of "A Woman's Hands." Then came "Woman Will Do Wrong" by Paul Kelly on Philips.

Next was "If This Old House Could Talk" by Kelly. Then came the RIAA-certified million-seller for Tex, "Skinny Legs and All."

The Press Music firm scored early this year with "Nine Pound Steel," a Joe Simon song on Sound Stage 7 label. Another Simon song rang up the sales and ranked high in the charts in January, "No Sad Songs."

Tex followed with the hit "Men Are Gettin' Scarce."

For more variety, the organization has produced others of the same high quality and high in the public favor. Take, for instance, the Box Tops doing "Cry Like a Baby," a number one performance. The Box Tops with Press had two million-sellers. Press also latched onto a rather new sound which made big waves, the Sweet Inspirations with a record by the same name.

Along about May of this year, Joe Tex was back high in the charts again with "I'll Never Do You Wrong," and Press brought out "Eyes of a New York Woman," with B. J. Thomas on a Scepter disk.

With the assortment of songs and appeal listed above, it is obvious that diversification in the music world has brought excellent results to the Tree organization. Talent within its various companies is of the best in the world today.

Joe Tex, known for Rhythm and Blues, is just as much at home doing pop . . . and successfully. He also does a fantastic job with country music. What he offers it is some soul. His latest album, "Joe Tex Soul Country," leaves no doubt about his ability to put soul into a great range of musical fields. This Dial series record out by Atlantic is one of the best proofs that the blend of pop, R&B, soul, rock and country makes for successful operations—and it makes money.

If country music in the fu-



Joe Tex

ture is not going to become static, but is going to develop, then it may well be within the scope of a business activity such as Tree International. Each of the affiliates is a separate entity, but closely interlocked with the rest of the sprawling complex. This allows the full use of talent in singers, writers, musicians and producers to make the most of the demands of the public at any given time.

Since today's biggest hits in
(Continued on page 72)

Stairsteps

(Continued from page 69)

Love."

The Burkes' early friendship with and guidance from Impressions leader Curtis Mayfield has resulted in the Stairsteps' first release, "Don't Change Your Love," on the Impressions' new Curtom label, distributed by Buddah. Three hits on the Buddah label also re-united the "First Family of Soul" with three men whom the Burkes credit for much of their success—Neil Bogart, Cecil Holmes and Marty Thau.

First in Forbes

Their stage act combines supper club sophistication, stomp dancing and vaudeville and has made them headliners at major theatres across the country. So popular have the Five Stairsteps & Cubie become that they were the first black artists ever to be given feature space in Forbes, the weekly financial and economics magazine.

Loaded with citations, honors and prize-winning popularity polls, the Five Stairsteps & Cubie consider their most important honor to be the votes cast for them as the "Outstanding Rhythm and Blues Group of 1967" by over 500 deejays at last year's NATRA convention in Atlanta.

Asked to define their success, "Papa Stairstep" says, "The Burke family loves to sing. It's as simple as that."

Best Wishes!

THE TAMS

BILLY JOE ROYAL

TOMMY ROE

SWINGIN' MEDALIONS

THE CLASSICS IV

THE CANDYMEN

DECEMBER'S
CHILDREN

THE O'KAYSIONS

SENSATIONAL EPICS

TIP-TOPS

THE JAMES GANG

THE MOVERS

Cotton Carrier, Mgr.

BILL LOWERY TALENT, INC.

P.O. Box 9687
Atlanta, Ga. 30319
(404) 233-3962

FROM ONE D.J. TO THE OTHER D.J.'s— THANKS!



ARCHIE BELL & THE DRELLS

SKIPPER LEE FRAZIER

PERSONAL MANAGER

HOT NEW RELEASE!

“I’LL BE HOME”

B/W

“BAD HABITS”

ON A SOULFUL ARTIST

ARTIE GOLDEN

BUNKY RECORDS INC.

DISTRIBUTED BY SCEPTER RECORDS INC.

#7758

PERSONAL MANAGEMENT

FRAZIER-McKAY PRODUCTIONS INC.

5010 ALMEDA, HOUSTON, TEXAS

A C 715 — 524 — 0254

77004



MASTERS OF SOUL

A WINNER!

“PLEASE WAIT FOR ME”

B/W

“LOVE, LOVE, LOVE”

ON

CAPITOL RECORDS

PERSONAL MANAGEMENT

FRAZIER-McKAY PRODUCTIONS INC.

5010 ALMEDA, HOUSTON, TEXAS

77004

Duke/Peacock, Many Years a Major Soul Source

Fifteen years ago when Don Robey came up with a record by Willie Mae (Big Mama) Thornton titled "Hound Dog," people in the industry frowned and said it couldn't be done.

However, the R&B deejays across the country proved that it could be done, and over 500,000 copies of the record were sold in 30 days. That was the beginning of "Rockin' Soul." Today, "Hound Dog" is a soul standard. The late Little Willie John allegedly was the first to use the word soul pertaining to R&B music. It was while working with Willie Mae in Chicago on one of Al Benson's "Soul Shows" that Little Willie said, "This chick has started something and it's nothing but pure soul!"

Peacock Records' basic thing is pure soul, and they have one of the greatest gospel and spiritual lines in the world. Some of the all-time top sellers of R&B and soul records were derived from the tunes recorded by Peacock gospel artists.

Revolutionized R&B

When Don Robey acquired the Duke label he started with one of the most soulful singers of the day, Johnny Ace. Ace would take a sweet ballad and inject the bluesy sound that revolutionized R&B music. Today's top soul sounds still carry a little bit of the influence of Johnny Ace. The artist's



O. V. Wright



Bobby Bland



The Lamp Sisters



Carl Carlton

"Pledging My Love" is an R&B standard.

Then came Bobby Bland, another great blues ballad singer, who took the blues out of the kitchen and moved it into the living rooms. Bobby has a record string of 24 hits in a row.

Little Junior Parker also added something special to the sound of soul. There are few who don't remember his "Next Time You See Me."

When Robey made Peacock a subsidiary label, it was in-

tended to be a pop line, but somehow it, too, wound up with the flavor of R&B; so when ex-gospel singer Joe Hinton decided to switch over Robey gave him a country tune titled "Funny," and it became a gospel-soul flavored million seller.

A blue-eyed soul singer walked into the studio one day with a tune called "Treat Her Right." He was recorded on the other subsid line, Back Beat, and the record sold well be-

cause black or white, that artist, Roy Head, had soul.

Major Soul Laboratories

To this day Duke/Peacock is one of the major soul laboratories in the industry. The staff is one of the finest, boasting Robey, Dave Clark, Joe Scott, Evelyn Johnson, Loraine Williams, Dubois Stevens, James Crawford and a crew of producers in Houston, Detroit and Memphis that keep turning out top product year after year.

The talent has been seasoned to near perfection, names like O. V. Wright, John Roberts, Ernie K-Doe, the Lamp Sisters and little Carl Carlton, who has the makings of a great juvenile artist.

The family of labels has been rolling for 15 years, and they don't show any signs of stopping.

Tree Key

(Continued from page 70)

the charts show a consistent trend to be picked up for remake in other fields, Tree is capitalizing on its ability to turn out the full package of R&B, pop, rock, soul and country as well as to produce top records which blend two or more of these types of modern music into chart hangers and million sellers.

If there is any question about what it takes to make a success out of today's music, a short trip to Music Row, in Music City, U.S.A., will satisfy you that Tree International has the formula . . . it's only one thing . . . full flavor music . . . music that everyone can listen to . . . diversified music . . . blended music . . . blended talent . . . talent that works together under the direction of Jack Stapp and the production of Buddy Killen.

Concert Review

Lou Rawls Soul Satisfying

NEW YORK — "Ladies and gentlemen, Mr. Lou Rawls." A simple introduction, yet no other is necessary to present such a great performer, as the roar of the audience proved.

Amid the great sounds of the Soul City Brothers conducted by H. B. Barnum, a slow - moving figure in a brown Victorian velvet jacket with ruffled shirt, a flashing mike and a true showman in every sense delivered one of the most exciting shows I have seen.



Lou Rawls

For a full 90 minutes, his opening stories, his humor, his terrific arrangements and unique delivery were captivating. He gave the audience numbers like "Tobacco Road," "It Was a Very Good Year," "Dead End Street," also known as "The Hawk" and from his latest Capitol album, "You're Good for Me." In my opinion, the highlight of the evening was his rendition of one of the greatest of soul songs, "Ol' Man River."

WWRL's "Love Man," Frankie Crocker, introduced this second sellout show at the Wollman Memorial Rink in N.Y.'s Central Park, and on a hot summer night all went home completely soulified. —Ralph Lew.

Fredana Address

NEW YORK—The offices of the Fredana Publishing Group will be located at 40 West 55th St. as of Sept. 1, and not at 40 West 45th St. as previously reported.

The Organization of

Robert L. Holladay

720 17th Avenue South, Nashville, Tennessee 37203

"A Department Store of Promotion"

(615) 244-1750

Independently covering the Southeast

Thank You **KING CURTIS**

#1 TOP INSTRUMENTALIST

#1 TOP INSTRUMENTAL COMBO



Smash Single
KING CURTIS
&
THE KINGPINS

I HEARD IT
THRU THE
GRAPEVINE

ATCO 6598

Produced by Arif Mardin



Chess Has Top R & B Year

Etta, Dells, Pigmeat, Radiants Play Major Roles in Success

Etta James, the Dells, Pigmeat Markham and the Radiants have led the way to Chess Producing Corporation's most successful year (1967-1968) in the Rhythm and Blues market.

The big year began on July 1, 1967, with Howlin' Wolf's "Pop It to Me" (derived from "Sock It to Me"), followed by "Sweet Sixteen" with Little Milton, and then the record that propelled Chess on its upward surge, "Dirty Dirty Man," with Laura Lee. This record was the first of their many releases to ride the number one slot on R&B charts.

The next three strong releases, "A Woman Will Do Wrong" by Odell Brown, "Mellow Yellow" by the Organ-izers and "Cross My Heart" by Billy Stewart, were followed by the Dells' two-sided blockbuster, "O-O, I Love You" and "There Is," which scored heavily on R&B and top 40 charts. Succeeding this was "Tell Mama" with Etta James, which won her a NARAS nomination for Best R&B Female Solo Vocal Performance.

Continuing on the right track, Chess released "Soul Man," a Ramsey Lewis instrumental, and "Burning Spear" with the Soulful Strings, another number one selection on the R&B charts. This led to "I Don't Know" by the Violinaires. Originally a gospel song, "I Don't Know" crossed over the line and became a huge R&B seller and received top 40 attention. Next came Etta James' second big chart smasher, "Security," followed by "Hold On" with the Radiants.

Dells, Etta Click

At this point, the Dells scored with their next chart-maker "Wear It On Your Face" and Etta James again with her third successive hit, "I Got You Babe."

At the present time, Chess has "River of Tear" with Gene Chandler riding the charts. Pigmeat Markham's "Here Comes the Judge" is approaching the select circle of the Top 10 in both pop and R&B charts around the nation. The Dells are breaking things wide open with their third and biggest hit of all. "Stay in My Corner," while Laura Lee is starting to receive acceptance with her latest release, "Need to Belong."

The success of this format has



The Dells



Ramsey Lewis



Etta James



Pigmeat Markham



Billy Stewart



The Radiants

caused two offspring that deserve special mention: 1) Moms Mabley with her appearances on national television (the Smothers Brothers and Merv Griffin, for two) and Pigmeat Markham's scheduled 22 appearances on NBC's red-hot Rowan and Martin "Laugh In," has made Chess a leader in the Negro comedy market; and 2) Aretha Franklin's meteoric rise to fame leaves Chess in the position of having her only gospel works (one album and two singles).

Behind the Scenes

Behind the scenes personnel who have made the R&B division so productive are Gene Barge, head of the Artists and Repertoire department, and Richard Evans, who wrote, produced and arranged tunes for such artists as Ramsey Lewis, Ray Bryant, Soulful Strings, Marlena Shaw, Odell Brown Clea Bradford and scores of others.

Plus, Leonard Casten, writer and producer for the Radiants. And Carl Davis and staff, who were in charge of production on four Gene Chandler singles which scored big on all the charts. Bobby Miller was writer and producer of all the Dells hits including their current hot album. Miller also wrote Laura Lee's "Dirty, Dirty Man." A&R man Ralph Bass developed some of the top gospel groups in the country today. Bass worked with the Violinaires, Soul Stir-

ers, Meditation Singers, Salem Travelers and Ernest Franklin.

Then there is Rick Hall, the producer for Laura Lee, Maurice and Mac, Bobby Moore and the Rhythm Aces, Mitty Collier, Irma Thomas, Charlie Chalmers and three top-of-the-chart singles and an album with Etta James.

First 22 Years Ago

Max Cooperstein, General Manager of Chess Producing Corporation, stated, "Chess Records released their first R&B record 22 years ago and record after record has built the foundation upon which we now stand. The expression R&B had produced a stigma with pop jocks for quite a period of time. Every Chess produced disk that the djs received was a so-called R&B record that they weren't hip to."

"Today, soul music is regarded as 'in' among many of the consumer and trade people. The greater majority of the top tunes today are either soul records or one of the new pop groups' interpretation of it. The fact that we are sitting on an R&B foundation will always exist even though the recording techniques and song arrangements are progressing with the times. The base is still soul (R&B, etc.). Lyrically and emotionally 'that's where it's at.'"

Black Variety Show

SAN DIEGO — Chuck Johnson is producing a weekly all-Negro television variety series, "The Club Opportunity Show," for KFMB.

Show includes tips on job openings.

Johnson is General Manager of radio station XEGM.

Presentations



Hi Records' Willie Mitchell, above, in both photos (right), is shown presenting his new record of "Prayer Meetin'" to, at top, Scott Seagraves, Program Director of WHBQ, Memphis, and Al Perkins, PD of WLOK, Memphis.

Sincere Appreciation
to the
NATRA
Members and All
D.J.'s
Everywhere

Whose Votes Made It Possible For
DIANA ROSS AND THE SUPREMES,
THE TEMPTATIONS, GLADYS KNIGHT
AND THE PIPS, THE FOUR TOPS,
MARTHA REEVES AND THE VANDELLAS,
JR. WALKER AND THE ALL STARS,
STEVIE WONDER, THE MIRACLES
AND THE MARVELETTES to
Receive The Numerous Awards
In All Categories In Record World's
Annual R&B Poll, 1968



Epic/Okeh a Stone Smash in R&B

Through the course of the past year, Epic/Okeh Records has enjoyed considerable success with its Rhythm and Blues product. Artists such as Sly and the Family Stone, Maxine Brown, Vivian Reed, Godfrey Cambridge, the Bandwagon, the Vibrations, Walter Jackson and the Staple Singers have all been important contributors to this success.

The dynamic septet of Sly and the Family Stone, currently on an extensive concert tour of the United States, achieved overwhelming success with their hit single, "Dance to the Music," followed by their current hit, "M'lady." They have generated further excitement with television and concert appearances, receiving rave reviews and standing ovations.

In reviewing the group's latest album "Life," Rolling Stone (Aug. 24) makes the following important observation about this revolutionary group: "Sly and the Family Stone are opening the door to a whole new era in soul music. With

their emphasis on flash, on never-let-up entertainment of the senses rather than on the orderly telling of a story, they might well be the first McLuhanian soul group."

Included in the group's upcoming engagements is an appearance at the Electric Circus in New York from Aug. 20-25 and a European tour in September.

Maxine Has Debut LP

Vocalist Maxine Brown, who recently completed a successful engagement at Sheppard's in New York where she broke all attendance records, is new to the Epic label. Her debut Epic album, "Out of Sight," released just a month ago, is already receiving strong sales reactions.

The Bandwagon enjoyed success with their single of "Baby Make Your Own Sweet Music" and are currently moving up with their hit single "Breaking Down The Walls of Heartache." The Vibrations had a strong hit with their single on the Okeh label entitled "Love in Them There Hills" and are currently working on an album. Walter Jackson, riding high with his latest single, "The Bed," and his latest album, "Speak Her Name," is another of Okeh's strong R&B artists.

Vivian Reed, who achieved success with her first two Epic singles, "Baby, Baby" and "Yours Until Tomorrow," received acclaim for her recent appearance with Bill Cosby at the Apollo Theater in New York. Her first album will be released by Epic in September.

The Staple Singers, with six albums to their credit on the Epic label, are continually high in sales. Their latest album, "What The World Needs Now Is Love," in no exception.

Epic has also enjoyed sales success with the albums by Godfrey Cambridge, the mainstay of the label's comedy roster. Not strictly an R&B artist, Godfrey's appeal is widespread, and interest in this talented comedian is at an all-time high. He recently completed successful engagements at the Miami Hilton and the Fairmont Hotel in San Francisco and has been signed by CBS-TV for his own television show. His latest Epic album, "The Godfrey Cambridge Show" (recorded live at the Aladdin, Las Vegas), is consistently high in sales.



Sly and Family Stone



Maxine Brown



The Bandwagon



Vivian Reed



The Vibrations

1-2-3 Goes R&B

With the fine reception of his first release, "Birmingham," by the Movers, Bill Lowery has stepped up his schedule and plans immediate shipping of record #2.

Determined to make 1-2-3 an important facet of the modern music world, Lowery announced the new release will be "Sugar Bee" by Dr. Feelgood and the Internes.

"Dr. Feelgood is a great performer," Lowery stated, "and we're mighty happy to have him with us. We believe we have one that the R & B guys will dig."

Feelgood Giants

Dr. Feelgood formerly recorded under the name of Piano Red and had such giants as "Red's Boogie," "Rockin' with Red" and "The Right String, Baby, But the Wrong Yo Yo." He had a hit on the Columbia label, "Dr. Feelgood."

No newcomer to the R & B field, Lowery discovered and produced many big records for the currently hot Tams, on ABC.



Bill Lowery

OLDIES

We offer the
LARGEST SELECTION
of

SOUL GOLD

on 45 R.P.M. at the
lowest prices.

Try us for pop,
R&B, spirituals,
country & jazz.

ALSO

Fantastic selection
and prices on
Major Label Mono
LP's

One Stops & Record Shops
Write or Phone now
for latest catalogs

contact Len Goldberg at

APEX-RENDEZVOUS

390 Kings Highway
Brooklyn, N. Y. 11223
(212) 376-1800

OLDIES



**Papa Don Productions
Thanks
Record World Annual
R&B, D.J. Awards
for Selecting
James & Bobby Purify
#3 Top Duo**

**Oscar Toney Jr.
#2 Most Promising
Male Vocalist**

James & Bobby Purify
Mighty Sam
13th Hour Glass
Pieces Of Eight
Freda Burrell

Oscar Toney, Jr.
The Nickel Bag
The Showmen
**Moses Dillard & The Papa Don
Association**
The Cain Brothers

PAPA DON PRODUCTIONS

Don Schroeder, President
Moses Dillard, Vice-President
711 West Cervantes Street
Pensacola, Florida

Exclusively on



Records

Jewel Records' Continuing Growth

Last Year Label's Biggest; New Studio Coming Next Year

In November, 1963, Stanley J. Lewis began his record manufacturing company, Jewel.

Lewis entered this area of the music business with a great deal of knowledge, as he was at the time already the largest record distributor in the south. So he is well acquainted with the problems of being a distributor. He was already owner of several record shops and a professional drummer and songwriter. All of these various occupations provided him with an unusual insight into the music business.

Blues and Rhythm & Blues, musically, are the first loves of Stan Lewis. His company has had equally great success in the pop and C&W fields, yet blues is still the predominant product of Jewel Record Co.

It wasn't long till Jewel gave birth to Paula Records, providing an outlet for other types of music as Jewel continued in the R&B field. Ronn Records has since been formed. It also is mainly R&B, although some C&W and pop are also released under the Ronn banner. Jewel also provides an outlet for spiritual records on the same label under its devotional series.

Lewis can boast some of the biggest names in the R&B field



Stan Lewis

on his artist roster: Ted Taylor, Big Joe Turner, Peppermint Harris, the Wallace Brothers, Toussaint McCall and the legendary Lightnin' Hopkins.

Jewel is being built on a firm foundation, with last year being the largest in the company's history.

Artist Has His Way

There is one main factor which sets Lewis apart from most record producers. He believes in all his artists doing material the way they feel it, not the way they are told to do it. This is in itself a tribute to the field of blues, for the best blues have surely proven that the inner feelings of the artist are the ingredient that made them the best.

Planning Recording Studio

The company is planning to build a recording studio within the next year. Previously all the sessions for the company have been recorded in Houston, Tyler, Texas, Nashville, Muscle Shoals, Ala., and Los Angeles.



Toussaint McCall

Stan commented, "We're going to put quite a bit into the studio, but we're still going to cut wherever we can get the best sound, even if we have to continue with the studios we have been using until we get ours developed."

It certainly has to be concluded Jewel is a young company growing stronger every day.



Shirley and Alfred

NATRA Public Show Star Roster Set

John Criner, Talent Coordinator of NATRA's public show, one of the major events to take place during the organization's Annual Convention in Miami Aug. 14-18, has scheduled and booked some of the big names in the business as well as some of the more promising new acts.

Slated to appear Aug. 15, during the convention, are: Salt and Pepper, the Tams, Peggy Scott & Jo Jo Benson, Joe Simon, Inez and Charlie Foxx, Freddie Scott, the Precisions, Betty Lavette, the O'Jays, Vivian Reed, B. B. King, Erma Franklin, Hugh Masekela and Sam and Dave.

The show promises to be one of the high spots of the convention.

Double Shot Records, Togetherness in Motion

By IRWIN ZUCKER

Exec VP, Double Shot Records

It's one happy family at Double-Shot Records, from shipping clerk Mike Rutgard to Gal Friday Cherie Hoffman to producers Hooven-Winn and to ye olde record-plugger, yours truly.

But most of all we credit our artists for this spirit of togetherness.

Be it hit-maker Brenton Wood or up-and-comer Bagdads or newcomer Bobby Flores, each helps one another in more ways than one.

A typical day at our offices finds most of our acts grouped in the music room exchanging ideas, offering constructive criticism or helping each other to develop. As a result, they get to know each other as friends, rather than just label mates, with all profiting from mutual experiences.

Naturally, all our enthusiasm and happiness stemmed from a top five record on our first try, "Psychotic Reaction," by the Count Five. These happy-go-lucky kids wanted our label to grow. They invited other groups to submit material. They made new artists feel "at home" by encouraging creativity, diligence and showmanship.

Indoctrinated with this good feeling, Brenton Wood felt his first disk could follow the Count Five success pattern. "Oogum Boogum" created name value for B. W. and his second release, "Gimme Little Sign," zoomed him to the top.

Likewise, Brenton sparked other artists to rise and shine. He insisted that a new group, Senor Soul, accompany him on tour to better showcase their funky Latin bag. Response on the road to the quintet's version of "By the Time I Get to Phoenix" convinced us to release it as a single.

Many-Voiced Brenton

The man of inspiration, Brenton Wood, currently cracking through with "Me and You," recently popped in at a session of the Bagdads, a new pop-gospel team. Merely wanted "to see if I could help in any way." He certainly did—by adding a much-needed falsetto to the group's upcoming bid, "Bring Back Those Doo-Wopps."

Before you could say Alfred Smith, the versatile Mr. Wood agreed to team with Shirley, formerly of Shirley and Lee fame. Together, as Shirley and Alfred (Brenton's real name), they're clicking on our subside Whiz line with "Kid Games and Nursery Rhymes."

When the duo guested in San Diego on Chuck Johnson's KFMB-TV show, they took time out to expound on the talents of another Double-Shot debut act, the Invincibles. As a result, the Invincibles performed their current click, "Keep on Trying," on the Johnson TVer the very next week.

And so it goes, amidst a great camaraderie of artists, the Double-Shot family is proving that them that plays together, stays together. It's a nice feeling for a label that's only two years old.

DELTA RECORDS Ltd.

Newest Soule Releases

★ "MAN ACCUSED"
★ "TAKE MY LOVE"

Featuring Singers

• Ronnie Sawyer
• Oscar Cobb III

Music By The

★ SOULE-MEN

P.O. Box 927, Plattsburgh, N.Y.

R&B Brings Togetherness

By BUZZ CASON

Although race relations have gone through several extremely tense phases recently and progress on the road to equality sometimes seems to be crawling at a snail's pace, the field of contemporary soul music is proving a point of black and white working together in harmony.

Every week new teams of artists, producers and managers share the excitement of "hitting the charts" with a successful single or album which is their reward for creating and working together regardless of race or religion.

In addition to the new talent, our industry holds in the highest esteem its veteran recording executives who have gone forward with the business of Rhythm and Blues music never finding themselves preoccupied with prejudiced hang-ups. We all know who these individuals are and enjoy being involved in an open-minded relationship of this type. We generally take this thing for granted, but in reality there are numerous leaders of our trade who deserve recognition for setting an example of freedom at work for the world.

Upon the occasion of NARTRA's 13th Annual Convention, it is a perfect time for each of us to be totally committed to the continued progress and growth of the field of R&B music. This spirit of cooperation should begin in the manufacturing stages of each recording on through to the medium of broadcasting where the hits are first exposed to the public. If we keep this attitude the quality, feel and international acceptance to soulful music will be even greater than it is today.

* * *

(Editor's Note: Buzz Cason is a producer, writer, publisher and partner in Russell-Cason Music and Productions. His recent hits as writer-producer in-

(Continued on page 80)



Buzz Cason

NOTES FROM THE UNDERGROUND

By CARL LaFONG

The May 11 issue of Rolling Stone carried a "Perspective" by the paper's consulting editor, Ralph Gleason, that brought an old and irritating subject out into the light again, updated and pinned to a currently hot artist. Under the headline "Stop This Shuck, Mike Bloomfield," Gleason ripped white blues/rhythm and blues musicians generally and Bloomfield, leader of the Electric Flag and an incredible guitarist, in particular. For trying to be black. The piece must have touched a sore spot because the reaction from the white blues non-establishment was long and loud. Nick Gravenites countered in equal Rolling Stone space with a strong rebuttal under the headline "Stop This Shuck, Ralph Gleason," and also the paper's mail column featured cries of outrage in subsequent issues. Gleason is still persona non grata with hard-core blues players.



Bloomfield is a fine guitarist and an awful lot of people would be disappointed if he got hung up on his color and stopped playing blues. Or if Al Kooper, Steve Miller, Barry Goldberg, Jeff Beck, Eric Clapton and Jerry Miller dropped out because they are white.

But what Gleason was aiming at is true. The best players of the blues and rhythm and blues are those to whom the music belongs. No one's objecting to rock artists' use of the blues as an expressive medium. Good music is good music. Good playing is good playing. Whether or not Gleason's main point is valid ("It won't rub off. You can't become what you are not and it's not for sale. Play your own soul, man, and stop this shuck."), especially in Bloomfield's case, is another question. When a writer uses his own soul as reference in criticizing someone else's it often leads to trouble. For the writer, more often than not.

At a time when this country seems to be polarizing according to color, it sometimes seems as though music is showing the way toward the erasure of racial lines. Comparatively, that is. Now is not the time to push people back into their skin bags. While whites are into blues like never before, Negro artists are crossing over and making it with what contemporary white artists have done with (to?) their music: Ray Charles and "Yesterday"; Fats Domino and "Lady Madonna"; and Mongo Santamaria and "There Is a Mountain."

Most of us aren't old enough to remember the excuse another generation used to categorize blues as race music. Some of us remember how rhythm and blues was put on one side until whites like Elvis and Bill Haley copped it. Now the most often heard excuse used to dismiss contemporary R&B is: Too Plastic. Since when are recording artists put down for making beautiful record with the help of technical achievements in the studio and editing cubicle. No one raps the Beatles for not being able to duplicate "Sergeant Pepper" live. Why shut off the Temps for "Please Return Your Love to Me?" Or Stevie Wonder for "I was Made to Love Her?" Because these records get Top 40 play? That just doesn't make sense. Good music is good music.

Fear that the FM alternative radio audience won't dig modern R and B doesn't make it either. In most cases, hard rock stations are trend-setters, right? They believe whatever you tell them, right?

Good music is good music.

* * *

SAWDUST: There is a rumor on the Coast that Ginger Baker died 10 days ago. It is absolutely untrue . . . Good, good music at the Newport (California) Pop Festival last weekend. Among

(Continued on page 80)

THE UNDERGROUND GROOVE

Kooper, Bloomfield & Stills drop in for a jam.



MIKE BLOOMFIELD
AL KOOPER
STEVE STILLS
SUPER SESSION

INCLUDING
ALBERT'S SHUFFLE/HIS HOLY MODAL MAJESTY
YOU DON'T LOVE ME/SEASON OF THE WITCH
IT TAKES A LOT TO LAUGH/IT TAKES A TRAIN TO CRY

CS 97C

A super jam. It's called "Super Session." A first. By Al Kooper, Mike Bloomfield and Steve Stills. They've all got a special reputation that was spread by those who know the best in blues and rock music. To the hardest judges, they're tops. Now, at the top of their careers, the three have put out an album that shows their talents better than ever.

A jam with Al and Mike (side 1) and Al and Steve (side 2). Featuring: "Albert's Shuffle." "Season of the Witch" and a brand new tune by Dylan, "It Takes a Lot to Laugh. It Takes a Train to Cry."

It was recorded late at night when everyone was feeling loose, on and ready.

The result is not a hype, not a put-on, but a beautiful jam—a "Super Session."

On COLUMBIA RECORDS

*Also available in 4-track and 8-track stereo tape cartridges

'68 R&Breakthrough Year for Columbia

1968 has been a breakthrough year for Columbia Records in the Rhythm and Blues field.

It was a year that saw the Chambers Brothers break out on the national best-seller charts with their debut album, "The Time Has Come," and reach an ever-widening audience; a year that O. C. Smith became a major name in America and abroad with his hit single "The Son of Hickory Holler's Tramp" and his album "Hickory Holler Revisited"; a year that blues singer Taj Mahal caused a sensation at the Newport Folk Festival and came to the forefront of the R&B scene; a year that saw Date artists Peaches and Herb anchor spot after spot on the national R&B and pop best-seller charts.

Columbia even has achieved spots for the last two months on the R&B charts for Johnny Mathis' album, "Love Is Blue," and "The Graduate."

Date Duo Hits

At this moment there are other young Columbia blues performers who are on their way to becoming stars. Date recording artists the Glories, for instance, three young New Yorkers who caused a near sensation at the Columbia National Sales Convention. And Pat Lundy, a vivacious singer who has appeared on numerous network television shows and has made America sit up and take notice.



O. C. Smith



Peaches & Herb

Plans are currently under way to expand Columbia's involvement in the R&B world further. In the months to come, many new and exciting names will be signed to the label, further boosting Columbia's already super-successful Rhythm and Blues roster.

Expanded Staff Necessary

The tremendous success enjoyed by Columbia R&B product has necessitated the expansion of the label's promotion staff.

In a forthcoming announcement to be made by Ron Alexenburg, Assistant Director, National Promotion. Lou Wills will be named West Coast Regional Promotion Manager.

Wills joins an R&B promotion staff which includes Granville White, who for many years has served as Midwest Field Promotion Manager; and Carl Procter, East Coast Field Promotion Manager.

Davis on Position

Clive J. Davis, President, CBS Records, triggered Columbia's intention to further the development of its position in the R&B field in a speech delivered at Columbia's National Sales Convention: "Since we started to put real concentration into this area, we have been able to produce impressive results. In recent weeks Columbia R&B product has shown up prominently on both R&B and pop national best-seller charts. And our success in 1968 is only a beginning. We intend to increase our strength in Rhythm and Blues without compromising taste or quality."

Buddah Rushes

'Relief'

NEW YORK — Buddah Records announced the rush-release of a new Victor Lundberg single, "Take Two for the Relief of Racial Tension."

Extensive promo tours for the single are planned by the Buddah staff and executives. Cecil Holmes, Director of Buddah R & B activity, and Marty Thau, Director of Pop Activity, will be visiting distributors and radio stations to work on the record.

Expansion Continues At Walden Artists & Promotions

MEMPHIS — The group of music business-oriented companies headed by Phil Walden has grown tremendously since 1960 when Phil Walden Artists & Promotions was founded in an 8 x 10 office on Mulberry Street in Macon, Ga.

The small agency which opened with two combos in its stable now has 60 R&B and pop acts.

Included in the number are some of the top artists in the R&B field: Percy, Sledge, Arthur Conley, Joe Simon, Clarence Carter, Eddie Floyd, John Taylor, Jimmy Hughes, Mable John, Otis Clay, the Precisions and the Kelly Brothers.

Walden Artists & Promotions (the name was shortened this year so as not to be confused with Phil Walden & Associates, a management company) is under the direction of Phil's 25-year-old brother, Allan Walden. Bobby Wallace is working with Allan in agency matters. Art Hapner is the agency assistant.

The publishing firm of Redwal Music, Co., Inc., is now two years old and has such titles in its catalogue as "Respect," which was #1 in the nation, and "Sweet Soul Music," which was a million-seller. The firm has numerous chart items to its credit. Redwal writers include Arthur Conley, Billy Young, Jackie Avery, Ronnie Grier, Chris Harris and Moses Dillard.

Mrs. Zelma Redding, widow of the late Otis Redding, is a Vice-President of Redwal Music and handles public relations work for the firm.

The Walden Organization entered the field of record production three years ago with the late Otis Redding heading the activities. Among Redding's many credits is Arthur Conley's million seller, "Sweet Soul Music."

In May of this year Jim Hawkins joined the production organization and has produced a forthcoming single on Billy Young, "I'm Available," soon to be released on Shout Records. With the addition of Hawkins a major expansion was launched in the recording area. Immediate plans call for the building and operation of a studio which is now under construction and an increase in production activities.

(Continued on page 101)

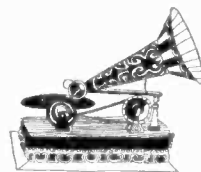
Buzz Cason

(Continued from page 79)

clude "Everlasting Love" by Robert Knight, and "Cry Baby Cry" by Van and Titus (R&B). He is co-owner of Elf Records with writer Bobby Russell. The label is distributed by Bell Records. Their offices are at 720 17th Avenue S., Nashville, Tenn. Phone 244-4482.)

Notes from Underground (Continued from page 79)

others the three-day event features Tiny Tim, the Jefferson Airplane, the Byrds, the Chambers Brothers, the Electric Flag, Steppenwolf, the Illinois Speed Press and the Creedence Clearwater Revival. The sound was good and so was the weather, but the seating, sanitary and control conditions were miserable . . . Is there a lack of material, or is this a strong arrangement period we're going through. Seems like there are at least half a dozen versions of Donovan's "Season of the Witch" getting underground play. And on the Top 100 there are a good dozen remakes of fairly recent hit songs with more on the way . . . Watch Kensington Market (WB) . . . Listen to the Zombies, "Odyssey and Oracle" (Date), especially the cut "This Will Be Our Year" . . . Don Bridges, Music Director for L.A. alternative outlet(s) KPCC-AM and FM, reports significant audience reaction to these LPs: "Rockets" (White Whale); "Avalanche," Eric Anderson (Rep); "Anthem of the Sun," Grateful Dead (WB); "Ogden's Nut Gone Flake," Small Faces (Immediate); "Bare Wires," John Mayall (London); "Saucerful of Hits," Pink Floyd (Tower); and these British albums: Alexis Korner (Liberty) (didn't mention which); "Pentangle," Bert Jansch (seems to be a big interest in all Jansch things) (Transatlantic Records); "River Deep, Mountain High," Ike and Tina Turner (Decca); "Crazy World of Arthur Brown" (especially "Fire" and "I Put a Spell on You"), (Track Records) (soon to be released here on Liberty).



**CONGRATULATIONS
AND
THANKS
TO
NATRA**

from



And Their Artists

THE INTRUDERS
DEE DEE SHARP
JAGGERZ
BOBBY MARCHAN

**GAMBLE-HUFF PRODUCTIONS
GAMBLE RECORD**

1650 BROADWAY
NEW YORK, N. Y. 10019
TEL.: (212) 757-2750

The Vital Motown

By BARNEY ALES

Vice President
Motown Record Corp.

As head of Motown's sales organization, I constantly have to resist a natural inclination to be complacent. After all, we are right there on top, selling more singles than any other company in the nation.

But what makes it possible to resist being self-satisfied is that we are a vital company in a vital business. We work in an arena that is charged with electricity—a totally *alive* field. It's exciting to go to work; it's exciting to sell our company's labels; it's exciting to be in a world enveloped in the Motown Sound, the Sound of Young America.

This enthusiasm we all feel extends to our distributors. Many of them were just starting out when we did. Like us, they were aggressive and long on integrity. They *believed*, and I think they will agree it has paid off.

We always are concerned with what's happening in today's world, because the sound of Young America often reflects on what Young America is thinking and doing and feeling. In short, when you hear the Motown Sound, you know it's Today, it's Now.

Of course, we don't believe in just creating lots of records and sending them off to the marketplace. Our standards are the highest in the industry.

This explains why we put out less product on a proportionate basis than others, but we enjoy the highest ratio of hits to releases than anyone else.

This same philosophy pervades our International Management Company which carefully directs the careers of many of our artists. They groom, train, choreograph, and teach stage authority. When a Motown artist steps onto any stage in the world, you can be sure he's ready for that particular audience.

LP Line Zooming

Our album line has been zooming upwards during the past few years and indications are that its movement upwards will be accelerated even more during the next 12 months. We are already recognized as the leader in singles sales; our objective will be to hit the highest strata in album sales. I hope to report soon to our founder and President, Berry Gordy, Jr., that this mission has been accomplished.

Motown is dedicated to creating a product the public really wants; making and shaping that product until it is honed into the finest quality possible; and then to work in good faith, hand in hand with the greatest distributors in the field.

Our record programming plans are the most exciting in history, with innovations and more of the same great sound that is Motown.

American Success Story

By JACK GRADY

Professional Manager,
April/Blackwood Music,
Nashville/Memphis

Having lived in Memphis and worked with most of the principals of the Memphis music community, I feel privileged to have been asked to tell the story of American Studios and the soul capital of the world.

I hope that I can both properly describe some of the history and current-day activities of the Memphis music scene for you, and to the satisfaction of my many friends in Memphis, tell their story. My reason for saying this is that recognition has come hard for many of the old-line producers that have struggled over the years to mold this musical community that today is attracting producers, artists and major recording executives from every music center of the United States and around the world.

Many outsiders would be amazed to walk into the major recording studios in Memphis. Firstly, because most people think only of Stax and the old Sun label when they think of Memphis. Today, there are many studios and even more companies. Most of them operated by producers and engineers who originally worked and cut their recording teeth in the 1950's with artists like Elvis Presley, Carl Mann, Jerry Lee Lewis, Roy Orbison and Johnny Cash from the Sam Phillips complex, now located close to the heart of downtown Memphis.

Among Giant Names . . .

Also from Memphis and surrounding areas, such as the Mississippi Delta, and the cotton fields and mountains of Arkansas, have come giant names of the pure-soul element, like Howlin' Wolf, Little Junior Parker and the great Bobby Blue Bland. The success of Jim Stewart's Stax records attracted performers from all parts of the nation, such as the immortal Otis Redding, who traveled from his Macon, Ga. home to carve his notch in the vinyl history of music in an old theatre converted into a recording studio on East McLemore St. But today, there's much more to Memphis music.

Up at the corner of Chelsea and Thomas is American Recording Studio. Back down in

the south end of town you can find Royal Recording Studios which is part of Joe Coughi's Hi Records operation. Out toward the east end of town, on Madison, Roland Janes, who played guitar on many of the early Memphis hits like "Whole Lot O' Shakin' Goin' On" by Jerry Lee Lewis, runs a small but very significant part of the Memphis music combine known as Sonic Recording Studio. Newer to the Memphis studio-complex are such factories as Ardent Studios and Onyx Studios.

About a month ago, I was in Memphis showing material for Merrilee Rush sessions at American Studios when a man came in to play some tapes for producer Tommy Cogbill of an artist he had under contract. After he had played his material, he sat around making small talk with a group of us, and he said, "Say, I'll bet that I've got a picture that none of you ever saw." He went out to his car and came back carrying a photo album. He opened the album and showed us a picture that must have been 10 to 15 years old of a country music band, and asked if anyone recognized the "fiddle picker." The fiddle player was wearing bib overalls, and a white shirt with the sleeves rolled up above the elbows. He was thin with curly, red hair and a posed smile from one ear to the other. I guess that this is one of the best ways to tell you of the growth of Memphis music to what it is today, because the freckle-faced fiddler, pictured with his Country and Western band, gave up on C & W and bluegrass music shortly after that picture was taken.

By trade, the fiddler was a banker with the First National Bank of Memphis. Through the next several years, he invested his money in cutting phonograph records. Not country or rock-a-billy, like the boys over at Sun Records, but soul records—"pure" soul. He had made up his mind that he would appeal strictly to the Negro market, and all his extra hours, and those of the people that surrounded him, would be aimed in that direction. Soul blues, he said, and soul blues he cut. The fiddler and his musicians cut it pretty well, and his formula for success soon neces-

(Continued on page 86)



TOP BRASS. Motown VP Barney Ales and President Berry Gordy, Jr., map out plans for new releases.

Música de Manzanero

3 Victor albums from Armando Manzanero, Mexico's great composer.



MKL/MKS-1785



MKL/MKS-1760 •

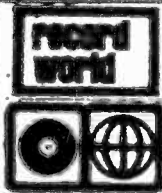


MKL/MKS-1769

RCA



*Available on RCA Stereo 8 Cartridge Tape



SINGLE REVIEWS

FOUR STAR ★★ ★★ PICKS

DIONNE WARWICK—Scepter 12226

WHO IS GONNA LOVE ME? (Blue Seas-Jac, ASCAP)
(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME (Blue Seas-Jac-Jungnickel, ASCAP)

A new Bacharach-David song for their favorite interpreter. Such grand style.

★★★★

DONAFAYE—United Artist 50322

AS WE MARCH TO DIFFERENT DRUMMERS (Famous, ASCAP)
THE PEACOCK SAID "COO COO" (Famous, ASCAP)

A message song from Donafaye has something for many listeners. A strong entry.

★★★★

GENE CHANDLER—Brunswick 55383

THERE WAS A TIME (Golo-Lois, BMI)
THOSE WERE THE GOOD OLD DAYS (Cachand-Dakar-BRC, BMI)

Gene lays down an irresistible beat here. Rug catching to follow in sort time.

★★★★

BOBBY HEBB—Philips 40551

YOU WANT TO CHANGE ME (World War III-Double Diamond, BMI)
DREAMY (Portable-MRC, BMI)

Gamble-Huff produced this Bobby Hebb side and the work should result in a click.

★★★★

CLAUDINE LONGET—A&M 967.

WALK IN THE PARK (Great Honesty, BMI)
WHO NEEDS YOU (International Korwin, ASCAP)

Kittenish ballad from Claudine. Gal is plotting to catch her fellow and the trapping is fun.

★★★★

THE DIPLOMATS—Dynamo 122.

I CAN GIVE YOU LOVE (Catalogue-Cee & Eye, BMI)
I'M SO GLAD I FOUND YOU (Catalogue-Cee & Eye, BMI)

Rhythmic side that ought to be. Charlie Foxx produced it and the fellows swing out.

★★★★

THE SOUL MERCHANTS—Weis 3436.

LIGHT MY FIRE (Nipper, ASCAP)
FOR WES (Michelle, BMI)

Good guitar playing (of the non-electrified type) and brass make this savory. Doors click something else.

★★★★

DETROIT ROAD RUNNERS—ABC 11117.

NEW KIND OF LOVE (Running Bear-Kahonna Tunes, BMI)
SWINGIN' CAMELS (Kahonna, BMI)

Beat beat ditty from the Kahonna-Kasenzetz-Katz faction. Of course will get market attention.

★★★★

BRENDA & THE TABULATIONS—Dionn 509.

THAT'S IN THE PAST (Bee Cool, BMI)
I CAN'T GET OVER YOU (BMI)

The gal and her guys have a swingy R/B love song that they'll score with quickly.

★★★★

THE DELRAYS—Arch 1301

LOLLIPOP LADY (New Research, BMI)
(THERE'S) ALWAYS SOMETHING THERE TO REMIND ME (Jac-Jungnickel, ASCAP)

Lots of bounce and verve in these grooves. It's from one of the Stax affiliates.

★★★★

BRIAN FOLEY—Kapp 932

FOREVER (Asa-Alta, ASCAP)
THREE BILLION CANDLES (Audubon, ASCAP)

This fellow deserves to score heavily and the dramatic song here could be the one to break him.

AARON COLLINS—Crazy Horse 1302

EASY TO SAY (Commander, ASCAP)
LITTLE BIT OF LOVIN' (Commander, ASCAP)

A velvet voice and a down home arrangement. Aaron should go right to the top of the charts.

★★★★

BOBBI MARTIN—United Artists 50443

HARPER VALLEY, P. T. A. (Newkeys, BMI)
HE CALLED ME BABY (Central, BMI)

Indignant lady blows the lid off Harper Valley on this funny side. Bobbi will get attention.

★★★★

THE DYNAMICS—Cotillion 44004

AIN'T NO SUN (SINCE YOU'VE BEEN GONE) (Jobete, BMI)
MURDER IN THE FIRST DEGREE (Dleif, BMI)

An infectious R/Ber from the new label. The Dynamics seem to be properly titled.

★★★★

JAIME ROBBIE ROBERTSON, RICK DANKO, RICHARD MANUEL, GARTH HUDSON, LEVON HELM—Capitol 2269

THE WEIGHT (Caltee, ASCAP)
I SHALL BE RELEASED (Dwarf, ASCAP)

One of the great cuts from the trend-setting, original "Music From Big Pink" album. Dylan song on flip. Great stuff.

★★★★

DEMETRIS TAPP—ABC 11115

LOVE WILL COME YOUR WAY (Gallico, BMI)
HOW COULD HE DO THIS TO ME (Vintage, BMI)

Big ballad from this girl could catch on if the breaks are right. Demetriss sings her heart out.

★★★★

LEE DORSEY—Amy 11031

FOUR CORNERS PART 1 (Marsaint-Aim, BMI)
FOUR CORNERS PART 2 (Marsaint-Aim, BMI)

Always reliable Lee steps out with a first-moving R/Ber here. Watch it for action.

★★★★

LOU CHRISTIE—Buddah 65.

GENESIS AND THE THIRD VERSE (Five Arts, BMI)
RAKE UP THE LEAVES (Five Arts, BMI)

Lou and Twyla, his usual writing partner, have come up with another of their distinctive, dramatic sides.

★★★★

BILL DEAL & THE RHONDELS—Heritage 803.

MAY I (Rhineland, BMI)
DAY BY DAY MY LOVE GROWS STRONGER (Collage, ASCAP)

Groovy, irresistible rocker from a new group Jerry Ross found for his label.

★★★★

THE MONTANAS—Independence 89.

RUN TO ME (Leeds, BMI)
YOU'RE MAKING A BIG MISTAKE (Duchess, BMI)

Tony Hatch produced this ditty he wrote with wife Jackie Trent. Ballad has beat and drama.

★★★★

BENNY GORDON—Wand 1188.

GONNA GIVE HER ALL THE LOVE I GOT (Jobete, BMI)
TURN ON YOUR LOVE LIGHT (Don, BMI)

Guy talks about love on this gritty R/B side. Will be right for many boogaloos.

★★★★

THE LINNEAS—Diamond 248.

MY BABY COMES HOME TODAY (Eden, BMI)
BORN TO BE YOUR BABY (Eden, BMI)

Their soldier boy is on his way home and they sing about it with winning sweetness.

★★★★

BOB DILEO—Columbia 4-44609.

RAHNI (Audubon, ASCAP)
BAND IN BOSTON (Greenlight, BMI)

Side with Indian influence from the East. All about a girl in a sari and it has a quality.

THE PLUM BEACH INCIDENT—Orpheum 4503

PRETTY THING (Marks, BMI)
SUMMER LOVE (Valel, BMI)

A Paul Leka-Shelley Pinz song with a simple melody and message. Couldn't be pleasanter as Plummed.

★★★★

THE CHUCK BARRIS SYNDICATE—Dot 17137

DONNIE (Barlyn-Sumex, BMI)
BAJA CALIFORNIA (Barlyn, BMI)

Bright singing from the Chuck Barris (he's the TV game show producer) Syndicate. Will be heard.

★★★★

STEVE LAWRENCE—Calendar 63-1005

RUNAROUND (Razzle-Dazzle, BMI)
I'M FALLING DOWN (INTO WONDERLAND) (Razzle-Dazzle, BMI)

A pretty ballad written by Teddy Randazzo. Will get good response from the listeners and buyers.

★★★★

THE REUNION—Mr. G 816.

PEOPLE GETTING YOUNGER (Whiteway, ASCAP)
GOOD MORNING SUNSHINE (Whiteway, ASCAP)

New group from Mr. G have something with a sinuous, thoughtful air about it.

★★★★

FIVE STAIRSTEPS & CUBIE—Curton 1931.

DON'T CHANGE YOUR LOVE (Camad, BMI)
NEW DANCE CRAZE (Camad, BMI)

This talented family group have a new tune they'll make it with. Has current R/B flavor.

★★★★

THE CRICKETS—Music Factory 415.

MILLION DOLLAR MOVIE (Viva, BMI)
A MILLION MILES APART (Pomona, BMI)

Slow rocker about the discrepancies between love in the movies and in real life. A mover.

★★★★

Z. Z. HILL—Kent 494.

YOU GOT WHAT I NEED (Modern, BMI)
HAVE MERCY SOMEONE (Modern, BMI)

Side got what it needs to land high up on R/B charts. Z. Z. gives his all.

★★★★

LARRY CARLTON—Uni 55080.

THE ODD COUPLE (Famous, ASCAP)
MONDAY, MONDAY (Trousdale, BMI)

The title ditty from the blockbuster movie is swung merrily by this guitar guy.

★★★★

TONY BORDERS—Revue 11025.

CHEATERS NEVER WIN (Press, BMI)
LOVE AND A FRIEND (Quinvy, BMI)

Mean and low down blues from Tony. The R/B listeners will listen extra close.

★★★★

WALTER RAIM AND THE CENTURY 21

ORCHESTRA—MTA 158.

FOR ROSEMARY (FEUR ELISE) (SESAC)
EVER SMILING (SESAC)

A rocked version of the Beethoven song piano students and others will be familiar with. Theme is used in "Rosemary's Baby."

★★★★

RICKY LEWIS—Fury 5051

CUPID (Kags, BMI)
SOMEBODY'S GONNA WANT ME (SoulSound, BMI)

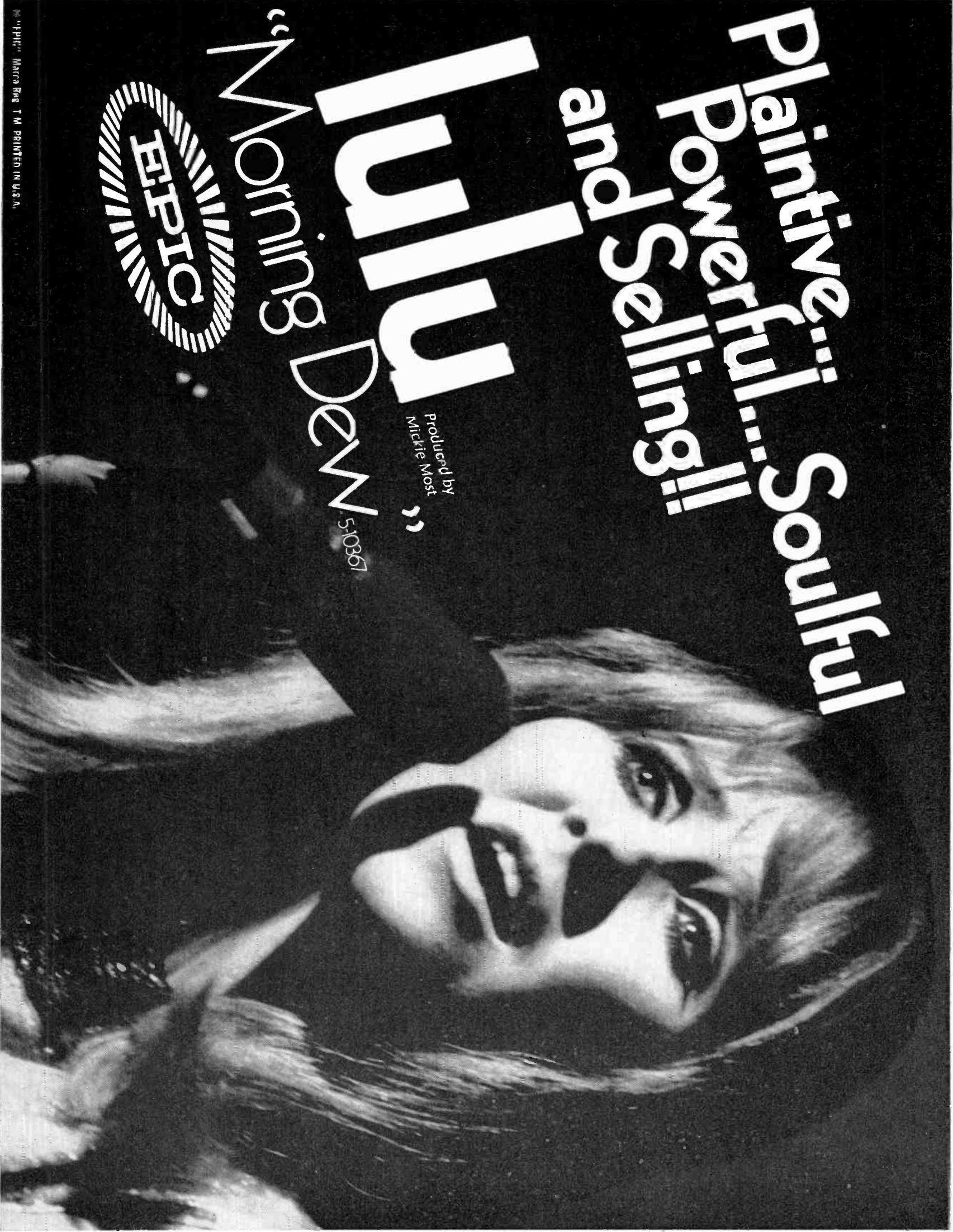
The Sam Cooke ditty in a new version that has Ricky socking it to them effectively.

★★★★

MATHEW BROWN—Sew City 108

FUNKY SOUL TRAIN (Jupace-Leandre, BMI)
LOVE ME JUST A LITTLE BIT (Eden, BMI)

Funk and soul here from Mathew. The R/B charts will be visited by the "Train" soon.



Plaintive... Soulful
Powerful...
and Selling!!

Tina

“Morning
Dew” 5-10361

Produced by
Mickie Most



© 1968 Epic Records, Inc. All Rights Reserved. Printed in U.S.A.

American Story

(Continued from page 82)

sitated that he leave the banking business to devote his full time to the studio and record shop that he and his sister ran on the south side of Memphis.

Recently in **Record World**, you probably read how successful his planning was, when Gulf and Western announced to the world that they had purchased the world-famous Stax recording and publishing companies for an undisclosed amount of money and stock, rumored to have totaled a worth of five to six million dollars. Yes, the fiddler was Jim Stewart.

Out of the growing pains of building a large and successful dynasty, talent is discovered, hits are made, standards are born. The story is true of people also. Out of the progeny of

Stax was sired a guitar player-songwriter from Georgia. This young man worked with Jim Stewart in the early years of Stax. He was of the original Mar-keys, the co-author of "Last Night" and Aretha Franklin's "Do Right Woman." He also penned Troy Shondell's Liberty hit of "This Time," and with Dan Penn wrote "Dark End of the Street" which was initially an R & B hit by James Carr, and more recently was a C & W smash by Lorene Mann and Archie Campbell.

From Stax, he paid his "soul dues" in Memphis, playing in road bands, picking and writing for Tree Music in Nashville and eventually returning to Memphis to start his own studio. The hole-in-the-wall between a shoe shop and a corner restaurant in north Memphis saw him finally team up with a

(Continued on page 90)

record world MONEY MUSIC

by Kal Rudman

Tip: "Trying To Get To You," Feathers. Broken by KDWB, Minneapolis. Now WDGY, WFIL, Phila.

Record Mayven Left-Field Pick: "Ain't No Sun Since You've Been Gone," Dynamics, Cotillion. This was a hit cut in a **Temptations** LP. **Chips Moman** and **Tommy Cogbill** cut this at the American Studios in Memphis. It is certain to go #1 R&B. Hip pop stations won't wait. Liquid fire!

Smash Top 5 WMAK, Nashville: "Harper Valley PTA," **Jeannie Riley**. This will be one of the year's big smashes.

We Battle For Records That Sell: "Listen Here," **Eddie Harris**, Atlantic, has been highlighted in this column for 10 weeks. It is over 200,000 R&B. You pop stations wouldn't listen. So it's the **WMCA Longshot**; went on **WLS**, Chicago; **WTIX**, N. Orleans. So now you'll have to listen to it!



Kal Rudman

Another R&B Smash We Told You About: "Girl Watcher," **O'Kaysions**, ABC-WMCA, WIBG, WFIL. Smash pop sales in the South. This is a hit . . . **Barbara Acklin** went on **WLS**. It's a smash in Boston, Phila., Detroit, etc.

R&B Giant That Can't Be Overlooked: "Slip Away," **Clarence Carter**, Atlantic . . . Sales are 450,000. Found by **WSAI**, Cincy, where it went Top 5. **Kent Burkhardt** reports it over 85,000 in Atlanta. **Buzz Bennett** reports it #1 request in New Orleans with adults over age 20. Broke **WIBG**, Phila. Smash at **WLS**, Chicago . . . It just exploded R&B in NYC and is Top 5 R&B in L.A. #3-R&B in Cleveland. We look for **WMCA**, **WIXY**, **WKYC**, **WOR**, and **KHJ** in L.A. to get to it, and explode it up the charts to Top 10.

"Midnight Confessions," **Grassroots**, Dunhill, our top tip of last week, just broke wide open. It is smashing top 10 **WRKO**-Boston. Giant in one week **WIXY**-Cleveland. Breaking **KIMN**-Denver. **KLIF**-Dallas, **KYA** & **KFRC**-San Francisco, **KJR**-Seattle, **WKBW**-Buffalo and **Hartford**.

"Brown-Eyed Woman," **Bill Medley**, **MGM**, has exploded to near Top 10 **WOR** & **WMCA**. It is top 10 in L.A., **Fresno** and Top 5 in **San Diego** and on **KLIF**-Dallas.

Betty Breneman Reports for Bill Drake Group

Smashes of the Week: **Deep Purple**, **Who**, **Bill Medley**, **Marvin & Tammi**, **Beach Boys** & **S. Mendes** . . . Top New Play: **Dionne Warwick**, **Rolling Stones**, **Equals**, **Tom Jones**, **Association**, **Flirtations**, **Colours**, **Spanky**, **Avant Garde** and **Miracles** . . . Breakdown: **WRKO**-Boston: **Chambers Bros.**, #4—**Booker T**, #10—**Grassroots**, #12—**B. Boys**, #22—**Barbara Acklin** . . . **CKLW**-Detroit: **Vandellas**, **Betty Wright**, #9—**1910 F.**, #16—**Aretha**, #19—**Eddie Floyd**, #24—**Temptations** . . . **KFRC**, **S. F.**-Dells, #7—**C. Heat**, #10—**Wayne Newton**, #14—**Bobby Vinton**, #15—**P. Clark**, #16—**S. Mendes**, #19—**Marvin & Tammi**, #24—**Nilsson** . . . **WUBE**-Cinc.: **Flirtations**, **Prof. Lollipop**, **Spanky**, **B. Medley**, **Big Brother**, #1—**1910 F.**, #5—**B. Boys**, #5—**Deep Purple**, #10—**W. Oz**, #12—**Marvin & Tammi**, #15—**Who**, #17—**M. Mann**, #26—**Jr. Walker** . . . **WOR**-NYC: **Don Fardon**, **O. C. Smith**, #8—**B. Boys**, #11—**Dells**, #13—**B. Medley**, #14—**Aretha**, #16—**Spanky**, #26—**Ray Stevens**, #27—**Nilsson** . . . **KHJ**-L.A. **Patti Drew**, **Don Fardon**, **Clarence Carter**, #13—**Marvin & Tammi**, #14—**Nilsson**, #15—**B. Acklin**, #21—**S. A. Clock**, #22—**Roger Williams** . . . **WHBQ**-Memphis: **Flirtations**, **S. A. Clock**, #5—**E. Floyd**, #8—**A. Bell**, #11—**Vinton**, #15—**S. Wolf** . . . **KGB**-San Diego-#2—**S. Wolf**, #7—**B. Medley**, #9—**P. Clark**, #16—**M. & Tammi**, #20—**G-roots** . . . **KYNO**-Fresno: #2—**S-wolf**, #10—**B. Medley**, #11—**Booker T**, #15—**P. Clark**, #16—**Who** . . . **KAKC**-Tulsa: **Don Fardon**, **Flirtations**, #5—**S-wolf**, #11—**S. Wonder**, #14—**D. Purple**.

We Tipped **Don Fardon** First: "Indian Reservation," **GNP**. **WLS**, **CKLW**. Smash **Denver**, **Milw**.

A New Super Star is Created: **Feliciano**. "Light My Fire" is #1. Sensation: Going on **WLS**, **WTIX**, **WQAM**: "Mama Can I Talk To You."

A New TV Star is Created: **Ray Stevens**. Booked on all the big ones. We told you he is a great, original entertainer. Watch him go this fall.

(Continued on page 100)

record world's

TOP NON-ROCK

A LIST OF SINGLES TABULATED FROM RADIO STATIONS THROUGHOUT THE COUNTRY PROGRAMMING NON-ROCK

- | | | | |
|---|----|--|----|
| 1. CLASSICAL GAS
(Irving, BMI)
Mason Williams—
Warner Bros./7 Arts 7190 | 2 | 21. MONTAGE ("HOW SWEET IT IS")
(Nat'l Generation, ASCAP)
Love Generation—Imperial 66310 | 32 |
| 2. AUTUMN OF MY LIFE
(Unart, BMI)
Bobby Goldsboro—United Artists 50318 | 1 | 22. THIS GIRL'S IN LOVE WITH YOU
(Blue Seas/Jac, ASCAP)
Eydie Gorme—Calendar 63-1004 | 31 |
| 3. DREAMS OF THE EVERYDAY
HOUSEWIFE
(Combine, BMI)
Glen Campbell—Capitol 2224 | 7 | 23. WITH PEN IN HAND
(Unart, BMI)
Billy Vera—Atlantic 2526 | 23 |
| 4. DREAM A LITTLE DREAM OF ME
(Words & Music, ASCAP)
Mama Cass—Dunhill 4145 | 4 | 24. MR. BUSINESS MAN
(Ahab, BMI)
Ray Stevens—Monument 1083 | 26 |
| 5. IMPOSSIBLE DREAM
(Fox, ASCAP)
Roger Williams—Kapp 907 | 19 | 25. MR. BOJANGLES
(Cotillion, Danel, BMI)
Jerry Jeff Walker—Atco 6594 | 25 |
| 6. HANG 'EM HIGH
(Unart, BMI)
Hugo Montenegro—RCA Victor 3933 | 5 | 26. ALL MY LOVE'S LAUGHTER
(Canopy, ASCAP)
Ed Ames—RCA Victor 47-9589 | 29 |
| 7. HALFWAY TO PARADISE
(Screen Gems, Col., BMI)
Bobby Vinton—Epic 5-10350 | 9 | 27. THE MUSIC PLAYED
(Easy Listening, ASCAP)
Matt Monroe—Capitol 2207 | 30 |
| 8. GRAZIN' IN THE GRASS
(Chisa, BMI)
Hugh Masekela—Uni 55066 | 8 | 28. ALL THE BRAVE YOUNG FACES
OF THE NIGHT
(Cinton, ASCAP)
Tommy Leonetti & Daughter Kim—
Columbia 44562 | 37 |
| 9. OON'T GIVE UP
(Duchess, BMI)
Petula Clark—Warner Bros./7 Arts 7216 | 10 | 29. LULLABY FROM ROSEMARY'S BABY
(Famous, ASCAP)
Mia Farrow—Dot 17126 | 35 |
| 10. TURN AROUND LOOK AT ME
(Viva, BMI)
Voques—Reprise 0686 | 3 | 30. APRIL AGAIN
Dean Martin—Reprise 0761 | — |
| 11. HAPPY
(Hazlewood, ASCAP)
Nancy Sinatra—Reprise 0756 | 12 | 31. GIVE A DAMN
(Takya, ASCAP)
Spanky & Our Gang—Mercury DJ-101 | 38 |
| 12. I REALLY DON'T WANT TO KNOW
(Screen Gems, Col., BMI)
Jack Jones—RCA Victor 9564 | 13 | 32. MR. NICO
(Milene, ASCAP)
Four Jacks & A Jill—
RCA Victor 47-9572 | — |
| 13. THIS GUY'S IN LOVE WITH YOU
(Blue Seas, Jac, ASCAP)
Herb Alpert & Tijuana Brass—A&M 929 | 6 | 33. A MAN WITHOUT LOVE
(Leeds, ASCAP)
Engelbert Humperdinck—Parrot 40027 | 18 |
| 14. LITTLE GREEN APPLES
(Russell-Cason, ASCAP)
Patti Page—Columbia 44556 | 15 | 34. MONTAGE
(Nat'l Generation, ASCAP)
Picardy—Dunhill 4146 | 36 |
| 15. THE FOOL ON THE HILL
(Comet, ASCAP)
Sergio Mendes & Brazil '66—A&M 961 | 22 | 35. MORNING DEW
(Nina, BMI)
Lulu—Epic 10367 | 39 |
| 16. SWEET MEMORIES
(Acuff-Rose, BMI)
Andy Williams—Columbia 44527 | 11 | 36. WINDMILLS OF YOUR MIND
Noel Harrison—Reprise 0758 | 40 |
| 17. GENTLE ON MY MIND
(Bexhill-Quartet, ASCAP)
Boots Randolph—Monument 1081 | 28 | 37. THIS GUY'S IN LOVE WITH YOU
(Blue Seas/Jac, ASCAP)
Tony Mottola—Project 31337 | — |
| 18. LIGHT MY FIRE
(Nipper, ASCAP)
Jose Feliciano—RCA Victor 9550 | 19 | 38. DESERT
(Rory, ASCAP)
Fluegel Knights—MTA 154 | — |
| 19. DREAMS OF THE EVERYDAY
HOUSEWIFE
(Combine, BMI)
Wayne Newton—MGM 13955 | 20 | 39. THIRTY DAYS HATH SEPTEMBER
(Bourne, ASCAP)
Robert Goulet—Columbia | — |
| 20. LOOK OF LOVE
(Colgems, ASCAP)
Sergio Mendes & Brazil '66—A&M 924 | 14 | 40. HELP YOURSELF
(Famous, ASCAP)
Tom Jones—Parrot 40029 | — |

THE ASSOCIATION

Newest Chart Imperative

"SIX MAN BAND"

#7229



Written, Arranged, Produced by
(and about) The Association.



WARNER BROS. — SEVEN ARTS, RECORDS INC.

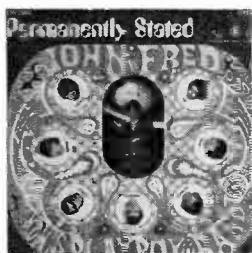


Pick Hits

PERMANENTLY STATED

JOHN FRED—Paula LPS 2201.

Lots and lots of hit sounds in these grooves. "We Played Games," "Hey, Hey Bunny" and "Little Dum Dum," to name three, are here. Then there are other rhythmic John Fred numbers. The kids will move to "What is Happiness," "Tissue Paper" and the rest.



OGDEN'S NUT GONE FLAKE

SMALL FACES—Immediate Z 12 52008.

Packaged in an imaginative round-sleeve designed to look like old tobacco boxes, the album from Small Faces will attract fans and please them visually and aurally. "Lazy Sunday," "Ogden's Nut Gone Flake," "Happydaystoytown."



SWEETHEART OF THE RODEO

THE BYRDS—Columbia CS 9670.

Since Dylan's "John Wesley Harding" return-to-the-country package was bound to be influential, the Byrds, ever Dylan enthusiasts, were bound to be the most influenced. Here's a package of down home, unadorned country tunes—two of them Dylan's.



LIBBY TITUS

The Hot Biscuit Disc Company (S)T 9101.

Here is a new child-woman of the times. Her name is Libby Titus. Her hair is tousled, her voice is pristine. Her songs are contemporary interpretations of the girl-child's world by Paul Simon, Lennon-McCartney, John Sebastian and Tim Hardin. "Strawberry Fields Forever."



THE SUPER HITS VOL. 2

VARIOUS ARTISTS—Atlantic SD 8188.

Aretha Franklin, Otis Redding, Wilson Pickett, the Rascals, Sam and Dave, Sonny and Cher, Joe Tex, the Bee Gees, Buffalo Springfield, the Bar-Kays and the Fireballs featuring Jimmy Gilmer get very together to sing terrific hits.



WHAT THE WORLD NEEDS NOW IS LOVE

THE STAPLE SINGERS—Epic BN 26373.

The beautifully-grooved Staple Singers have been looking to pop writers for their inspirational material and on this package they find it in "For What It's Worth," "Let's Get Together," "A Hard Rain's Gonna Fall" and "What the World Needs Now is Love."



IN SEARCH OF THE LOST CHORD

THE MOODY BLUES—Deram DES 18017.

Finding the lost chord proves to be a moody roller coaster ride through time, space, tempo and mind. The rambunctious rhythm of "Ride My See-saw" is balanced with the humor of "Dr. Livingston, I Presume" and the introspection of "Om."



LOVE IS BLUE

THE GUNTER KALLMANN CHORUS—4 Corners of the World FCS 4256.

Pretty and familiar songs on this attractive package. The chorus sing through "Love is Blue," "Lollipops and Roses," "The Day the Rains Came," "Full Moon and Empty Arms." They have the kind of thing going that will always sell.



LOVE IS LAINIE

LAINIE KAZAN—MGM SE 4496.

The curvaceous gal, who has been known to throw a song one too many curves, cuts it out on this package and the result is here sweetest, most compelling package. "A House is Not a Home," "The Look of Love," "Night Song," "An Angel Died."



FOR THE SAKE OF THE SONG

TOWNES VAN ZANDT—Poppy PYS 40001.

This guy seems to have traveled the dusty roads to and from many a far-flung town and he sings about his geographical and spiritual travels on this album. Some of the songs are sad; some thought-provoking; some both. "Talkin' Karate Blues," "For the Sake of the Song."



IN MY OWN DREAM

THE BUTTERFIELD BLUES BAND—Elektra EKS 74025.

The djani who drives Paul Butterfield has led him up newer and more sophisticated blues alleys on this package. Aside from the music, package also includes short-story liner notes by Alfred Aronowitz worth reading. "Last Hope's Gone," "Drunk Again."



HARLEQUIN MELODIES

MICKEY NEWBURY—RCA Victor LPM/LSP 4043.

One of the prolific new Nashville wordsmiths, Mickey has already released his first RCA single "Are My Thoughts With You," and that tune is included on his first album. "Just Dropped In," "Funny, Familiar, Forgotten Feelings" and others he's penned.



LOOK AT ME

TALYA FERRO—MGM SE 4567.

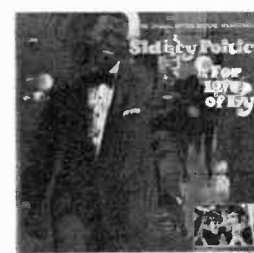
New thrush Talya keeps it light and easy on her album debut. Clyde Otis supervised the production and it's all in good taste and rainbow colors. "Cuando Caliente El Sol," "If You Go Away," "Until It's Time for You to Go." Girl's a find.

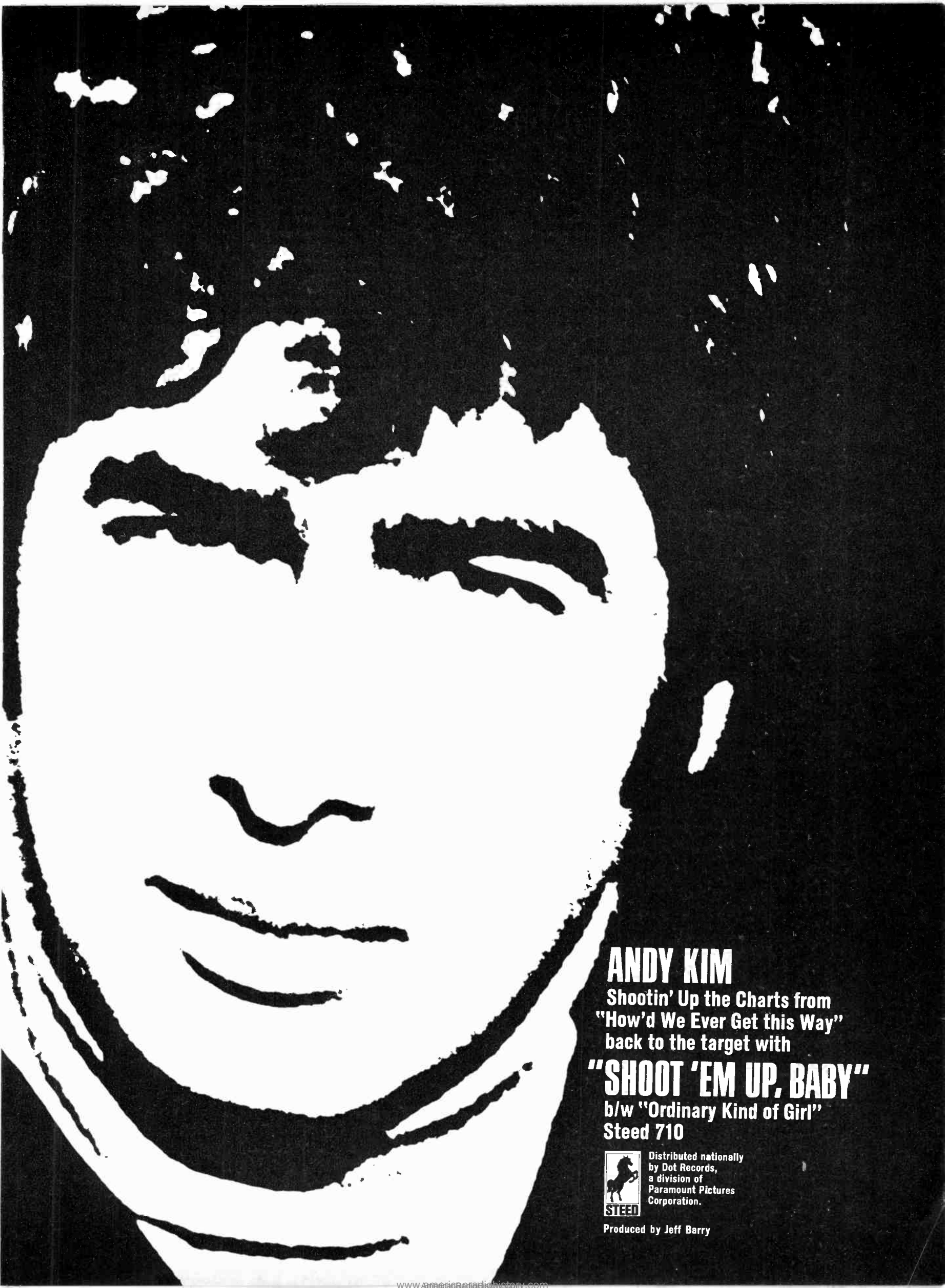


FOR LOVE OF IVY

SGUNDRACK—ABC ABC(S) C-7.

Since Sidney Poitier is a hot draw, many people will see this film and hear this music and buy. Quincy Jones, creative as ever, underlines the romantic plot turns as Sidney plays Cary Grant to Abbey Lincoln's Irene Dunne. Songs by B. B. King and Cashman, Pistilli & West, too.





ANDY KIM

Shootin' Up the Charts from
"How'd We Ever Get this Way"
back to the target with

"SHOOT 'EM UP, BABY"

b/w "Ordinary Kind of Girl"
Steed 710



Distributed nationally
by Dot Records,
a division of
Paramount Pictures
Corporation.

Produced by Jeff Barry

American Story

(Continued from page 86)

successful Arkansas farmer to build a business and re-build a studio that is today one of the most sought-after in the country. The place is American Recording Studios, and the man is Lincoln (Chips) Moman. Chips taught me a great deal of what I know about the business of music. In return, I have tried to teach him to bass fish. The lessons were apparently well-applied. Chips, with his partner Donald Crews, not only built the physical factory of a studio with one of the greatest natural sounds I have ever heard, but he also cast out lines in many directions, and retrieved super talents to be a part of the American success story.

Chips brought in and made a team of a rhythm section that was to become one of the most listened-to and least-known studio groups in the music of the world. Rather than close the doors and build his own label, Chips farmed out his talents, and the talent of his rhythm section—bass players Tommy Cogbill and Mike Leach, guitarist Reggie Young, drummer Gene Chrisman and organ-piano man Bobby Emmons. Through his contacts with major record czars, such as Jerry Wexler of Atlantic and Buddy Killen of Dial, producer of Joe Tex, Chips slowly worked his band into the ears and eyes and the sessions of great producers and artists.

One night in Rick Hall's Fame Studio in Muscle Shoals, Ala., Chips was playing lead guitar. He had brought along Tommy Cogbill to play rhythm. As the story goes, the session just wasn't jelling. So Chips talked Rick and Jerry Wexler into switching Cogbill to bass. Most people were aware of Tommy's versatility and talent as a guitarist, but not on bass. The result was one of Wilson Pickett's greatest hits, "Mustang Sally."

The same set of sessions produced an album containing several other big singles like "Funky Broadway." This also made Tommy perhaps one of the most sought-after bass players in the world.

Today, Tommy isn't playing as much as he did a year ago. He's too busy producing. His producer credits include hits by King Curtis and Wilson Pickett, which he co-produced with Atlantic's Tommy Dowd. Most recently, he moved into the pop field as well when he took a young lady from Seattle and gave her a first hit single,

"Angel of the Morning." From the sound of Merrilee Rush's Bell album, I'm sure the association will be long and profitable.

'Hits Are Cut'

My friend, Stan Kesler, producer of Bobby Wood and Sam the Sham, made the statement to me a couple of years ago that "Hits are cut . . . they're not written!" I violently disagreed with this statement, but after thinking about it, I had to agree that this was true, at least in the case of the Memphis music market. The validity of this statement from Stan is pointed up by some of the early single successes that came from Memphis. A producer from Memphis cut a master such as Stan did on "Wooly Bully." Thoroughly convinced that he had cut a hit, he would shop the master to the major record labels only to be rejected. Most people thought that the band was good, but most major A & R men couldn't hear anything in the song itself. This was perhaps justifiably so, but Stan, as many Memphis producers before him had so successfully done, tucked his hit under his arm, went home and released the master on his own label, in this case X-L Records.

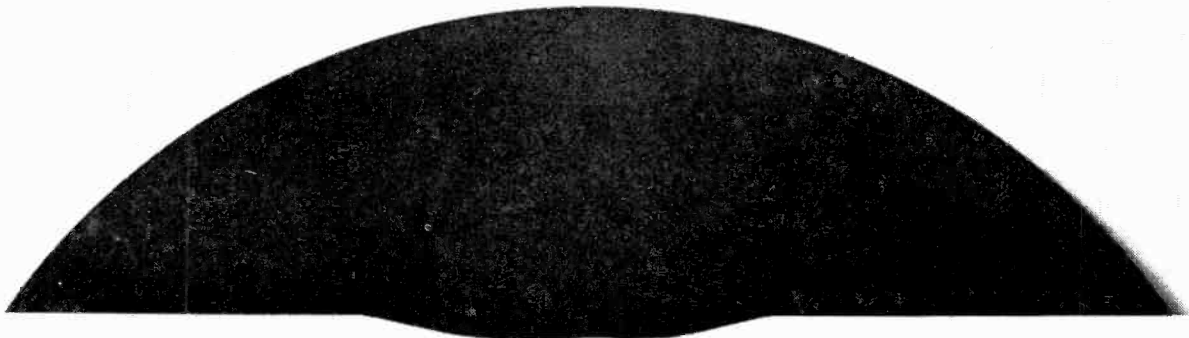
Many of the Memphis producers have small companies with distribution set-ups in several regional markets for just this purpose. In the case of "Wooly Bully," after it became a top five record in Memphis and several other markets, the majors would come back, front money in hand, trying to outbid each other for the rights to the master. Luckily, the master was brought to the attention of Jim Vienneau, who heard the hit that was there, and leased it for MGM Records, as he has done with so many other hits from the Memphis area, such as "Born a Woman" by Sandy Posey, and "Keep on Dancin'" by the Gentry's. So here is the story of a hit that was cut with the feel of a hit, not a great song that would become a standard.

The good songwriters that came from Memphis usually left for greener pastures, and for major publishing companies who would have more influence to get their material recorded by major artists. One could number the good songwriters in Memphis on the fingers of one hand a couple of years ago. The Chips Momans, Stan Keslers, Vincent Traughts and Steve Croppers were busy producing, and had to find time to

(Continued on page 103)

RECORD WORLD UP SINGLES COMING

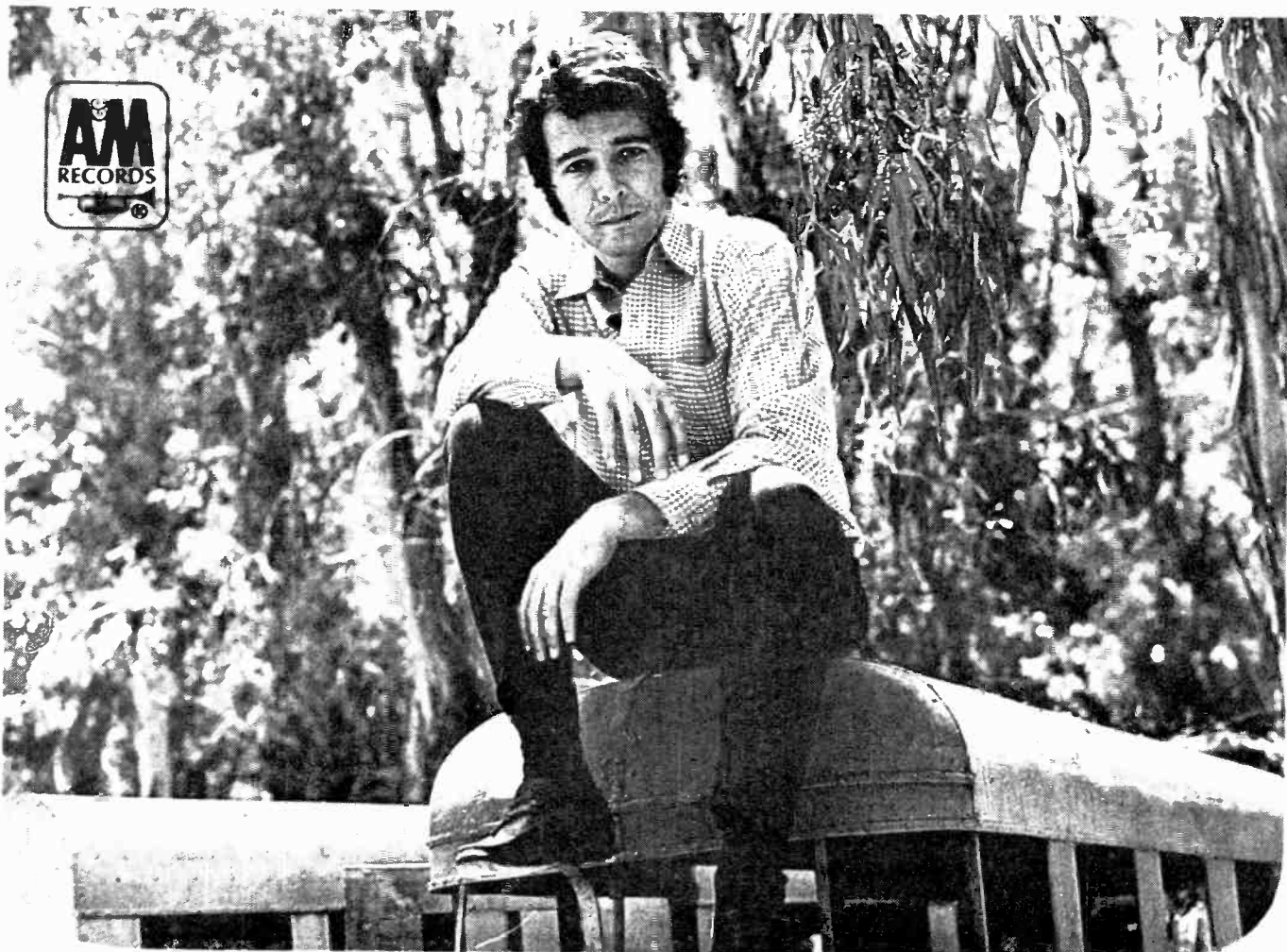
1. **HANG 'EM HIGH**
(Unart, BMI)
Hugo Montenegro—RCA Victor 50306
2. **ALL MY LOVE'S LAUGHTER**
(Canopy, ASCAP)
Ed Ames—RCA Victor 9589
3. **BRING BACK THOSE
ROCKABYE BABY DAYS**
(Leo Feist, ASCAP)
Tiny Tim—Reprise 0760
4. **FLY ME TO THE MOON**
(Almanac, ASCAP)
Bobby Womack—Minit 32048
5. **I HEARD IT THROUGH THE
GRAPEVINE**
(Jobete, BMI)
King Curtis & Kingpins—Atco 6598
6. **HARD TO HANDLE**
(East Time, Redwal, BMI)
Otis Redding—Atco 6592
7. **SUNDAY MORNING,
6 O'CLOCK**
(Rockin' Chair, BMI)
Camel Drivers—Buddah 61
8. **DOWN IN TENNESSEE**
(Peanut Butter, Kaskat, BMI)
Kasnetz-Katz Singing Orchestral Chorus
—Buddah 52
9. **BAREFOOT IN BALTIMORE**
Strawberry Alarm Clock—Uni 55076
10. **MISTER NICO**
(Milene, ASCAP)
Four Jacks & A Jill—RCA Victor 9527
11. **THIS WHEEL'S ON FIRE**
(Dwarf, ASCAP)
Julie Driscoll—Atco 6593
12. **M'LADY**
(Daly City, BMI)
Slv & Family Stone—Epic 10353
13. **GROOVIN' ON THE SUNSHINE**
(Dymar, ASCAP)
3 Ring Circus—RCA Victor 9537
14. **THE WINDMILLS OF YOUR
MIND**
(United Artists, ASCAP)
Noel Harrison—Reprise 0758
15. **SHOOT 'EM UP BABY**
(Unart, Joachim, BMI)
Andy Kim—Steed 710
16. **TOO MUCH PRIDE**
Persians—ABC 11087
17. **STORYBOOK CHILDREN**
Billy Joe Royal—Columbia 44574
18. **GET READY—UPTIGHT**
(Jobete, BMI)
Little Eva Harris—Spring 704
19. **HUSHABYE MOUNTAIN**
(Unart, BMI)
Tony Bennett—Columbia 44584
20. **HELP YOURSELF (TO ALL OF
MY LOVIN')**
(Helios, BMI)
James & Bobby Purify—Bell 735
21. **CRY BABY CRY**
(Sons of Ginja, BMI)
Van & Titus—Elf 90016
22. **IF LOVE IS IN YOUR HEART**
(Lowery, BMI)
Friend & Lover—Verve Forecast 5091
23. **RIVER DEEP, MOUNTAIN
HIGH**
(Trio, BMI)
Leslie Uggams—Atlantic 2524
24. **SIX MAN BAND**
(Beechwood, BMI)
Association—Warner Bros. 7229
25. **4-5-6 (NOW I'M ALONE)**
(Double Diamond, BMI)
Len Barry—Amy 11026
26. **THE WEIGHT**
(Collee, ASCAP)
Jackie De Shannon—Imperial 66313
27. **SHE'S ABOUT A MOVER**
(Crazy Cajun, BMI)
Otis Clay—Cotillion 44001
28. **D-I-V-O-R-C-E**
(Tree, BMI)
Tammy Wynette—Epic 10315
29. **LOVE IS HERE TO STAY**
(Chappell, ASCAP)
Chris Montez—A&M 958
30. **JERUSALEM**
(Meager, BMI)
Hello People—Philips 40531
31. **YOU'RE TUFF ENOUGH**
(Jadan, MRC, BMI)
Junior Wells—Blue Rock 4052
32. **LITTLE GREEN APPLES**
(Russell-Cason, ASCAP)
O. C. Smith—Columbia 44616
33. **KID GAMES & NURSERY
RHYMES**
(Big Shot, ASCAP)
Shirley & Alfred—Whiz 605
34. **ON A BEAUTIFUL DAY**
(Unart, BMI)
Sunshine Company—Imperial 66308
35. **SALLY HAD A PARTY**
(Screen Gems-Col., BMI)
Lettermen—Capitol 2254
36. **THE WEIGHT**
(Collee, ASCAP)
The Band—Capitol 2269
37. **NATURALLY STONED**
Avante Garde—Columbia
38. **PEOPLE MAKE THE WORLD**
(Tracebob Press, BMI)
Roosevelt Grier—Amy 11209
39. **FIRE**
5 x 5—Paula 305
40. **EVERYBODY'S GOING TO
THE LOVE IN**
(Cascargo, BMI)
Bob Brady—Concords—Chariot 526
41. **WHO WILL ANSWER**
(Sunbury, ASCAP)
Hesitations—Kapp 926
42. **LULLABY FROM ROSEMARY'S
BABY, PT. 1**
(Famous, ASCAP)
Mia Farrow—Dot 17126
43. **CLASSICAL GAS**
(Irving, BMI)
Midnight String Quartet—Viva 628
44. **SANDCASTLES**
(Press, BMI)
31st of February—Vanguard 35066
45. **MECHANICAL WORLD**
(Hollenbeck, BMI)
Spirit—Ode 708
46. **YOU'VE HAD BETTER TIMES**
(Felicia, BMI)
Peter & Gordon—Capitol 2214
47. **SAVE THE COUNTRY**
(Tunafish, BMI)
Laura Nyro—Columbia 4-44592
48. **NEED TO BELONG**
Laura Lee—Chess 2052
49. **THE WOMAN I LOVE**
(Modern, BMI)
B. B. King—Kent 492
50. **PRIVATE NUMBER**
(East, BMI)
Judy Clay & William Bell—Stax 0005



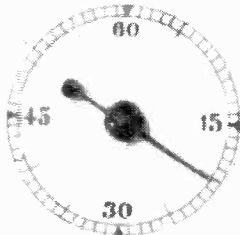
Herb Alpert

TO WAIT FOR LOVE

B/W BUD-A&M RECORDS 964



TIMING IS EVERYTHING



THE BEGINNING



NOW'S THE TIME FOR KAPP RECORDS
JULY AUGUST
1968



a division of Universal City Records, Inc.



100 TOP POPS

record world

Week of August 17, 1968

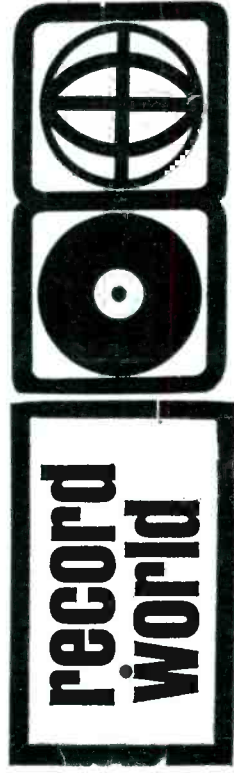
This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart	This Wk.	Last Wk.	Wks. on Chart
Aug. 17	Aug. 10		Aug. 17	Aug. 10		Aug. 17	Aug. 10	
★ 2		7	★ 46		5	★ 94		3
★ 4		9	36	32	10	70	76	2
★ 8		6	37	38	5	71	72	5
★ 10		6	38	34	8	★ 78		2
★ 6		11	★ 48		5	73	73	3
6	5	13	40	21	9	74	54	7
★ 25		4	★ 59		3	75	79	3
8	9	7	★ 77		2	76	81	2
★ 11		6	★ 57		5	77	83	2
10	1	11	44	47	4	★ 79	(—)	1
11	3	10	★ 58		3	85	85	2
★ 16		8	★ 53		6	★ 89		2
13	7	11	★ 56		5	★ 91		2
14	12	8	48	26	15	★ 82		2
15	15	16	49	24	13	83	75	4
★ 23		7	50	51	6	★ 83	(—)	1
17	18	6	51	52	11	★ 95		2
18	19	9	★ 96		2	★ 95		2
19	20	8	★ 63		3	★ 95		1
20	22	5	★ 61		5	★ 95		1
21	13	11	55	27	12	★ 98		2
22	14	13	56	62	6	★ 98		2
★ 39		4	★ 64		6	★ 98		1
24	29	8	★ 68		4	90	92	4
★ 33		6	★ 59		8	91	97	2
26	30	6	60	65	4	92	93	3
27	17	14	61	67	5	★ 92		2
28	28	4	★ 70		5	★ 100		2
★ 40		4	★ 71		7	94	(—)	1
30	31	9	★ 87		3	95	(—)	1
★ 37		7	65	66	6	96	99	4
32	36	5	★ 86		2	97	(—)	1
★ 45		4	★ 74		2	98	(—)	1
34	35	6	★ 80		3	99	(—)	1
						100	(—)	1

TOP POPS ALPHABETICALLY—PLUS PUBLISHER & LICENSEE

ALICE LONG (Screen Gems-Col., BMI)	24	GIVE A DAMN (Takaya, ASCAP)	52	JUMPIN' JACK FLASH (Gideon, BMI)	21	SKY PILOT (Slam'na-Sea-Lark, BMI)	22
ALL'S QUIET ON W. 23rd (TM Music, BMI)	95	GRAZIN' IN THE GRASS (Chisa, BMI)	13	KEEP THE ONE YOU GOT (Tree, BMI)	79	SLIP AWAY (Fame, BMI)	34
AND SUDDENLY (Lazy Day, BMI)	61	GOD BLESS OUR LOVE (Jalynne, BMI)	43	LADY WILLPOWER (Viva, BMI)	10	SOMEBODY CARES (Big Seven, BMI)	39
ANY WAY THAT YOU WANT ME (Blackwood, BMI)	83	HALFWAY TO PARADISE (Screen Gems, Col., BMI)	17	LIGHT MY FIRE (Nipper, ASCAP)	7	SOUL LIMBO (East, BMI)	25
APRIL AGAIN (Pomona, BMI)	86	HAPPY (Lee Hazlewood, BMI)	44	LISTEN HERE (Hargrove, BMI)	93	SPECIAL OCCASION (Jobete, BMI)	78
AUTUMN OF MY LIFE (Unart, BMI)	14	HELLO I LOVE YOU (Nipper, ASCAP)	1	LOVE IS LIKE A BASEBALL GAME (Razor Sharp, BMI)	31	STAY IN MY CORNER (Conrad, BMI)	12
BORN TO BE WILD (Duchess, BMI)	4	HELP YOURSELF (Famous, ASCAP)	87	LOVE MAKES A WOMAN (Jalynne, BRC, BMI)	36	STONED SOUL PICNIC (Tuna Fish, BMI)	6
BREAKING UP IS HARD TO DO (Screen Gems, BMI)	46	HIP CITY, PT. 2 (Jobete, BMI)	84	LOVER'S HOLIDAY (Crazy Cajun, BMI)	15	SUDDEN STOP (Russel, Cason, ASCAP)	75
BROWN EYED WOMAN (Screen Gems, Col., BMI)	60	HITCH IT TO THE HORSE (Dandelion, James Boy, BMI)	30	MAGIC BUS (Fabulous, BMI)	68	SUNSHINE OF YOUR LOVE (Cassero, BMI)	70
CAN'T YOU FIND ANOTHER WAY (East, Pronto, BMI)	53	HURDY GURDY MAN (Peer Internat'l, BMI)	11	MIDNIGHT CONFESSIONS (Little Fugitive, BMI)	99	TELL SOMEONE YOU LOVE THEM (Dino, Desi, Billy, BMI)	94
CLASSICAL GAS (Irving, BMI)	2	HUSH (Lowery, BMI)	64	MONTAGE (Nat'l Generation, ASCAP)	85-88	THE HORSE (Dandelion/James Boy, BMI)	55
COMPETITION AIN'T NOTHING (Don, BMI)	51	I AM YOUR MAN (Jobete, BMI)	96	MORNING DEW (Nina, BMI)	80	THE HOUSE THAT JACK BUILT (Cotillon, BMI)	42
DO IT AGAIN (Sea of Tunes, BMI)	33	I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING (Jobete, BMI)	67	MR. BOJANGLES (Ahab, BMI)	50-65	THE IMPOSSIBLE DREAM (Sam Fox, ASCAP)	54
DON'T GIVE UP (Duchess, BMI)	28	I CAN'T STOP DANCING (Downstairs Double Diamond, BMI)	20	MRS. BLUEBIRD (Crocketed Fox, ASCAP)	45	THE SNAKE (E. B. Marks, BMI)	92
DON'T TAKE IT SO HARD (Boom, BMI)	40	I GET THE SWEETEST FEELING (T.M., Van McCoy, BMI)	47	MY NAME IS JACK (Kalle, ASCAP)	57	THIS GUY'S IN LOVE WITH YOU (Blue Seas-Jac, ASCAP)	48
DOWN AT LULU'S (Kaskat, BMI)	58	I GUESS I'LL HAVE TO CRY, CRY, CRY (Dynamite, BMI)	32	NEVER GOING BACK (Screen Gems-Columbia, BMI)	56	TIME HAS COME TODAY (Spinnaker, BMI)	98
DREAM A LITTLE DREAM OF ME (Words & Music, ASCAP)	8	I LOVED AND I LOST (Chi Sound, BMI)	62	ON THE ROAD AGAIN (Frederick, BMI)	76	TUESDAY AFTERNOON (Essex, ASCAP)	63
DREAMS OF THE EVERYDAY HOUSEWIFE (Combine, BMI)	38	I SAY A LITTLE PRAYER (Jac-Blue Seas, BMI)	89	OPEN MY EYES (Screen Gems, Columbia, BMI)	97	TURN AROUND LOOK AT ME (Hambo, BMI)	5
EVERYBODY'S TALKIN' (Coconut Grove, Third Story, BMI)	69	I'M GONNA DO WHAT THEY DO TO ME (Pamco, BMI)	90	PICTURES OF MATCHSTICK MEN (Northern, BMI)	35	TWO BIT MANCHILD (Stonebridge, BMI)	74
EYES OF A NEW YORK WOMAN (Press, BMI)	36	I'VE GOTTA GET A MESSAGE TO YOU (Casserole, BMI)	72	PLEASE RETURN YOUR LOVE TO ME (Jobete, BMI)	27	WORKING ON A GROOVY THING (Screen Gems-Columbia, BMI)	82
FOOL ON THE HILL (Comet, ASCAP)	66	I'VE NEVER FOUND A GIRL (East, BMI)	73	PRAYER MEETIN' (Edny, BMI)	41	YESTERDAY'S DREAMS (Jobete, BMI)	37
GIRL WATCHER (Arthur Music, BMI)	81	INDIAN LAKE (Pocket Full of Tunes, BMI)	49	SALLY HAD A PARTY (125th St., ASCAP)	71	(YOU KEEP ME) HANGIN' ON (Jobete, BMI)	23
GIRLS CAN'T DO WHAT THE BOYS DO (Sherlyn, BMI)	77	JOURNEY TO THE CENTER OF THE MIND (Brent, BMI)	19	SEALED WITH A KISS (Post, ASCAP)	18	YOU MET YOUR MATCH (Jobete, BMI)	26

MR. BOJANGLES Bobby Cole (Date)	26 34	19 6	38	12	22	31	26
MRS. BLUEBIRD Eternity's Children (Tower)	21	56 74	21 40	41	4	35	
MUFFIN MAN World of Oz (Deram)				20 23	19	46	24 16
MY NAME IS JACK Manfred Mann (Mercury)	21		36 59	29		31	
NATURALLY STONED Avante Garde (Columbia)						20 16	
NEVER GOING BACK Lovin' Spoonful (Kama Sutra)	22	55 98	12	25 32		58	36 14 17 60
ON THE ROAD AGAIN Canned Heat (Liberty)		43		37	6	29	17 30
PRAYER MEETING Willie Mitchell (Hi)		57	9	8	35		
SALLY HAD A PARTY Paul Mauriat (Columbia)	25		37 50	19		41	42
SAN FRANCISCO Paul Mauriat & Orchestra (Philips)							
SANDCASTLES 31st of February (Vanguard)			24				
SHAPE OF THINGS TO COME Max Frost & Troopers (Tower)	15		18 10				6
SHOOT 'EM UP BABY Andy Kim (Steed)							
STORY BOOK CHILDREN Billy Joe Royal (Columbia)			32 34	28		40	
SUDDEN STOP Percy Sledge (Atlantic)	95		21 40 31				48
SUNDAY MORNING 6:00 Camel Drivers (Buddah)		30					
SUNSHINE GIRL Herman's Hermits (MGM)	54		30	37			28
TELL SOMEONE YOU LOVE THEM Dino, Desi, & Billy (Reprise)	57 27		10 49				17 20 23
THE HOUSE THAT JACK BUILT Aretha Franklin (Atlantic)							
THE SNAKE Al Wilson (Soul City)	26 11		33 35	34 30 29		43 40	25
THE WEIGHT Jackie DeShannon (Imperial)							
THIS WHEEL'S ON FIRE Julie Driscoll (Marmalade)	40						
TIME HAS COME TODAY Chambers Bros. (Columbia)	27	31 89				15 21	
TUESDAY AFTERNOON Moody Blues (Deram)	37 25 4	9 14 33 3 42	51				7
				17 15	8 39 20 7 9		7
						38	
							12 48 21 29 23

WE COVER the WORLD of RECORDS



record world

200 West 57th Street
N. Y. C., N. Y. 10019

Foreign
Air Mail

Air Mail

2 Years

1 Year

Enclosed is check for:

\$15.00

\$24.00

\$35.00

\$45.00

Name

Company

Address

City

Dealer

One Stop

Distrib

Rack Jobber

Coin Firm

Other

State

Zip Code

1 YEAR (52 NEWS PACKED ISSUES) FOR \$15.00
SAVE \$6.00: 2 YEARS (104 ISSUES) FOR \$24.00
AIR MAIL: \$35.00 — FOREIGN AIR MAIL: \$45.00



100 TOP LP'S

record
world

TEAR-
OUT
GUIDE

Week of August 17, 1968

This Wk.	Last Wk.		Wks. on Chart
Aug. 17	Aug. 10		
1	1	WHEELS OF FIRE Cream—Atco SD 2-700 (4,8,C)	7
2	2	ARETHA NOW Aretha Franklin—Atlantic SD 8186 (4,8,C)	6
3	3	TIME PEACE—THE RASCALS' GREATEST HITS Atlantic SD 8190 (4,8,C)	6
★	7	REALIZATION Johnny Rivers—Imperial LP-12372 (4,8,C,R)	9
5	5	BOOK ENDS Simon & Garfunkel—Columbia KCS 9529 (R,8)	18
6	6	STEPPENWOLF Dunhill DS 50029 (4,8,C)	24
7	4	THE BEAT OF THE BRASS Herb Alpert & Tijuana Brass—A&M 146: SP 4146 (4,8,C,R)	16
★	11	RENAISSANCE Vanilla Fudge—Atco 244 (8)	6
★	10	THE PROMISE OF A FUTURE Hugh Masekela—Uni 73028 (4,8,C)	12
10	8	PAPA'S & MAMA'S PRESENTED BY MAMA'S & PAPA'S Dunhill DS 50031 (4,8,C,R)	14
★	15	JOHNNY CASH AT FOLSOM PRISON Columbia CS-9639 (8,R,4)	10
12	9	LOOK AROUND Sergio Mendes—A&M SP-4137 (4,8,C,R)	24
★	16	DONOVAN IN CONCERT Epic BN 26386	5
14	12	THE GRADUATE Soundtrack—Columbia OS 3180 (4,8)	24
15	13	A TRAMP SHINING Richard Harris—Dunhill DS 50032 (4,8,C,R)	15
★	35	WAITING FOR THE SUN Doors—Elektra EKS 74024 (4,8,C)	2
17	14	HONEY Andy Williams—Columbia CL-2862: CS-9662 (8)	13
★	25	PHONOGRAPH RECORD Mason Williams—Warner Bros./7 Arts WS 1729	5
19	21	FELICIANO! Jose Feliciano—RCA Victor LPM LSP 3957	4
20	20	DAYS OF FUTURE PAST Moody Blues—Deram DES 18012	14
21	17	I WISH IT WOULD RAIN Temptations—Gordy GS 927 (C,R)	13
22	23	DISRAELI GEARS Cream—Atco M SD 232 (4,8,C,R)	37
23	18	THE BIRDS, THE BEES & THE MONKEES Colgems COM COS 109 (8)	16
24	19	YOUNG GIRL Gary Puckett & Union Gap—Columbia CS 9664 (4,8)	14
25	28	TOGETHER Country Joe & Fish—Vanguard VSD 79277	4
26	22	DEAN MARTIN'S GREATEST HITS, VOL. 1 Reprise R RS 6301 (4,8,C)	12
27	24	ARETHA: LADY SOUL Aretha Franklin—Atlantic SD 8176 (4,8,C,R)	27
★	45	IN-A-GADDA-DA-VIDA Iron Butterfly—Atco 250	6
29	30	ARE YOU EXPERIENCED Jimi Hendrix Experience—Reprise R/RS 6261 (4,8,C,R)	51
30	26	HONEY Ray Conniff Singers—Columbia CS 9661 (R,8)	11
31	27	LOVE IS BLUE Johnny Mathis—Columbia CS-9637 (4,8,R)	20
32	29	THE GOOD, THE BAD & THE UGLY Soundtrack—United Artists UAL-4172: UAS-5172 (8,C,R)	28
33	31	MAURIAT MAGIC Paul Mauriat & Orch.—PHM-600-270: PHS-600-270 (4,8,C,R)	9








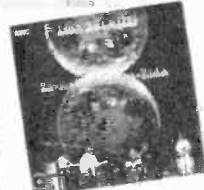






This Wk.	Last Wk.	TAPE CARTRIDGE AVAILABILITY INDICATED IN PARENTHESIS	Wks. on Chart
Aug. 17	Aug. 10		
34	34	A NEW PLACE IN THE SUN Glen Campbell—Capitol ST 2907 (4,8)	14
35	37	THE IMMORTAL OTIS REDDING Atco 252 (4,8,C)	6
36	32	GOD BLESS TINY TIM Reprise RS 6292 (4,8,C,R)	13
37	33	A PORTRAIT OF RAY Ray Charles—ABC/ABCS 625 (4,8,C,R)	19
38	38	FEVER ZONE Tom Jones—Parrot PAS 71019 (4,8,C,R)	11
39	41	THERE IS Dells—Cadet LP/LPS 804 (4,8,C)	13
40	36	HONEY Bobby Goldsboro—United Artists UAL-3642: UAS-6642 (4,8,R)	18
41	39	THE UNICORN Irish Rovers—Decca DL/4951: DL-74951	19
42	42	HELLO DUMMY Don Rickles—Warner Bros./7 Arts WS 1745 (4,8,C)	9
43	40	BIRTHDAY Association—Warner Bros./7 Arts W/WS 1732 (4,8,C)	16
★	50	AMBOY DUKES JOURNEY TO THE CENTER OF THE MIND Mainstream S 6112	8
45	49	SPEEDWAY Elvis Presley—RCA Victor LPM/LSP 3989	7
★	66	WILD IN THE STREETS Original Soundtrack—Tower 5009	6
★	64	ELECTRIFYING EDDIE HARRIS Atlantic SD-1495 (4,8,C,R)	19
48	43	DOWN HERE ON THE GROUND Wes Montgomery—A&M LP 3006 (4,8,C,R)	16
49	44	PARSLEY, SAGE, ROSEMARY & THYME Simon & Garfunkel—Columbia CL-2563: CS-9363 (4,8,R)	22
50	46	THE DOCK OF THE BAY Otis Redding—Volt S 149 (4,8,C,R)	22
51	47	MUSIC FROM "FIST FULL OF DOLLARS" Hugo Montenegro—RCA Victor LPM/LSP 3297 (8)	21
52	48	TO RUSSELL, MY BROTHER WHOM I SLEPT WITH Bill Cosby—Warner Bros. W WS 1734 (8,C)	21
53	51	WOW Moby Grape—Columbia CS 9613 (4,8)	16
54	52	REFLECTIONS Diana Ross & Supremes—Motown MS-665 (8,C,R)	17
★	67	BAPTISM Joan Baez—Vanguard VSD 79275	3
★	61	LAST TIME AROUND Buffalo Springfield—Atco SD 256	2
57	53	VALLEY OF THE DOLLS Dionne Warwick—Scepter SPS (4,8,C,R)	24
58	62	QUICKSILVER MESSENGER SERVICE Capitol ST 2904 (8)	8
59	54	FRIENDS Beach Boys—Capitol ST 2895	8
60	55	AXIS: BOLD AS LOVE Jimi Hendrix Experience—Reprise RS 6281 (4,8,C,R)	27
61	56	HISTORY OF OTIS REDDING Volt 418 (4,8,C,R)	37
62	57	SOUNDS OF SILENCE Simon & Garfunkel—Columbia CL-2469: CS-9269 (4,8,R)	20
63	58	GOIN' OUT OF MY HEAD Lettermen—Capitol ST 2865 (4)	21
64	59	BY THE TIME I GET TO PHOENIX Glen Campbell—Capitol T/ST 2851: (4,8,C,R)	29
65	63	HEY LITTLE ONE Glen Campbell—Capitol ST 2848 (R) (4,8)	19

This Wk.	Last Wk.		Wks. on Chart
Aug. 17	Aug. 10		
66	60	BLOOMING HITS Paul Mauriat Orch.—Philips PHM-200-248: PHS-600-248	33
★	72	TIMELESS Frankie Valli—Philips PHM S 600-Z 74	2
68	65	CHILD IS FATHER TO MAN Blood, Sweat & Tears—Columbia CS 9619 (4,8,R)	17
69	73	EASY Nancy Wilson—Capitol ST 2909 (8)	11
★	93	IDEA Bee Gees—Atco 33-253	3
71	74	HEAVY Iron Butterfly—Atco LP/SD 227 (4,8,C,R)	14
72	68	A LONG TIME COMIN' Electric Flag—Columbia CS-9597 (4,8)	19
73	69	BONNIE AND CLYDE Warner Bros./7 Arts W WS 1742 (4,8,C,R)	19
74	70	STEVIE WONDER'S GREATEST HITS Tamla TS 282 (C,R)	16
★	(—)	STONED SOUL PICNIC 5th Dimension—Soul City SCS 92002	1
76	71	I GOT THE FEELIN' James Brown—King 1031 (4,8,C)	12
77	81	HAIR Orig. Cast—RCA Victor LOC LSO 1150	5
78	75	CHILDREN OF THE FUTURE Steve Miller Band—Capitol SKAO 2920 (4,8,C)	8
★	89	THE SUPER HITS, VOL. 2 Various Artists—Atlantic SD 8188	5
80	78	ROMANTIC WORLD OF EDDY ARNOLD RCA Victor LSP 4009	10
81	82	AERIAL BALLET Nilsson—RCA Victor LSP 3956	2
82	83	2001: A SPACE ODYSSEY Original Soundtrack—MGM SIE-13	6
83	84	A MAN WITHOUT LOVE Engelbert Humperdinck—Parrot PAS 71022	2
84	88	VANILLA FUDGE Atco M S 224 (R,C,8)	6
★	(—)	SPECIAL REQUEST The Lettermen—Capitol ST 2934	1
86	86	HICKORY HOLLER REVISITED O. C. Smith—Columbia CL-2880: CS-9680	6
87	87	REVELATIONS New Colony Six—Mercury SR 61165	6
88	77	THE HAPPENINGS' GOLDEN HITS B. T. Puppy BTPS 1004	4
89	90	APOLOGIZE Ed Ames—RCA Victor LSP 4028	3
90	91	STRANGE DAYS Doors—Elektra EKS 74014 (4,8,R,C)	5
91	92	I LOVE YOU People—Capitol MAL/SMAL 2853 (4,8,R)	2
★	97	HANG 'EM HIGH Hugo Montenegro—RCA Victor LSP 4022	2
★	98	FRESH CREAM Cream—Atco M SD 206 (4,8,R,C)	4
94	94	COWBOYS TO GIRLS Intruders—Gamble 5004 (4,8)	3
95	95	THE SOUL GOES ON Jerry Butler—Mercury SR 61171	2
96	99	MONY MONY Tommy James & Shondells—Roulette SR 52012	2
97	96	NEIL DIAMOND'S GREATEST HITS Bang BLPS 219	3
98	(—)	THE SOUND OF BOOTS Boots Randolph—Monument SLP 18099	1
99	100	THE HORSE Ventures—Liberty LST 8057	2
100	(—)	UNDEAD Ten Years After—Deram DES 18016	1

(LP's Coming Up on Page 108)

this is where it's happening!



	BB	CB	RW		BB	CB	RW
 WHEELS OF FIRE Cream (2-700)	1	2	1	 FRESH CREAM (33-206)	44	89	93*
 THE RASCALS GREATEST HITS: TIME PEACE (8190)	2	3	3	 THE ELECTRIFYING EDDIE HARRIS (1495)	52	52	47*
 ARETHA NOW (8186)	3	5	2	 VANILLA FUDGE (33-224)	53	60*	84
 DISRAELI GEARS Cream (33-232)	6	13	22	 IN-A-GADDA-DA-VIDA Iron Butterfly (33-250)	63	30*	28*
 ARETHA: LADY SOUL (8176)	15	27	27	 THE BEAT GOES ON Vanilla Fudge (33-237)	85		127
 RENAISSANCE Vanilla Fudge (33-244)	22	19	8*	 THE IMMORTAL OTIS REDDING (33-252)	91	39	35
 THE DOCK OF THE BAY Otis Redding (Volt 419)	40		50	 ONCE UPON A DREAM The Rascals (8169)	96	139	111

and more

- GROOVIN'
The Rascals (8148)
- HISTORY OF OTIS REDDING (Volt 418)
- SUPER HITS VOL. II (8188)
- MIDNIGHT MOVER
Wilson Pickett (8183)
- COWBOYS & COLORED PEOPLE
Flip Wilson (8149)
- HEAVY
Iron Butterfly (33-227)

- SUPER HITS (501)
- BUFFALO SPRINGFIELD:
LAST TIME AROUND (33-256)
- PLUG ME IN
Eddie Harris (1506)
- BEE GEES 1ST (33-223)
- SOUL COUNTRY
JOE TEX 8187
- I NEVER LOVED A MAN THE WAY I LOVE YOU
Aretha Franklin (8139)

- COLLECTIONS
The Rascals (8134)
- THE BEST OF WILSON PICKETT (8151)
- SWEET SOUL
KING CURTIS 33-247
- TIGHTEN UP
Archie Bell & The Drells (8181)
- SAVAGE SEVEN SOUNDTRACK (33-245)

Money Music (Continued from page 86)



WHERE IT'S AT

Sure Smash: Deep Purple . . . Fantastic Breakout: Bee Gees.
This is a Big Summer for Underground & R&B Top 40 Hits: "Stay In My Corner," **Dells**, is Top 5 pop. We told you they'd be stars with "There Is." "Love Makes a Woman," **Barbara Acklin**, a giant NYC, Detroit, etc. . . . **Marvin & Tammi** is a smash in Phila., etc. . . . **Canned Heat** is the next big Top 40 underground hit . . . Columbia should use the KFRC, S.F., edit job of "Time Has Come Today," **Chambers Bros.**, as Atlantic used the WKNR, Detroit edit of "In-A-Gadda-Da-Vida," **Iron Butterfly**. We predict #1 for the **Chambers Bros.** when the single is re-serviced. It is about the biggest LP that Columbia has on the market.

Pop Explosion is a hit; adding a gang of stations every week. Here is latest batch: WEAM, WGOE, WROV, KLBK, WMC-FM, WALG, WAVZ, KBZY, WILS, WYPR, WSER, WBIZ, WJON, WAAB.

Choice at WLS, Chicago: "Unchanged Melody," **Sweet Inspirations**.

Most Picked Records: "Shoot 'Em Up Baby," **Andy Kim; Tom Jones** (both sides).

Credit WRKD Boston, **Grassroots** a Hit: "Midnight Confessions," solid sales. Big Detroit.

Easily Going Over a Million: **Aretha Franklin**.
Hottest Smash WLS, Chicago: 1910 **Fruitgum Company**. We told you!

Close to #1 Phila., Top 5 Nationally: **Gary Lewis**.
Biggest Sales: **Bobby Vinton; Bobby Goldsboro; Deep Purple; Canned Heat; B. J. Thomas; Beach Boys; Sergio Mendes; Moody Blues; 1910 Fruitgum; Archie Bell; Vanilla Fudge; Booker T; Bill Black; Wizard of Oz; Mama Cass; Barbara Acklin**.

Heavy Airplay: "Rockabye Baby Days," **Tiny Tim**.
Solid Sales West Coast: "Everybody's Talkin'," **Nilsson**. Spreading. On WMCA, KHJ, WING, WCOL, KJR, WKLO, WAKY, KFRC, KYA.

Strong Records Strong Artists, Get Strong Airplay: **Association; Dionne Warwick; 5th Dimension; Merrilee Rush; Who; Camel Drivers; Bee Gees; S. Alarm Clock; Fats Domino; Colours; Purifys; Avant Garde; Herman's Hermits** (good sales); **Spanky; Osmond Brothers**.

Powerhouse Box Tops: "I Met Her In Church."
Ohio Express: Over 300,000. Top 10 Denver KIMN; Top 15 WEAM.

Julie Budd Phoenix Smash: Went on KJR, Seattle. WLAV, WILS.

"I Need Love," 3rd Booth, Indep., now a smash at KQV, Pittsburgh. When will you believe this is really a hit. Got #2 WLS, Chicago . . . **Ray Stevens** hit Top 10 KHJ, L.A., strong in S.F. . . . **DD&B** big in Calif. Now on WMCA . . . "Girls Can't Do," **Betty Wright**, selling in Phila., Chicago, Atlanta and other markets . . . Big sleeper from the South is "May I," **Bill Deal**, Heritage. 25 stations on the SMS are on it. Top 10 WLEE, WGH . . . **Martha & Vandellas** getting good pop play (WMCA, WIBG, KFRC) . . . "Help Yourself," **Purifys**, on WOR . . . **Cherry People** hit #8 WMEX, Boston, big in Dallas, WMCA . . . #5 at WJIM, Lansing is "Shape of Things to Come," **Max Frost**, Tower (broke at WNOE, N. Orleans to top 5).

Record Mayven Tip: "Down On Me." **Big Brother & H. C.** Smash N.Y.C.

A Tip This Column is Proud of: "Indian Reservation," **Don Fardon**, GNP. It is a top 10 giant at KIMN, Denver. Chart winner WRIT, Milwaukee. Now CKLW, Detroit; WLS, Chicago. We felt it could be a hit because the brass arrangement and the lyric are totally different and unique.

Smash From Phoenix: "All's Quiet On W. 23rd St.," **Julie Budd**, MGM. Pick at WLAV, Grand Rapids. Label is all out for **Herb Bernstein**.

WGH, Norfolk, Pick: "Going Down To Jerusalem," **Hello People**, Philips.

Smash Detroit, Cincy, Louisville: "Muffin Man," **World of Oz**. "Mule," **James Boys**, on WIBG, WCAO, KYA, WORD, KFJZ, KRLA . . . Cleveland sales on **Convention** on Buddah . . . **Happenings** getting good sales. On WCFL, WFIL.

#1 England: "I Pretend," **Des O'Connor**. On WKBW, WCAO, WOKY, WRIT. Diamond has a strong record "My Baby Comes Home Today," **Linneas**. **Bill Darnel** and **Joe Kolsky** are going.

Message That Has To Be Heard: "Oh Lord," **Los Pops Tops**, Calla.

Record of the Week: "Ain't No Sun," **Dynamics**, Cotillion.

Top Tip: "I Ain't Got to Love Nobody Else," **Masqueraders**, Bell. It's a smash in Chicago, Baltimore, Washington, Norfolk and is spreading. Over 16,000 in Chicago.

Pick: "Standing on the Outside" (Looking on the Inside), **Brenda Jo Harris**, Roulette. Went on WWRL, NYC! WWJN; WJMD, **Red Schwartz** and **Morris Levy** are in the R&B business big.

Phila. Breakout: "That's in the Past," **Brenda & Tabulations**, Dionn.

Gene Chadler is heavy: "There Was a Time," Brunswick. Sure smash.

Bateman & Courtney produce: "We Belong Together," **Webs**, Verve. WOL.

Strong New **Fantastic Four**: "I Love You Madly." Detroit smash.

Powerhouse Instrumental: "Swamp Fever," **Mel Brown**, Impulse—broke in NYC, Phila., and around the circuit.

Giant Instrumental Going Pop: "Listen Here," **Eddie Harris**, WMCA, WLS.

Across the Board Smash: "Oh Lord" **Los Pop Top**.
Atlantic Gets Great Atlanta Master: "What the World Needs Is Love," **Ted Carroll & Music Era**. It's as funky as it wants to be. This has to go pop.

Chips Moman, Tommy Cogbill, Memphis: "Ain't No Sun," **Dynamics**, Cotillion. Disk is on fire! Sureshot.

Great Showstoppers: "Eeny Meeny," **Heritage**.
Atlanta Winner: "Good Time," **Mighty Hannibal**, Loma.

Hit Side of **Sam & Dave**: "Still Is the Night."
Otis Redding Is Big: "Hard to Handle" is the side.

Stax Has Sureshots: **Wm. Bell & Judy Clay** (great); **Jimmy Hughes**.

Bell Is With It: **Delephonics; Purifies; Bob Brady** is 18,000 in Balt. Wash.

Clarence Carter Is Over 80,000 in Atlanta: "Slip Away." It went top 5 at KGFJ; exploded at WWRL. Look for it to break pop in NYC, Phila.

Diamond Has a Doowop Winner: "My Baby Comes Home Today," **Linneas**.

Hit in Baltimore: "Handy Man," **Comotions**, B. Rock. WWIN Pick.

Breaking Instrumental: "The Mule," **James Boys**, Phil-L.A. On WIBG.

Chicago Hit Instrumental: "Light My Fire," **Soul Merchants**, Weis.

Sales Over 100,000 Nationally: "Funky Judge," **Bull & Matadors**. Scep. Giant Chicago, N. Orleans; Houston, Memphis, St. Louis, Cleveland.

New **Maurice & Mac** is "Give My Love a Try" . . . Sure No. 1 for "Wish It Would Rain," **Gladys Knight** . . . Knight Bros. selling in Memphis . . . New **Monitors** coming. Has an unbelievable beat, "Step by Step."

Hottest New Smash: "Girl Watcher," **O'Kaysions**, ABC—giant R&B and pop Phila., NYC, Baltimore, Washington. KGFJ.

Persions hit No. 1 in Baltimore and Cleveland . . . Strong sales on "Down in the Dumps," **Miriam Makeba** . . . Powerful list of stations on "Sound of a Cryin' Man" **Kelly Brothers**, Excello, WWIN, WEBB, WVON, WJMO, WABQ, WVOL, WAME etc.).

"Help Yourself," **Purifies**, on all the top stations . . . "It Takes a Whole Lot of Woman," **Jerry Coombs**, WB, WVON, KATZ, WLOK, etc. . . . Smash sales in Phila. on "Slipping Away," **Barbara Mason**, looks strong in Chicago, Balt, etc. . . . Good spread in sales on "Baby I Love You," **Jaggerz**, Gamble.

"Hold It Baby," **Short Kuts**, Pepper, on WDIA, WMPS, WLOK, WMAK, WWIN, WEBB, WSID, WAOK, WIGO, WCOS, WHZS, WABQ, WJMO, WOL, KATZ, etc.

"Get Ready," **Little Eva**, Spring, getting big airplay . . . Strong reaction to "Eenie Meenie," **Showstoppers**, Heritage.

Biggest Sales Nationally: **Dells; Intruders; Barbara Acklin; Steve Wonder; Archie Bell; Marvin & Tammi; Booker T; Clar Carter; Temps; Impressions**.

(Continued on page 102)

Walden Artists & Promotions

(Continued from page 80)

This Wk. Aug. 17	Last Wk. Aug. 10	This Wk. Aug. 17	Last Wk. Aug. 10
1. LOVE MAKES A WOMAN Barbara Acklin—Brunswick 55379	2	24. SPECIAL OCCASION Smokey Robinson & Miracles— Tamla 54172	—
2. STAY IN MY CORNER Dells—Cadet 5612	1	25. FLY ME TO THE MOON Bobby Womack—Minit 32048	28
3. YOU MET YOUR MATCH Stevie Wonder—Tamla 54168	13	26. I'M GONNA DO WHAT THEY DO TO ME B. B. King—Bluesway 61018	27
4. LOVE IS LIKE A BASEBALL GAME Intruders—Gamble 217	19	27. UNDERSTANDING/ ELEANOR RIGBY Ray Charles—ABC 11090	23
5. I CAN'T STOP DANCING Archie Bell & Drells—Atlantic 2534	7	28. I SAY A LITTLE PRAYER Aretha Franklin—Atlantic 2546	—
6. YOU'RE ALL I NEED TO GET BY Marvin Gaye & Tammi Terrell— Tamla 54169	29	29. YOU'RE TOUGH ENOUGH Jr. Wells—Blue Rock 4052	30
7. SLIP AWAY Clarence Carter—Atlantic 2508	14	30. I'VE NEVER FOUND A GIRL Eddie Floyd—Stax 0002	32
8. I GUESS I'LL HAVE TO CRY, CRY, CRY James Brown—King 6141	12	31. THERE WAS A TIME Alfred Ellis & Daps—King 6169	31
9. I LOVED AND I LOST Impressions—ABC 11103	11	32. CRY BABY CRY Van Titus—Elf 90016	33
10. GOD BLESS OUR LOVE Ballads—Venture 516	10	33. HITCH IT TO THE HORSE Fantastic Johnny C—Phil-La of Soul 315	8
11. I GET THE SWEETEST FEELING Jackie Wilson—Brunswick 55381	26	34. KEEP THE ONE YOU GOT Joe Tex—Dial 4083	44
12. YESTERDAY'S DREAMS 4 Tops—Motown 327	16	35. COMPETITION AIN'T NOTHING Little Carl Carlton—Back Beat 588	36
13. SOUL LIMBO Booker T. & MG's—Stax 0001	18	36. SUDDEN STOP Percy Sledge—Atlantic 2539	41
14. BE YOUNG, BE FOOLISH, BE HAPPY Tams—ABC 11066	15	37. THE HORSE Cliff Nobles—Phil-La of Soul 313	20
15. PLEASE RETURN YOUR LOVE TO ME Temptations—Gordy 7074	21	38. SEND MY BABY BACK Freddie Hughes—Wand 1182	40
16. LOVER'S HOLIDAY Peggy Scott & Jo Jo Benson— SSS Int'l 736	3	39. HARD TO HANDLE Otis Redding—Atco 6592	—
17. STONED SOUL PICNIC 5th Dimension—Soul City 766	4	40. GIRL WATCHER O'Kaysions—ABC 11094	47
18. CAN'T YOU FIND ANOTHER WAY Sam & Dave—Atlantic 2540	34	41. PEOPLE GOT TO BE FREE Rascals—Atlantic 2537	—
19. GRAZIN' IN THE GRASS Hugh Masekela—Uni 55066	5	42. HIP CITY PT. 2 Jr. Walker & All Stars—Soul 35048	—
20. THE HOUSE THAT JACK BUILT Aretha Franklin—Atlantic 2546	—	43. PRAYER MEETING Willie Mitchell—Hi 1247	43
21. TOO MUCH PRIDE Persians—ABC 11087	24	44. TALKIN' ABOUT SOUL Marvin L. Simms—Revue 11024	46
22. GIRLS CAN'T DO WHAT THE BOYS DO Betty Wright—Alston 4569	38	45. THE WOMAN I LOVE B. B. King—Kent 492	48
23. I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYIN' Martha Reeves & Vandellas—Gordy 7075	37	46. LISTEN HERE Eddie Harris—Atlantic 2487	—
		47. THE MULE James Boys—Phil-La of Soul 316	49
		48. GOT WHAT I NEED Freddie Scott—Shout 233	—
		49. PRIVATE NUMBER Judy Clay & William Bell—Stax 0005	—
		50. GET READY—UPTIGHT Little Eva Harris—Spring 704	—

The studio will be a spacious 45 by 30 feet and equipped with 16 position Universal Audio Board, Scully Tape Machines, new FET Condenser Microphones and specially designed accoustical chambers. Target date for the opening of the studio is Oct. 1. Studio construction is currently being supervised by No Exit Music Co., another Walden organization. According to Hawkins, "The studio will be one of the finest in the south. We feel that the studio will greatly aid our production program and at the same time fill a need for a facility in this section of the country for use by other labels and producers." Hawkins went on to point out that the Macon talent has already made a place for itself in the annals of R&B music.

Macon is the home of Otis Redding, James Brown and Little Richard. "We think this is just the beginning," said Hawkins. "Our studio will be instrumental in finding and developing new talent." Also involved in producing work is Twiggs Lyndon. He is currently doing production work on the Boogie Chillun and the Johnnie Jenkins "Our." Other members of the staff of

the Walden Organization are Clark Walden, who is office manager and comptroller for the companies, C. B. Walden who handles the promotional aspect of the music business. He is the father of Phil Walden and joined the firm four years ago.

The Walden entertainment complex plans expanding to TV, too.

Credits Public Response

Phil Walden credits the success of their organization to the fantastic response of the public to the R&B product. Walden says, "The djs throughout the country have stuck beside the R&B artists and have made R&B what it is today. Their importance has been underestimated for too many years, but with the ever-expanding acceptance of soul music I believe the R&B jocks will reap the benefit of the years of labor."

"Others in the industry are due much credit," explains Walden. He names such producers as Jim Stewart, Rick Hall, Jerry Wexler and Quin Ivy. Joe Galkin, independent production man, has worked very closely with the Walden office and has been a friend and help throughout the years.

New Image at NATRA

(Continued from page 3)

right to share in the decisions that effect us as broadcasters and as record merchandisers, producers, artists and salesmen." With 500 black broadcasters whose daily programs are heard by more than 13 million blacks, the real power of NATRA lies within its ability to communicate with his vital segment of our populations. There is no denying that these broadcasters are influential and set many of today's trends, especially among the youth of the nation.

Although the potential power of NATRA has never been fully mobilized or directed into a positive force, the strength and validity of its power lies in the realization that it is now some three years since one black disk jockey said, "Burn Baby Burn," and it swept the nation. Had 500 black broadcasters relayed this message to their audiences, the results might have been catastrophic.

NATRA recognizes the need to marshal this potential into a constructive program and broaden its own scope to become an influential organization in these industries.

During the past year, the or-

ganization has been represented on a number of governmental and private committees . . . President's Council on Youth Opportunity . . . "Stay in School" . . . National Entertainment Committee for Youth Opportunity (summer program) . . . NAACP Pupil Incentive Program . . . Sounds of Youth . . . Governor Nelson Rockefeller's Committee on Minority Employment Opportunities in News Media.

In addition, Shields has just been asked to serve on the New York Protestant Council of Broadcasters' Advisory Committee.

Roberts to Philips

NEW YORK—Austin Roberts, a 22-year-old singer-songwriter from Newport News, Va., has been signed to an exclusive recording contract by the Jerome Brothers for Philips Records and will be produced by Steve and Bill Jerome.

Roberts' first single on Philips, according to Charles Fach, Mercury Record Corp. VP and Director of Recorded Product, will be "Mary and Me."

Sureshot Soul for the South: "I Just Want Some Love," **Mighty Hannibal**, Loma.

Lyric of the Month: "Oh Lord, Why Lord," **Los Pop Tops**, Calla, WWRL; WWIN; YLIB; WEBB, WSID, WDAS, WHAT, WJMO.

Heavy Airplay: "Too Late," **J. J. Jackson**, Loma.

Patti Drew Now Breaking in Phila. R&B and Pop: Bib Chic. and St. Louis.

5 **Stairsteps** breaking big in Phila, Chicago, etc. . . . Good sales on **Erma Franklin** and **Freddy Scott** on Shout for **Effie Smith** . . . **Jimmy Delphs** is selling in many markets for **Ollie McLaughlin** . . . **Parliaments** is picking up steam around the circuit . . . **Brothers of Soul** selling big . . . Good reaction to "Four Corners," **Lee Dorsey** . . . **Jr. Walker** and **Vandellas** are chit records in various cities like S.F., Wash., Phila., etc.

Bobby Womack Has a Big One: "Fly Me to the Moon" . . . Congrats to **Buzzy Willis** on his big job with RCA . . . Look for a good news item about **Otis Pollard** with a very important label . . . Good new **Dee Dee Warwick**, "I'll Be Better Off Without You" . . . **Sister Dionne** has a new two-sided winner. Cut from the LP is "Always Something There to Remind Me" . . . Big airplay on "Talkin' Bout Soul," **Marvin L. Sims** . . . **Bill Medley** is over 60,000 in NYC. Big at WMCA, WWRL, etc. . . . Impressions are top 10 in NYC and selling well . . . Big action now on B side of **Temps**, "How Can I Forget" . . . "Somewhere Out There," **Lucille Mathis**, A-Bet is getting a lot of airplay . . . Great new **O'Jays** is "The Choice" . . . The B side of the **Jackie Moore** is the hit in Cleveland, "Here I Am," . . . **Hy Weiss** reports strong sales in NYC, etc., on "I Worry About You," **Irene Reid** . . . Action on "The Love I Need," **Ruby Andrews**. Bib blues sales on "Without a Woman," **Ted Taylor**, Ronn.

Backbeat has developed a great new artist from Detroit: **Carl Carlton**. Solid Hit: "Girls Can't Do," **Betty Wright**. Went big pop. The **Judy White** version got action in Balt., Clev. etc. . . . **Cecil Holmes** is getting great airplay on "Elephant," **Philly 4**. **Aretha Franklin** looks like over a million . . . **Marvin & Tammi** is a very big record as is "Special Occasion," **Miracles** . . . **Deejays** looking may send tapes to **Al Perkins**, WLOK, Memphis. **Anne DuCongé** has a smash in Chicago, "Light My Fire," **Soul Merchants** . . . **WVON** Pick is **Martha & Vandellas**. Too Hot is **Roy Lee Johnson** on Jubilee.

Gene Chadler exploded in Baltimore off the dub, "There Was a Time." **WABQ**, Cleveland (**Mike Payne**), New: **Masqueraders**; **Barbara Mason**; **Bobby Taylor**; **Miracles**. "Get Out of My Life Woman," **Alan Toussaint**, is selling well. **Stax** is all out on "Stay Baby," **Johnny Daye** . . . **Twinnight** has a very strong sound, "Maggie," **Johnny Williams** . . . **Jerryo** "Funky 4 Corners" is selling in Detroit. Cleveland . . . **King Curtis** getting good play.

KXLW, St. Louis (**Steve Byrd**), Pick; Purifies. On: **Maurice & Mac**; **Showstoppers**; 5 **Stairsteps**; **Diane Lewis**; **Freddy Scott**. Flip Tip: "Without a Doubt," **Patti Drew** . . . No. 1—**Temptations**; No. 2—**Intruders**. On **O'Kaysions**; **Jackie DeShannon**. Super-Hit: **Barbara Mason**, **Wm. Bell** and **Judy Clay**. Heavy R&B Play on **Jackie DeShannon**: "The Weigh." **WWIN**, **VERB**, **KXLW**.

Mohawks Hot Instrumental Group

"The Champ," **Mohawks**, **Cotillion**, is selling a lot of records, and is getting excellent play around the circuit.

Backbeat has developed a new star in **Carl Carlton**. Just about every R&B station broke it, **WDAS**, **WAME**, No. 1 **KYOK**, **WBOK**, No. 17 **WYLD**, No. 9 **WABQ**; **WJLD**; No. 11 **WMBM**; **WOKS**, No. 1 **KALO**, No. 9 **WKYB**, No. 8 **WLEC**, No. 13 **KOKA**, No. 34 **WNIO**; No. 8 **WMBM**. "Competition Ain't Nothin'" will lead to many more hits for the young guy.

KSOL, S.F. No. 8—**Jimmy Holiday**; No. 9—**O'Jays**; No. 12—**A. Bell**; No. 13—"Hard to Handle," **Otis Redding**; No. 14—**Intruders**; No. 15—**S. Wonder**; No. 17—**Impressions**; No. 20—"Push On," **Charles Brown**, **Galaxy**; No. 21—**Jr. Wells**; No. 22—**Eddie Wilson**; No. 26—**Melvin Davis**; **Betty Wright**; **John Roberts**; **Bobby Womack**; **Jr. Walker**; **DD Warwick**; **Clay & Bell**; **Masqueraders**; **Otis Clay**; **Freddy Scott**.

"Gonna Keep Loving You," **Darrow Fletcher**, **Revue**, selling Chicago.

Club Review

McNair Elegant At Westside Rm.

LOS ANGELES — Vocal intensity which could melt ice and penetrate stone is possessed by Motown artist **Barbara McNair**, as made evident in her recent return engagement to Century Plaza's Westside Room.

A svelte, sultry and sensitive **Barbara** opened with "Only My Heart Can Know" and moved into "Never My Love," a tune from the songbook of the Association. With **Barbara's** sensual voice inflection and interperative phrasing, "Never My Love" never sounded as great.

Miss McNair, who hails from Wisconsin, told the celebrity-packed room that as a child she had envisioned herself coming to Hollywood and being discovered overnight. It didn't and doesn't happen like that, as **Barbara** knowingly revealed in the **Lou Rawls** hit "Show Business." The verse line goes, "It's a rough, tough business . . ." but the **McNair** elegance and sheer talent make her look like she has pulled through without any scratches.

A fine actress in her own right, she utilizes sketches to highlight her numbers. A phone call from her "Alley Cat" boyfriend, with whom she is angry, soon has her relenting with the tune, "Come Back to Me." While the moving rendition of "Look of Love" has **McNair** biting words for fullness in meaning and then dissolving them like cotton candy.

Barbara's next LP will be songs written exclusively by **Smokey Robinson**, designed for the pop market.

The **Al Pelligrino** Orchestra with **Coleridge Perkinson** on piano provided perfect accompaniment for **Miss McNair**. Next at Westside Room: the Lettermen. —**Ron Baron**.

Buckingham's Tour

NEW YORK — The **Buckingham's**, Columbia artists, began a 21-day tour on Aug. 5. They play a week-long appearance in the road show production of the hit Broadway musical, "Sweet Charity," in Kansas City, Mo., Aug. 5-12.

Tour dates are as follows: Aug. 13, **Arnold's Park**, Iowa; Aug. 16, **Omaha**, Neb.; Aug. 18, **Detroit Lake**, Mich.; Aug. 19, **Duluth**, Min.; Aug. 20, **LaCrosse**, Wis.; Aug. 21, **Waterloo**, Iowa; Aug. 23, **Burlington**, Iowa; Aug. 24, **Lake Geneva**, Wis.; Aug. 28, **St. Louis**, Mo.; Sept. 6, **Kalamazoo**, Mich.; etc., etc.

Hugo, Luigi B'way Bound

Veteran record producers **Hugo** (**Peretti**) and **Luigi** (**Creatore**), who bowed out of the record scene almost two years ago, invade Broadway this fall with their musical, "Maggie Flynn," starring **Shirley Jones** and **Jack Cassidy**.

"We have been wanting to write a musical for a number of years," the team said, "but we never had the amount of time needed for such an undertaking. Finally, we just quit everything and took the time."

"A big factor, too," they continued, "was that we were able to get the people around us we needed for the project. We wrote the score with **George David Weiss**, and then got **John Bowab**, the co-producer of 'Mame' and 'Sweet Charity,' interested in producing. We really got lucky when **Morton DaCosta**, who directed 'Music Man' and a string of other Broadway giants, stepped into the picture." **DaCosta** collaborated on the book with **Luigi** and will direct. Choreography will be by **Brian Macdonald**, Director of the **Harkness Ballet**.

"Maggie Flynn," described as a Civil War love story dealing with a woman who runs an orphanage in New York City, went into rehearsal last week. The musical opens at the **Fisher Theater** in Detroit on Sept. 9 and will have its New York opening at the **ANTA Theater** on Oct. 23.

Atco Buys Controversial Disk

Atco Records has secured the rights to distribute and sell "Mom (Can I Talk to You?)" by **Jan Rhodes** on **Blue Records**.

The record broke in Miami over **WQAM**, a top 40 station. Within one week, action and controversy on this record had spread. The subject matter on the record about an unwed mother-to-be had triggered the bidding from major label and became controversial at the distributor and radio level.

Jerry Wexler of **Atlantic/Atco Records** last week made a production agreement with **Robert Colby**, President of **Blue Records**. The agreement calls for **Atlantic/Atco** to finance production on recordings by other artists on the **Blue** label.

"Mom. (Can I Talk to You?)" was written by **John Meyer**, and is the first release on **Blue Records**.

Colby is publisher of "Love is Blue."

American Success

(Continued from page 90)

write, as well as run their studios and cut their hits. Writer-producers, such as Isaac Hayes and David Porter and, "Spooner" Oldham and Dan Penn, had not arrived on the Memphis scene yet. Good songwriters like Dorsey and Johnny Burnett and Dickie Lee left Memphis for larger companies and more fertile markets for their material.

As a result, many of the early hits from Memphis were either written on the floor of the session, as was the case of Rufus Thomas' Stax hit, "Walkin' the Dog," or else somebody would run to Poplar Tunes Record Shop, Satalie Record Shop or Tom Phillips Place to go through the albums and old records to find a song to revive.

With the success of his studio band, Chips decided the next step was to attract the best song writers he could find, and bring them to his operation to eliminate this void of material. He remembered those early sessions in Alabama, where he had met and befriended two songwriters and musicians that would soon follow him back to Memphis and sign with Press Music Company. I'm speaking of "Spooner" Oldham and Dan Penn. As it turned out, he not only got a pair of hit writers, but also two of the freshest new producers in the business. Penn jumped into the producing field with "The Letter" by the Boxtops, not to mention the many hits he has had since then. "Spooner" has just finished producing a session on Barbara Lynn for Atlantic.

The latest addition to this stable of multi-talented people is a long, tall Texan by the name of Mark James, who in the scant few months that he has been at American penned the current B. J. Thomas hit, "Eyes of a New York Woman," has produced a record on a Memphis group called the Butter-scotch Caboose which has just been released by Bell Records; and currently has his fingers crossed that his own recording, "Suspicious Mind," on Scepter will make its way to the top of the charts.

The same is true at Stan Kessler's X-L Productions, where he lured Dickie Lee back to Memphis to write and manage his Il Gatto Music Company and attract others such as Dickie's writing and producing partner, Alan Reynolds. And there are many other soul stories . . . many other success stories from Memphis . . . Joe Coughi's Hi Records, famous for hits by Ace



Tommy Cogbill, Merrilee Rush, Chips Moman.

Cannon and Willie Mitchell and the Bill Black Combo . . . Or Goldwax Records, which started out in the back-end of a local drugs store, to move to the top of the charts with hits by the Ovations and James Carr . . . Then there's Sonic Studio where Roland Janes cut "Scratchy," "Movin' On" and the original hit on "Mountain of Love" by Harold Dorman.

Memphis has not had the good fortune to have had a Grand Ole Opry or a country Music Association to tell its story and promote the fame of the great many talents on its music scene. But success breeds recognition, and slowly the story of the soul that has hidden behind the bluffs of this Mississippi River town for so many years is finding its way to the people who count in our business.

Part of the story is reflected in the fact that over the past two years, the musicians' payrolls through the Memphis local have practically quadrupled. One of the major reasons for this is the open-door policy of American Recording Studio, which has resulted in nearly 54 nation-wide hits in the past 18 months, as well as recognition for all.

Seeburg Warner Bid

The Seeburg Corporation confirmed that it was seeking a merger or other corporate combination with Warner Bros.-Seven Arts, Ltd. The Chicago-based vending equipment manufacturer and musical instrument producer has made an offer to purchase the 6 per cent convertible subordinated debentures of the film company for \$2,500 each.

Curtom Donating

NEW YORK—Eddie Thomas, President of the Impressions' Buddah - distributed Curtom label, and Neil Bogart, Buddah General Manager, announced that Curtom will donate a portion of its profits to the Southern Christian Leadership Conference, effective immediately.

Maintaining Leadersh'

By RALPH SELTZER

Motown Creative Dept. Head

It is not easy to maintain a position of leadership. As a matter of fact, sometimes it is more difficult to stay on top than it was to get there in the first place, and of course in our business in order to get there and stay there it's a "must" to have the good fortune of an association of a variety of truly great and talented creative people.

Some of these people have been part of the Motown Sound for a long time, such as Smokey Robinson, Holland-Dozier-Holland, Norman Whitfield and Ivy Hunter; others are of more recent origin, such as Nick Ashford and Valerie Simpson whom we strongly feel represent a great potential as creative leaders in our industry. The accomplishments of Smokey, Norman and Ivy are legendary, but through my personal observation and association with them, they seem to be getting stronger and more mature every day, if possible.

I'm sure everyone in our Creative Division would agree that the great and wonderful artists, musicians and arrangers that we have the good fortune to work with play a large measure in whatever we have successfully achieved.

We're always changing and always modifying and we're always looking for the real and the good even if it's new and different, whether it be in sounds or in talent. We always have our arms open to creativity of the sort represented by Al Cleveland and Richard Morris whether it's what we are doing now, what we hope to do in the future, or even if it's something that nobody is doing.

I guess creative freedom has a lot to do with it, for that's what is partly responsible for helping young and talented men like Frank Wilson, Deke

Richards and Dean Taylor som into their own, and I ; also in its own way is v will be responsible for some of the good things that the future brings. This freedom, associated with the kind of wholesome, loving, devoted spirit, in its own way makes up part of the creativity of the Motown Sound and may have helped to create a blending of a James Dean and a William Weatherspoon or a Harvey Fuqua and a Johnny Bristol the hit producing writer-producer teams they have become.

Organizational Changes

In the last six months, we have made a lot of organizational and structural changes. I guess we always will be changing. A stronger Album Department, realigned Engineering assignments and the giving of responsibility and recognition to some of our "staff" who have, through their efforts, played their own important role in this project. I am talking now about people like Bette Ocha, A & R Administrator, Calvin Harris, Mastering Supervisor, Lawrence Horn, Chief Audio Engineer, Mike McLean, Chief Engineer, Suzanne DePasse and Hank Cosby, who in his own right is one of our top producers. I've seen each of these people grow and work hard with Motown and keep pace with our needs, with public tastes, and the signs of the times.

And, of course, I would be remiss if I didn't give due credit to Billie Jean Brown, Iris Bristol, and Robert Bullock, who make up our Quality Control Department, and see that everything that goes out is just right.

Serving as a catalyst and a guiding hand and a solidifying directive force relating to all of this is, of course, Berry Gordy, Jr. His judgment and intuition are irreplaceable.



MOTOWN CREATIVE DEPARTMENT. From left, Robert Dennis, Disk-Lathe Supervisor; Iris Bristol, Quality Control Evaluator; Suzanne DePasse, Creative Coordinator; Billie Jean Brown, head of Quality Control; Mike McLean, Chief Engineer; Ralph Seltzer, Creative Department Head; Frank Wilson, creative coordinator; Bette Ocha, A&R Administrator; Lawrence Horn, Chief Audio Engineer; Hank Cosby, Creative Administrator; Robert Bullock, Quality Control & LP Evaluator.

record world en Puerto Rico

By C. CURET ALONSO

Con relativa fastuosidad celebró la Columbia Records su convención de este año aquí en San Juan. Entre las figuras artísticas de relieve que fueron presentadas estuvieron Ray Anthony, Simone-Garfunkel, Percy Faith y el afamado cantor Johnny Mathis. También hizo acto de presencia el productor latino de la firma, Pete Rosaly. No asistió a los actos el muy esperado Andy Williams . . . Pedro Ráez, de los discos La Flor, va a grabar en esta capital a un nuevo bolerista, descubrimiento suyo. El nombre queda en secreto . . . En sello Dial viene constituyendo un serio "hit" radial el bolero "Una Tercera Persona," cantado por Odilio González . . . La alta gerencia de los discos Cotique en planes de realizar en Puerto Rico grandes movidas de promoción. A tal efecto traerán de Nueva York a un experto en el ramo . . . Más de 40,000 copias se presume haya vendido aquí el álbum Gema donde Roberto Ledesma canta canciones de Armando Manzanero: "Los Dos Grandes" . . . Hacia Santo Domingo en planes de organización y promoción partió don Ignacio Mena, director del departamento de discos de Kelvinator Sales, firma que distribuye aquí los discos RCA Victor . . . Cortijo y su Bonche grabarán este mes un nuevo álbum para la empresa Tico . . . Los discos Gema entrando en el campo de la música "au-go-go" y ya tienen su primera estrella en

la vocalista Irene Escalera . . . De visita en la isla para recorrer los teatros del interior El Gran Trío. Aquí no decae en popularidad su éxito, el bolero intitulado "Más Te Quiero" . . . Carmita Jiménez, la gran concionera nuestra, ya internacional, realiza aquí una serie de apariciones en televisión a la vez que aprovecha para difundir su nueva creación, el bolero nombrado así: Peligro . . . "El Funeral del Labrador" y "Bonnie And Clyde" han resultado dos grandes sucesos para Los Tres Sudamericanos en este mercado; Sucesos de carta cabal . . . Orquestas de Nueva York que acaban de completar aquí buenas series de presentaciones en salones de bailes: la de Pete Rodríguez, ases del bugalú, e Ismael Rivera y sus Cachimbos. Ambos gustaron . . . Aun cuando la Federación de Músicos de Puerto Rico no permite que se usen "pistas" grabadas en el extranjero como acompañamiento musical de cantantes, algunas empresas grabadoras insulares, tras consulta privada, coinciden en lo de seguir grabando la música en el extranjero. Por lo barato que sale . . . Regrasó de Nueva York, donde estuvo aportando detalles finales para su primer álbum en el sello Swinger, el director de orquesta José Rodríguez "Chacón." El elepé ya al salir y con ello se realizará la ya buena popularidad de Chacón y sus Swingers . . . Posiblemente Fania sea el sello portador de las nuevas grabaciones por Willie Rosario y su Orquesta . . . Fuerte rumor en el ambiente disquero musical de San Juan tiende a asegurar que ya el pianista, compositor y arreglista español Manuel Alejandro no está más con el

(Continued on page 105)



en record world

DESDE NUESTRO RINCON

Internacional

By TOMAS FUNDORA

(This column appears first in Spanish and then in English.)

Debutará el 6 de Octubre César Castro en Nueva York . . . Filmará el vocalista argentino Sandro, tres nuevas películas. La primera lleva el título de "Quiero Llenarme de Tí" (Tema ganador del "Festival de la Canción de Buenos Aires"). Lleva Sandro como figura femenina en esta película a Susana Campos. Mientras tanto, sus grabaciones en Columbia van aumentando sus ventas . . . Se presentará Carmen Rivero "La Reina de la Cumbia" en Los Angeles, San Francisco y San Diego . . . En ocasión de Las Olimpiadas en México, se encuentran grabando en México un "elepé" con mariachis, los integrantes del trío Los Panchos . . . Se presentará Olga Guillot en la Florida a principios de Septiembre. Su "hit" "Parece que Fué Ayer" sigue moviendo muy bien su más reciente "álbum" grabado para Musart.

Está aumentando sus ventas la reciente grabación de larga duración de Willy Baby, que lanzara recientemente el sello Mardi Gras al mercado, en la cual se incluyen entre otras: "Salud" y "Oye Mima" . . . Debutará Palito Ortega el 15 de Agosto en el Hotel Condado de Puerto Rico. Además de participar en el programa de TV Rambler Rendezvous del Canal 4, hará presentaciones en los más importantes teatros del area metropolitana y del interior de la Isla. Después pasará a la Florida, donde se presentará en el programa de TV "Estrellas en Miami" . . . Ibersound acaba de sacar al mercado nuevas grabaciones de Julio Jaramillo, Oscar Santana y Los Pájaros. Logra Oscar Santana popularidad a través de su interpretación de "Honey" en Español . . . Murió en Nueva York el propietario del "Chateau Madrid," Sr. Angel López. Nuestro pésame a familiares y amigos . . . Abrió Eduardo Cuervo, distribuidor de los Discos Borinquen en Nueva York, nuevos locales situados en el 446 West 50th St . . . La nueva grabación de La Lupe en Tico trae grandes sorpresas! . . . Pancho Cristal pasará gran parte de este mes en La Florida. ¡Bienvenido!



Palito Ortega



Olga Guillot



Willy Baby

Comenzó Fania a darle promoción a Roberto Yanés con un sencillo lanzado al mercado conteniendo "El Ultimo Acto" y "La Forma" . . . Grabará Maseda Records un nuevo "álbum" con la voz de Wilfredo Figueroa . . . Tito Rodríguez en la Argentina para presentaciones en el Canal 13 . . . Chucho Avellanet saldrá próximamente hacia Venezuela . . . Zeida de Colombia acaba de poner en el mercado la grabación "De Locura" con Los Hispanos. La portada de este "elepé" es muy sugestiva . . . Iempsa puso a la venta en Perú, en su sello Lider, una nueva grabación de Pedrito Otiniano, titulada "Mi Retorno" . . . Columbia está vendiendo bien una nueva grabación del Trío Los Panchos, conteniendo temas de Pedro Flores, entre los cuales se destacan "Búsqueda," "Será como Tu Quieras," "Azucenas," "Que Extraña es la Vida" y Desde que Tú Me Quieres" . . . Ya están a la venta los discos de la nueva serie "Epoca de Oro" de Ernesto Lecuona, Beny Moré y Daniel Santos. En la contraportada del "elepé" de Daniel leemos que fué Daniel Santos quien lanzó a la popularidad a la Sonora Matancera en toda Suramérica. O están mal informados o nos está fallando terriblemente la memoria. En la de Ernesto Lecuona leemos que es una grabación original, no lanzada previamente al mercado, que había permanecido olvidada en los archivos de RCA desde el 1954. Solo nos viene a la mente una idea: ¿No será esta grabación aquella que a Lecuona no le había gustado? . . . De todas maneras, las tres son tesoros discográficos y obtendrán volúmenes de ventas formidables . . . Y ahora . . . ¡Hasta la semana entrante!

(Continued on page 106)

FANIA RECORDS

Fania LP 348
**INTRODUCING
GEORGE GUZMAN**

Fania LP 354
**RIOT!
Joe Bataan**

N.Y. DIST.: MRJ RECORDS DIST. INC., 636 Tenth Ave. at 45th St. 581-4834
PUERTO RICO DIST.: Allied Wholesale, P.O. Box 512, Cataño, P.R. Tel. 788-1912

Latin American Single Hit Parade

NEW YORK

record world



- LA TIRANA**
Autor: *Curet Alonso*
La Lupe (Tico)
- PARECE QUE FUE AYER**
Autor: *Armando Manzanero*
Olga Guillot (Musart)
Roberto Ledesma (Gema)
- LA COPA ROTA**
Autor: *M. de Jesus*
J. Feliciano (RCA-Ansonia)
- AQUEL AMOR**
Vicentico Valdés (Fantastic)
- AMOR GITANO**
Autor: *Ortega-Leal*
Joe Feliciano (RCA-Ansonia)
La Lupe (Tico)
- HASTA AQUI TE TRAJO EL RIO**
Autor: *José M. Class*
José M. Class (BMC)
- EL PERRO NEGRO**
Autor: *José A. Jiménez*
Tony Aguilar (Musart)
- UNA TERCERA PERSONA**
Autor: *Luz Celia Tirado*
Odilio Gonzalez (Dial)
- WHAT GOOD IS A CASTLE**
Joe Bataan (Fania)
- MAS TE QUIERO**
Autor: *Julito Arzuaga*
El Gran Trio (Montilla)
- UNA NOCHE NO**
Autor: *Irene Pintor*
Carlos Pizarro (Mayra)
- SI LLORO ES POR TU AMOR**
Johnny Albino (Starbright)
- GOOD GOOD FEELING**
Joe Bataan (Fania)
- TU ME HICISTE MUJER**
Autor: *Ivette Marchand*
Blanca R. Gil (Velvet)
- LE CHIEN**
Autor: *E. Davidson*
E. Davidson (U.A. Latino)



Latin American Album Reviews

INTRODUCING

GEORGE GUZMAN—Fania LP 348.

Primer album con George Guzman, intérprete de la conga. Grabación llena del nuevo mensaje de Nueva York. Ritmo, sabor y alegría!. Se destacan "Camaron," "Hierba Buena," "Lazy Boogaloo," y "Georges Jala Jala."

George Guzman and the conga are a good combination! Latin Soul is going great! "Marilu," "Chant of the isles," "French Boogaloo," "Cacumen," others.

★★★★
LENA Y LOLA VOL. 3

Musart DM 1376.

Excelentes interpretaciones de este duo acompañado por Jorge Ortega y su Orquesta, Los Dinamicos y con el Mariachi Mexico. Se lucen en "Urgencia," "Hay que Saber Perder," "Ayer Me Quede Llorando," "No Me Quieras Tanto" y otras.

Lena and Lola are an excellent duo. Superb renditions and ditto repertoire!

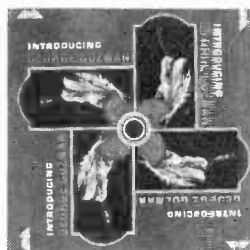
★★★★
BAILELA Y GOCELA

ALFREDO GUTIERREZ Y SUS ESTRELLAS—Sonolux LP 12-650.

Grabación lanzada en Colombia con singular éxito! . . . Desfile de cumbias, porros, merengues y pasiaítos. Entre otros "Pase lo que Pase," "Los Adolescentes," "El Arbolito," "La Negra Sambita" y "Rocio."

Album released in Colombia. Cumbias, merengues, porros and pasiaítos at their best!

(Continued on page 106)



Symphony Sid's Latin Top 10

WEVD—New York

- WHAT GOOD IS A CASTLE**
Joe Bataan—Fania
- LAND OF LOVE**
Moon People—Speed
- I BELIEVE**
Lebron Bros.—Cotique
- TIN MARIN**
Ricardo Ray—Alegre
- LA TIRANA**
La Lupe—Tico
- GOOD GOOD FEELING (RIOT)**
Joe Bataan—Fania
- MY DREAM**
Harvey Averne—Atlantic
- CINTUIRTA**
Eddie Palmieri—Tico
- CONTIJO APRENDI**
Roberto Ledesma—Gema
- MONTUNIANDO**
Ralph Robles—Fania

Puerto Rico

(Continued from page 104)

cantante Raphael . . . En nuestro mercado el primer álbum del grupo vocal moderno, juvenil español llamado Los Pasos. Se presenta en sello Rico-Vox y de veras que puede hacer impacto aquí . . . "Milton Peláez, Músico-Poeta y Loco" es un nuevo elepe Colorama que bien difundido puede ser "un cañonazo." Se trata de un vocalista dominicano de nuevo estilo. Hay que oírlo . . . "Barcos, Trenes y Aviones." Así se titula el número con el cual debuta Gianna, cantora juvenil local que acaba de ser grabada por la firma RCA-Victor. Su voz promete . . . Paquito Cordero, magnate de nuestra televisión, a su regreso de España anunció aquí que traerá de la península grabaciones de artistas españoles para su sello disquero Hit Parade, cuyo gerente de producción, Manny Pagán, se encuentra en la ciudad de Caracas, estableciendo contactos similares.

A Ultimo Minuto

Por RALPH LEW

NEW YORK — Atención Distribuidores y djs, la llamada nueva ola esta arrazando con nuevas ideas, el sabor del ritmo criollo, y el soul negro americano se han juntado y han creado numeros como los de Joe Cuba "Bang, Bang" y "Hey Joe," el "African Twist" de Eddie Palmieri, "It's a good feeling" de Joe Bataan, "Soul Drummer" de Ray Barreto y muchos mas, este nuevo ritmo es conocido como "Latin Soul."

Muchas emisoras de ritmos populares americanos rehusaron poner al aire estos ritmos llamados "Latin Soul," pues tan pronto habia una palabra en español o el nombre de la orquesta era un poco latinado decidieron que no era para ellos, pero ultimamente ciertos directores musicales empezaron a prestarle atencion a estas nuevas ideas y el resultado ha sido increíble pues le han abierto el camino a muchas orquestas desconocidas como Joey

Pastrana, Colon, Angel and Johny y muchas mas, esto ha resultado en un incremento de ventas ya que la nueva generación de latinos nacidos en los E.U. al fin tenian su musica.

Nuevos sellos han salido al mercado especialmente con esta idea en mente, por ejemplo "Speed" con un instrumental llamado "Land of Love" que esta gustando muchisimo y emisoras como WWRL and WLIB lo estan presentado continuamente. En fin, nosotros en Record World estamos abriendo las puertas a un nuevo mundo musical latino . . . Presten atencion.

Tico anuncia que el cantante Dany Martin ha grabado "Las Manos" y el famoso Ricardo Ray saliendo en estos dias con su nuevo LP titulado "Los Durisimos" y los números que se destacan; "Agallú," "A Babalú" y "Pancho Cristal," dedicado al famoso productor de la Roulette.

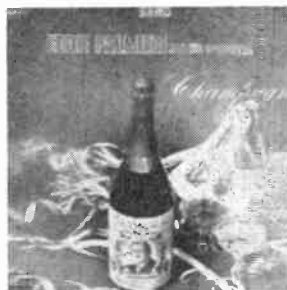
Frog Data

Frog Records was inadvertently omitted from Record World's directory of record manufacturers.

The company is located at 23 Maryland Avenue, Bay Shore, N. Y. Phone number is (516) 666-8615. Joe Buser runs the company as part of Joe Buser Productions.

TICO - ALEGRE

FEATURED ALBUMS OF THE WEEK



TICO (S)LP 1165
CHAMPAGNE

Eddie Palmieri and his Orchestra



TICO SLP-1167
QUEEN OF LATIN SOUL

La Lupe

N.Y. DIST., MRJ RECORDS DIST. INC.
636 Tenth Ave. at 45th St. 581-4834

Brazilian Beat

By WILSON F. FALCAO

Quando o presente número de Record World estiver circulando, os autores de 40 canções classificadas para as finais do "III Festival Internacional Da Canção" estarão felizes da vida enquanto os autores das eliminadas estarão criando as maiores broncas contra a Comissão de Seleção, o Sr. Augusto Marzagão, criador do Festival, o Deputado Levy Neves, Secretario de Turismo, etc., etc., etc. . . . Por falar nisso, deve-se informar que o compositor laureado em 1967 com sua duscitada "Margarida," casou-se com a Srta. Guaira Jost. Assim o Guttemberg Guarabira, passando para o rol dos homens sérios, irá muito breve compor canções de ninar . . . Enquanto isso a vida continua e de quando em vêz lá vem a notícia trieste de mais um compositor que desaparece. Esse ano já levou Marques Junior, o parceiro de Roberto Roberti (O homem sem mulher não vale nada) e dia 7 de Julho Wilson Batista que êsse colunista consi-

dera como o sambista mais autêntico de todas os tempos (Emília, Seu Oscar, O pedreiro Waldemar e mais outras 900 músicas) deixou o nosso convívio para se juntar a Sinho, Noel, Custodio, Lamartine, Paulo Barbosa, Jose Maria De Abreu, Armando Cavalcanti, Ze Da Zilda, Art Barrosa, Marino Pinto, Vadico e muitos outros, cujas canções ainda os fazem lembrados e os farão pela eternidade afóra . . . Agradecemos a Chantecler a remessa de seu noticiário, de onde destacamos entre outros, todos de alta categoria, o fenomenal Poly, no elepê "Soy Loco Por Ti," "America," o conjunto The Funnys, estreando sob a orientação musical so Maestro Sandino Hoagen, Andre Popp, autor de "Love Is Blue." o maior sucesso musical francês dos últimos tempos, com um album com doze canções compostas, orquestradas e regidas por êle proprio e mais outros LPs com Reginaldo Rossi e seu violão, Robert Maxwell e Sua Harpa, tudo isso e mais alguma coisa só num suplemento . . . o que demonstra que a Galinho está cantando alto, não é Xavier? . . . Jorge Santos, o dedicado assistente do diretor artistico da Odeon, Milton Miranda, deu-nos os seus melhores: Samba-Feitiço da Vila, Compositor: Caetano Veloso, Cantor: Silvio Caldas e Cantora: Carmen Miranda . . . Nossa opinião: Feitio De Oração (Samba), Wilson Batista (Compositor), Francisco Alves e Carmen Miranda (intérpretes).

TONE LATINO

presenta a su artista exclusivo Juan Legido



Tone TL-1285

- Callate Niña
- A Tu Vera
- El Rosario de mi Madre
- Maria Dolores
- Si Vuelves Tú
- Jotas Navarras
- Miguel e Isabel
- Un Amigo Mío
- Que Es Este Amor
- La Escalera
- Cale Cale
- Los Feos

Tone Distributors Inc.
495 S.E. 10th Court
Hialeah, Fla.
Tel. 888-1685

Brazil's Top 10 Singles

1. SA MARINA
Wilson Simonal (Odeon)
2. CHUVA QUE CAI
Os Cuculas (RCA)
3. POBREZA
Leno (CBS)
4. ENTRE ESPUMAS
Roberto Miller (CBS)
5. A ULTIMA CANCAO
Paulo Sergio (Caravelle)
6. SECURA ESSE SAMBA, OGUNHE
Oswaldo Nunes (Equipe)
7. A TRAMONTANA
Sergio Murilo (Continental)
8. QUERO LHE DIZER CHORANDO
Agnaldo Rayol (Copacabana)
9. VIOLA ENLUARADA
Marcos Valle (Odeon)
10. A PRETENDIDA
Altemar Dutra (Odeon)

Latin DeeJay Reports

Dick (Ricardo) Sugar, WHBI, FM, N. Y., Reports: 1. "My Dream," H. Averne. 2. "I'm Insane," J. Cuba. 3. "For Your Love," J. Bataan. 4. "What Good Is A Castle," J. Bataan. 5. "It's A Good Feeling," J. Bataan. 6. "La Tirana," La Lupe. 7. "Adoro," R. Ledesma. and

"Mary Wanna," Lat-teens. 8. "I Believe," Lebron Bros. 9. "I'm Still Waiting," Latin Chords. 10. "Contigo Aprendi," R. Ledesma. 11. "Rumors," J. Pastrana. 12. "Belinda," New Swing Sextet.

Mogull Music Moves

Ivan Mogull Music Corp. has moved to 40 E. 49th St., New York, N.Y. 10017. The phone is 355-5636.

Latin LP Reviews

(Continued from page 105)

SABRAS QUE TE QUIERO (MY LOVE AFFAIR)
ROBERTO YANES—Columbia ES 1915.

Una grabación completa! . . . "Sabras que te Quiero," "Santa," "La Puerta," "La Gente," "El Espectro" y otras en un desfile de joyas musicales.

Yanés is fabulous! "Si Todos Fuesen como Tú," "Desesperadamente," "Monica," "Hasta Siempre," "De Vuelta de Todo" and more.



Desde Nuestro (Continued from page 104)

Cesar Castro will debut in New York on Oct. 6 . . . Sandro will star in three new films during 1968-1969. The first will be titled "Quiero Llenarme de Ti" (Winner of the "Festival of the Song of Buenos Aires"). Co-starring with Sandro in this film will be Susana Campos. In the meantime, his recordings on Columbia label are moving well in several areas . . . Carmen Rivero, "Queen of the Cumbia," will perform in Los Angeles, San Francisco and San Diego . . . Los Panchos are recording a new album accompanied by mariachis on the occasion of the "Olimpiadas" in Mexico . . . Olga Guillot will debut in early September in Florida. Her hit, "Parece que Fué Ayer," is selling niftily. Her album containing hits by Manzanero was recently released by Musart.

Willy Baby is selling his album on Mardigras containing "Salud" and "Oye Mima," among others . . . Palito Ortega will debut in Puerto Rico Aug. 15. He will perform at Hotel Condado' "Rambler Rendezvous" (popular TV show) and theaters in the metropolitan area of San Juan and all through the isle. After his performances in Puerto Rico, he will star on "Stars in Miami" . . . Ibersound released albums by Julio Jaramillo, Oscar Santana and Los Pajaros. Oscar Santana is selling big his single of "Honey" (in Spanish) . . . Angel Lopez, owner of Chateau Madrid, New York, passed away recently. Our deepest sympathy to his family and friends! . . . Eduardo Cuervo, distributor of Borinquen Records in New York, opened a new place of business at 446 West 50th St. . . . La Lupe's new album for Tico offers a lot of surprises!

Fania started a promotional campaign with a single by Roberto Yanés containing "El Ultimo Acto" b/w "La Forma" . . . Maseda Records will release an album by Wilfredo Figueroa . . . Tito Rodriguez is in Argentina for performances Channel 13 . . . Chucho Avellanet is expected shortly in Venezuela . . . Zeida from Colombia released an album titled "De Locura" by Los Hispanos . . . Iempsa released in Peru a new album by Pedrito Otiniano, after his successful appearances in several South American countries. The album is titled "Mi Retorno" . . . Columbia is selling a new album by Los Panchos containing songs by Pedro Flores. Among them: "Será como Tú Quieras," "Búsqueda," "Que Estraña es la Vida" and "Desde que Tú Me Quieres" . . . RCA released "Epoca de Oro," Daniel Santos, "Epoca de Oro," Beny More; and "Epoca de Oro," Ernesto Lecuona. In the liner notes of Daniel's album we read, "Santos made a successout of Sonora Matancera in all Latin America." Are they well informed? Well, perhaps our memory is failing. Regarding the Ernesto Lecuona album, we understand this is a cut that was unreleased previously containing themes that were not heard before, and were found in the files of RCA almost by accident. Is this one the cut that Lecuona was said to have disliked?



R&B Happening in U. K.

By JEAN GRIFFITHS

LONDON — Rhythm and Blues, or soul music as it is more commonly known in England, has a very solid and knowledgeable following.

There are very few English soul groups for the enthusiast to see and, therefore, at all times of the year top U.S.A. artists tour the many clubs who specialize in this form of music. The late Otis Redding toppled Elvis Presley from his long run at the top of the vocalist poll in a recent "Melody Maker" poll. When Otis toured with Sam & Dave and the Stax tour, the show played to S.R.O. attendances twice nightly.

Encouraged by the success of that tour, the promoter brought in the Sam & Dave Revue, once more to do tremendous business. More recently, Aretha Franklin played dates in London and the reaction would have put the Apollo to shame. Lou Rawls, Nina Simone, James & Bobby Purify and Garnet Mimms are all frequent visitors to these shores along with

many others.

Over the last few years many R & B-oriented songs have been recorded by English groups and raced up the charts.

It should be remembered that both the Beatles and Rolling Stones, the two leaders of contemporary music, have very heavy R & B influence; in fact, both of their last releases returned to that origin.

Current List Impressive

The list of recent cover versions to become hits from soul material is very impressive. Three Robert Knight numbers: "Lovin' Things," "Rainbow Valley," "Everlasting Love." Little Anthony's "Yesterday's Gone." Lorraine Ellison's "Stay With Me."

In fact, this week's musical charts show 12 R & B songs in the top 50.

The progress of soul music in this country can be measured by the number of English recordings reaching the U.S.A. R & B charts, i.e., the Rolling Stones' "Satisfaction," Jimmy

James' "Come Softly to Me," Madeline Bell's "I'm Gonna Make Him Love Me," J. J. Jackson's "But It's Alright." Each of these were recorded in London with British session men. In recent months, the Supremes, Otis Redding, Garnet Mimms and Ben. E. King have recorded live albums while on tour.

Although there are very few English soul bands, it's worthwhile noticing that Jimmy James and Geno Washington, the two biggest, are among the 10 highest paid bands of any kind in this country.

Top selling artists like the Cream, Jimi Hendrix, John Mayall, Fleetwood Mac and Chicken Shack all have their roots in the blues. There is probably more Chicago-styled blues played in London than Chicago. To take this point further, Mike Vernon of Blue Horizon Records is a frequent visitor stateside to record down home blues for special release in England. Through these trips and the

style of music his recording label Blue Horizon is fast becoming one of the strongest album lines in this country.

Next Big Thing?

With Aretha, Otis, Madeline Bell, the Temptations, Stevie Wonder and O. C. Smith all recently breaking through, chart-wise, it would not take too much of a push for soul to become the next big musical happening in England, especially now that, particularly, E.M.I. and Polydor are really getting behind their soul product. If this should happen, it would only be the natural progression, because it wasn't long ago that English pop groups took black American music and sold it to white America.

Chuck Berry and Fats Domino are no longer the current influence; but the new soul sounds of Atlantic, Stax and Motown are fast becoming an integral part of our music scene.

MILAN — When the word R&B appeared for the first time on the desks of the music people in Italy, 90% of the Italians paid little attention to its meaning.

There is a simple explanation for this: R&B is connected with the deep traditions of the American people, and the spirit of this music is therefore far from the experience of the Italians whose light music had been created on the model of the traditional melodic Neapolitan romances.

This is the main reason why Italy may have been, possibly, the last country in Europe to accept this sound.

R&B production appeared in Italy for the first time about three years ago by the initiative of some Italian record producers who tried to introduce some original R&B records. Saar with the Atlantic catalogue (now distributed by Rifi), Durium with Tamla Motown (now distributed by RCA Italiana) and King catalogue (now distributed by Phonogram) were the first to release R&B music. The initial reaction of the public was small, but step by step youngsters started dancing to R&B in Whiskey A Go Gos, and small groups of R&B fans

Italian Soul

By HARA MINTANGIAN

started forming here and there. Sales of records were, however, negligible, except for the record "It's a Man's Man's Man's World" by James Brown.

Record companies like CBS Italiana, EMI Italiana, RCA Italiana, Rifi Records with the Atlantic catalogue, Decca Italiana, Belldisc with the Liberty catalogue, Durium and others not only continued gradually to release original American R&B records, but also started releasing original Italian R&B music which some Italian authors had started writing.

The most outstanding example in this case was the song called "Il Mondo in Mi Mono" sung by Adriano Celentano (Clan) in 1966. This song may not be real R&B music, but the sound is inspired and influenced by R&B.

Melodic taste continued, however, and continues to influence the activities of record producers in Italy in their selection of R&B records to release. The melody must be strong and often the song must be dubbed into Italian either by the original singer or by

some Italian singer.

Now R&B is a familiar word to most of the Italian public. It has made its way into our country, and our producers are following this trend. Some of them have started modeling old Italian songs in the R&B sound. One of the first successes was the CBS Italiana record of an old Italian song called "Portami Tante Rose," sung by I Camalfonti, followed by the record of another old and beloved song called "Un Ora Sola to Vorrei," sung by the Showmen and with which they won the first prize of the B Group at the 1968 Cantagiro Contest.

But the most fascinating case concerning R&B in Italy is connected with the San Remo Festival of 1968. With the aim of assuring the participation of top Atlantic artist Wilson Pickett (distributed by Rifi Records), the authors Conti-Pallavicini wrote the song "Deborah." Thanks to the popularity of the San Remo Festival, and to the big success of this song, R&B reached the big Italian public and the

youngsters really started discovering this new sound. With the success of "Deborah," Fausto Leali, partner of Wilson Pickett at this contest, followed suit with a hit, "Angeli Negri."

The Italian public is now growing accustomed to the names of Aretha Franklin (Atlantic), Arthur Conley (Atlantic) and Shirley Bassey (Carosello).

LaViola To London, Rome

Emil LaViola, Vice President and General Manager of Screen Gems-Columbia Music, Inc., has left for a week of meetings in London and Rome.

In London, he will meet with Jack Magraw, director of the company's offices in that city, and several motion picture producers regarding themes and songs for upcoming Columbia Pictures films. He will also huddle with executives of Screen Gems' new ABC-TV series, "Ugliest Girl in Town," which is being filmed in London and in which music will play an important role.

In Rome, LaViola will meet with Italian film producers.

London Group Push

(Continued from page 6)

hard rock, and beginning early next month the action will center on visits here by four British groups. With at least two of these groups, London, Deram and Parrot promotions during recent tours have already developed strong airplay and sales patterns. Both groups—John Mayall and the Blues Breakers and Ten Years After—have become name acts through promo visits to America, and both will return for fall tours.

Meanwhile, GAC is now arranging a tour here for the Moody Blues. Although dates are as yet unspecified, indications point to early fall as the kick-off date, with large concert halls and stadia likely to be the prime locales.

The Savoy Brown, a new group on Parrot managed by Chris Wright, who also handles Ten Years After, is scheduled to start an American tour within the next few weeks. Their initial American album release, "Getting to the Point," is already generating heavy sales activity on the West Coast after only one week of release.

ceive maximum attention, with emphasis on quality rather than quantity.

Bud Katzel announced preparation of the company's first complete color consumer catalog including the new releases. Also being distributed are: salesmen's litho books; pocket catalogs for salesmen; counter display cards for Joe Bishop, Ahmad Jamal, Eden's Children, B. B. King, Doc Severinsen, The Brass Ring, Mickie Finn, and "Joanna"; color window display mounted cards for Mama Cass, Steppenwolf, Richard Harris, Mamas & Pappas, "Joanna"; color window streamers for Mama Cass, Steppenwolf, Eden's Children, Richard Harris, Mamas & Pappas, "Joanna," Fire and Purpose as well as three previous Rasputin Productions, Fraternity of Man, Ill Wind and Bagatelle; plus black and white in-store wall posters for Eden's Children, Steppenwolf and Richard Harris.

Special screenings and special interviews are being arranged with Rod McKuen to promote his score for the 20th Century-Fox motion picture, "Joanna."

In the advertising area, a vast consumer campaign is scheduled to break in September, with a sizable sum set aside for local distributor co-operative advertising. Local advertising will include print media and radio spots produced by ABC's advertising agency.

A special gigantic promotion is under way for "Star!", the 20th Century-Fox musical starring Julie Andrews which premieres at New York's Rivoli

Theatre on Oct. 22nd. The soundtrack album includes sixteen songs and an instrumental overture. The LP is a deluxe doublefold, single pocket jacket and includes an eight page, four-color story booklet with photographs from the motion picture.

Merchandising, advertising and promotion for "Star!" approach phenomenal proportions. Available are a 20" by 26" four-color motion window display; a 13" by 12½" theatrical trunk for window display; a four color shadow box display card for window or in-store display; a four color window streamer; cardboard counter display browser box holding Twenty "Star!" albums; plastic browser divider card; set of 11" by 14" four color photographs from the motion picture; song sheets of some of the evergreen songs from the picture for window display; legitimate theatre program book with complete information about the picture with credits; four color mobile with scenes from the film; four color fold-out product card with scenes from the motion picture; Julie Andrews "Star!" photo on buttons for sales clerks in retail stores; complete salesmen's litho books. 20th Century-Fox Records will conduct an extensive national consumer advertising program including direct mail, trade advertising and local co-operative advertising. Local screenings of "Star!" will be held through the 20th Century-Fox branches for press and radio station personnel prior to the film's opening. A special open-end interview for radio stations with Julie An-

drews is available.

Radio-Listener Contest

A radio-listener participation contest will be conducted with entrants asked to complete the sentence. "My all-time favorite song from the motion picture "Star!" is _____." Winners and disk jockeys sponsoring them will win an all expense trip for two to Hollywood; a color television set; a 50-album record library; and a free pass for two to "Star!". Details are being finalized for a special contest for air play and radio station listings, winners to be chosen among local promotion representatives.

ABC personnel attending the Los Angeles convention from the East Coast were: Larry Newton, David Berger, Bud Katzel, Marty Goldstein, Joe Carlton, Otis Smith, Mickey Wallach, Moe Preskell, Charlie Trepel, Ted Shapiro, Chuck Young, Bob Schwartz, Tom Schoberg, Ron Merenstein, Matty Singer, Chris Saner and Ron Moseley. Steve Morris of 20th Century-Fox Records also attended. ABC's West Coast representatives were Jay Lasker, Howard Stark, Marv Helfer, Don Thorn, Steve Barri, Harvey Bruce and Barry Gross.

'Dimple' Published

Chappell Music & Company has signed to publish the Robert Dahdah score of "Curley McDimple," musical spoof of the 1930's now in its 10th month at the Bert Wheeler Theatre, New York.

COMING!

KELLY ST. CLAIR

A beautiful, sweet gal singing

"DARKNESS ON YOUR MIND"

(Screen Gems/Columbia) BMI

Neil Sedaka—Carol Bayer

MILLAGE RECORDS

Pittsburgh, Penna.

LP'S COMING UP

1. YOU'RE GOOD FOR ME
Lou Rawls—Capitol ST 2927
2. SOUL COUNTRY
Joe Tex—Atlantic SD 8187
3. SILVER APPLES
Kapp KS 3562
4. CHERRY PEOPLE
Heritage HTS 3500
5. MAIDEN VOYAGE
Ramsey Lewis—Cadet LPS 811
6. THIS GUY'S IN LOVE WITH YOU
Jerry Vale—Columbia CS 9694
7. FRATERNITY OF MAN
ABC—S 647
8. MAGICAL MYSTERY TOUR
Beatles—Capitol MAL/SMAL 2835 (4,8,R)
9. THE WIND IN THE WILLOWS
Capitol—SKAO 2956
10. MUSIC FROM BIG PINK
The Band—Capitol SKAO 2955
11. ONCE UPON A DREAM
Young Rascals—Atlantic SD 9186 (4,8,C,R)
12. EXOTIC GUITARS
Ranwood—RLP 8002

13. MR. FANTASY
Traffic—United Artists UAL-3651
14. TRUTH
Jeff Beck—Epic BN 26413
15. BOOGIE WITH CANNED HEAT
Liberty LST 7541
16. OHIO EXPRESS
Buddah BDS 5018
17. I'M GONNA BE A COUNTRY GIRL AGAIN
Buffy Sainte-Marie—Vanguard VSD 79280
18. EVERY ONE OF US
Eric Burdon & Animals—MGM SE 4553
19. SPIRIT
Ode Z-12-44004 S
20. BASIC BLUES MAGOOS
Mercury SR 61167
21. REVOLUTION
Soundtrack—United Artists UAL-4185: UAS-5185
22. TIGHTEN UP
Archie Bell & Drells—Atlantic SD 8181 (4,8,C,R)
23. KANGAROO
MGM SE 4586

24. RAVI SHANKAR IN SAN FRANCISCO
World Pacific—WPS 21449
25. WICHITA TRAIN WHISTLE SINGS
Dot DLP 25861
26. THE MIDNIGHT MOVER
Wilson Pickett—Atlantic SD 8183
27. THE BEAT GOES ON
Vanilla Fudge—Atco 237: SD-237
28. SHE'S A HEARTBREAKER
Gene Pitney—Musicor MS 3164
29. A DAY IN THE LIFE
Wes Montgomery—A&M 2001: SP-3001
30. THE GOOD, THE BAD & THE UGLY
Leroy Holmes Orch.—United Artists UAL-3633: UAS-6633
31. JAMES BROWN PLAYS PURE SOUL
King 1034
32. JUNGLE BOOK
Soundtrack—Disneyland 3948: ST-3948
33. CREEDENCE CLEARWATER REVIVAL
Fantasy 8382
34. MINGUS AT MONTEREY
Fantasy—JWS 1 & 2
35. BACCHANAL
Gabor Szabo—Skye 3

MUST STOCK LP's

CONSISTENT TOP SELLERS
OVER A LONG PERIOD

in Alphabetical Order

1. A MAN AND A WOMAN
Soundtrack—United Artists UAL-4147: UAS 5147
2. BILL COSBY IS A VERY FUNNY FELLOW, RIGHT!
Warner Bros.—W/WS 1548
3. CAMELOT
Original Cast—Columbia KOL 5621: KOS 2031
4. DOORS
Elektra—EKS 74007
5. DR. ZHIVAGO
Soundtrack—MGM 1E/1SE 6ST
6. GOING PLACES
Tijuana Brass—A&M LP 112: SP 4112
7. MAN OF LA MANCHA
Original Cast—Kapp KL 4505: KS 5505
8. SGT. PEPPER'S LONELY HEARTS CLUB BAND
Beatles—Capitol MAS/SMAS 2653
9. THE SOUND OF MUSIC
Soundtrack—RCA Victor LOCD/LSOD 2005
10. WHIPPED CREAM AND OTHER DELIGHTS
Tijuana Brass—A&M LP 110: SP 4110

RECORD WORLD 

TOP 20

JAZZ

LP'S

1. **THE PROMISE OF A FUTURE**
Hugh Masekela—Uni 63028
2. **DOWN HERE ON THE GROUND**
Wes Montgomery—A&M LP 3006
3. **THE ELECTRIFYING EDDIE HARRIS**
Atlantic 1495/SD 1495
4. **A DAY IN THE LIFE**
Wes Montgomery—A&M LP/SP 2001
5. **A PORTRAIT OF RAY**
Ray Charles—ABC/S 625
6. **THE BEST OF WES MONTGOMERY**
Verve V/V6 8741
7. **MAIDEN VOYAGE**
Ramsey Lewis—Cadet LPS 811
8. **JIMMY SMITH'S GREATEST HITS**
Blue Note BST 89901
9. **PLUG ME IN**
Eddie Harris—Atlantic SD 1506
10. **SOUL BAG**
Mongo Santamaria—Columbia CS-9653
11. **SERENADE TO A SOUL SISTER**
Horace Silver—Blue Note BST 84244
12. **NEFERTITI**
Miles Davis—Columbia 9594
13. **BACCHANAL**
Gabor Szabo—Skye SD-3
14. **GIGOLO**
Lee Morgan—Blue Note BST 84212
15. **UNDERGROUND**
Thelonious Monk—Columbia CS-9632
16. **UP IN ERROLL'S ROOM**
Erroll Garner—MGM E/SE 4520
17. **STAY LOOSE . . . JIMMY SMITH SINGS AGAIN**
Verve V6-8745
18. **RESPECT**
Jimmy Smith—Verve V/V6 8705
19. **THE WIZARD**
Mel Brown—Impulse AS 9169
20. **BIGGER AND BETTER**
David Newman—Atlantic SD 1505



RECORD WORLD'S

PRIZE WINNING
JAZZ SECTION

Paul Desmond Joins A&M

Paul Desmond, who for almost 17 years was an integral part of the Dave Brubeck Quartet, has been contracted by A & M Records.



Paul Desmond, A&M's Jerry Moss

The famed alto saxist will be recorded by Creed Taylor.

Desmond's association with the celebrated jazz quartet was terminated several months ago when the group decided to disband. During its tenure the Quartet won almost every major jazz poll and award, and Desmond, several times, won the coveted "First Place" for alto sax in Down Beat magazine's International Critics Poll.

A & M has plans to release an LP by the artist in the near future.

Suron Singers



The trio in the picture are a group of singers but not a singing group. Ann Duquesney, Jesse Henderson and Brenda Jo Harris are all with Suron Productions. Miss Duquesney has just signed with Capitol Records, Henderson has a new release on Gold Dust Records forthcoming and Roulette recently signed Miss Harris, whose first recording for the label is "Standing on the Outside," which is beginning to sell well and is a pick on WLIB in N.Y.C. Suron is celebrating its first anniversary this month as a production team.

Randall's Isle Jazz Fest

The third annual world series of jazz. The New York Jazz Festival, comes to New York for two nights on Saturday, Aug. 17, and Sunday, Aug. 18, at Downing Stadium, Randall's Island.

On Saturday, the festival will feature Ray Charles, his orchestra and the Raelets, the Miles Davis Quintet, The Dizzy Gillespie Quintet, the Ahmad Jamal Trio, Eddie (Electrified) Harris, Irene Reed, Irvin C. Watson, the Shirley Scott organ trio and Jimmy Witherspoon. The Sunday show will star African folk singer Miriam Makeba, Hugh Masekela, Arthur Prysock, Mongo Santamaria and his orchestra, Dick Gregory, the Lou Donaldson quartet, "Brother" Jack McDuff and Jimmy Witherspoon.

Shields, Taylor, Jackson, Marks Emcees

M.C.'s for the Jazz Festival will be Record World's Del Shields and Billy Taylor of WL1B, Hal Jackson of WNJR and Sid Marks of WHAT, Philadelphia.

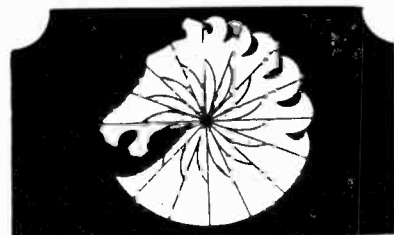
Tickets to the concerts, produced by Teddy Powell, are \$4.50, \$5.50, \$6.50 and \$7.50. The Saturday show starts at 7 and the Sunday show starts at 6 p.m. Both shows run well over 5 hours. Ticket information is available at LT 1-0933.

Powell adds that public bus transportation from 125th St. and Lexington Ave. will be furnished by the City of New York. As always, free parking will be provided on Randall's Island.

Anna to Vault

LOS ANGELES — Jack Lewerke, President of Vault Records, has signed Brazilian-born singer, Anna Margarida.

The daughter of a famous scientist, who also recently became Brazilian Ambassador to UNESCO, Anna has been playing guitar and singing since she was in her teens. She also studied harmony and composition, which has resulted in her having two of her own original compositions featured in her debut LP.

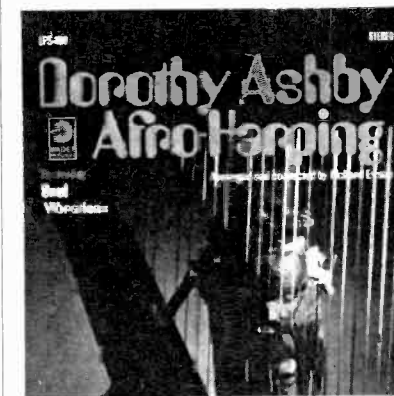


LPS 838 John Klemme



LPS 805 Soulful Strings

WHAT'S REALLY HAPPENING IN JAZZ, IS HAPPENING ON CADET!



LPS 309 Dorothy Ashby



LPS 810 Clea Bradford

there's a world of excitement on
CADET RECORDS

CMA Holds Third Meet In San Francisco

SAN FRANCISCO, CALIF.—The Fairmont Hotel was the setting for the third quarterly meeting of the officers and directors of the Country Music Association July 29-30.

Topics on the uppacked, two-day agenda included nomination of new directors for balloting at the annual membership meeting this Fall, the Annual Music City Pro-Celebrity Golf Tourney, the Annual CMA dinner and Awards Show and an International Seminar to be held this fall. Committee chairmen reported on several key projects which are in the planning stages and everyone agreed 1968 should close as a banner year for country music.

Bill Anderson reported for membership chairman, John Loudermilk, that CMA membership is at an all time high. Ninety-four new members have been approved for the CMA roster since the last board meeting, bringing the CMA total membership to 2,286. Of the membership 1997 are individual



Jack Loetz (right), Chairman of the Board of the Country Music Association, visits with San Francisco area broadcast executives during a special lunch done at the Fairmont Hotel. Left to right are Chuck Olson and Lawrence Turet of KEMO TV, Clair Halverson of KSAY and Loetz.

memberships, 162 are organizational, and 127 are life members.

Museum Attendance Record

Bill Denny, reporting for the Country Music Foundation to the CMA, said attendance at the Country Music Hall of Fame and Museum is breaking last year's attendance record. Well over 100,000 people are expected to visit the attraction by the end of 1968. Denny also reported on plans for the Second Annual CMA Awards presentation which will be held on the evening of Oct. 18 in Nashville. Prospects are excellent, according to Denny, for the show to be broadcast coast-to-coast on network television.

Bill Anderson reported he is reworking material to go in a special pamphlet distributed by the CMA to its members on "What Every Song Writer Should Know." Many CMA members have found the material useful in the past. Anderson hopes to have an updated version ready by this Fall.

CMA President Hubert Long reported on the Music City Pro-Celebrity Golf Tournament plans for this Fall, to be held at Nashville's municipal course, Harpeth Hills, Oct. 12-13. He announced that all 30 of the Tennessee Gentlemen have renewed their backing of the tourney. The 30 men each donate \$1,000 each year to help finance the tourney, whose profits go to the charities of the sponsoring organizations.

Sponsor's are the Nashville Area Junior Chamber of Commerce, the Nashville Tennessee and the Country Music
(Continued on page 111)

Country Music

record world



hollywood

By EDDIE BRIGGS

Decca hit-maker Bill Anderson jetted into Southern California for a two-day stay on a promotion-goodwill trip after a few days in the San Francisco Bay area visiting jocks and promotion men. While in Los Angeles "Whispering Bill" (as he calls himself) spent a full day visiting KBBQ personalities Larry Scott, Corky Mayberry, Bob Jackson, Hugh Jarrett and station Program Director Bill Ward. Genial Bill and the Country Gentlemen had lunch at Burbanks plush Castaways before catching the Dodgers-Pirates game at Dodger Stadium. His new Decca outing has Decca promotion man Don Reardon beaming. It's a great song and will no doubt go to Number One.



Eddie Briggs

Eddie Dean, the famed "Golden Cowboy" of records, stage and screen, called his son from Manila to tell his offspring that he and his mother were okay although a little shaken after the killer earthquake that hit the Philippines recently. Eddie is currently on a six-week tour of The Far East. The Deans reside in Burbank.

Another popular Southern Californian, Columbia's Jerry Inman, is becoming quite an attraction in Japan. Jerry and his lovely wife Sally departed the USA a few weeks ago. This is his first overseas tour. His manager, Herb Barber, tells us that he'll have a new single out Aug. 31. Be looking for it. His first Columbia outing, "From Me To You," was a regional smash and helped establish the youngster as a chart contender.

Here 'n' There

Promo gal Bette Azevedo of the Merle Haggard office sends word that Marvelous Merle is resting up and taking it easy because of back trouble . . . Colonel Jack McFadden, Prexy of OMAC Artists, Bakersfield, had a powerful cast for Country Music Week at The California State Fair in Sacramento recently. At the Fair, on different days, Jack had Buck Owens and his Buckaroos, Merle Haggard and the Strangers featuring Miss Bonnie Owens and Red Simpson, Sheb Wooley with Ben Colder, and the great Tommy Collins. Bakersfield's Larry Daniels and the Buckshots backed up Collins and Sheb . . . Mike Larson reports San Diego County's KOWN, Escondido, Calif., is continuing to present the best in country music . . . Congrats to Johnny Bond, a real pro, on his new five-year Capitol contract. Johnny is also President of The Academy of Country and Western Music. For information write Academy secretary Mary Uleman, P. O. Box 508, Hollywood 90028.

Hill Improved

NASHVILLE—Eddie Hill, who has been in Vanderbilt Hospital because of a brain hemorrhage, recently underwent surgery which was successful.

Hill's post-operative condition reportedly is excellent and he has been taken off the critical list, although his condition is still serious.

New C/W Label

Frank Kennedy, veteran country disk jockey, has formed his own label, Connie Sue Records. First release: "A World That's Lost Its Heart" b/w "Skid Row," by Little Aldene.

Eddy's Big Gross

Eddy Arnold grossed \$74,427 with attendance of 22,821 at the Montana State Fair, Great Falls, Mon., July 27-30.

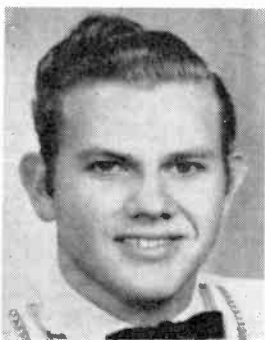
Originally scheduled for four shows, Arnold was rained out for one night, and thus could do only three. Nevertheless, he nearly broke the existing record for the fair based on four shows.

Greene to Hospital

NASHVILLE—Jack Greene is scheduled to enter Park View Hospital for throat surgery on Aug. 15. He will be off the road for a minimum of 30 days.

BRAND NEW
"HALF
AS
BLUE"

Melark #2003



MELVIN
ENDSLEY

Distributed by:
Great Record Distributors
806 16th Avenue South
Nashville, Tenn. 37203

TOP COUNTRY LP'S
record world

This Wk. Aug. 17	Last Wk. Aug. 10		Wks. on Chart
1	3	A NEW PLACE IN THE SUN Glen Campbell—Capitol ST 2907	11
2	1	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	9
3	4	ANOTHER PLACE, ANOTHER TIME Jerry Lee Lewis—Smash SRS 67104	9
4	2	THE ROMANTIC WORLD OF EDDY ARNOLD RCA Victor LPM LSP 4009	10
5	6	LORETTA LYNN'S GREATEST HITS Decca DL-75000	6
6	5	HEY LITTLE ONE Glen Campbell—Capitol T ST 2878	20
7	16	SWEET ROSIE JONES Buck Owens—Capitol ST 2962	5
8	7	FIST CITY Loretta Lynn—Decca DL-4997: DL-74997	14
9	10	BY THE TIME I GET TO PHOENIX Marty Robbins—Columbia CS 9617	9
10	8	HONEY Bobby Goldsboro—United Artists UAL-3642: UAS-6642	18
11	9	BY THE TIME I GET TO PHOENIX Glen Campbell—Capitol T ST 2878	34
12	12	BOTTOM OF THE BOTTLE Porter Wagoner—RCA Victor LPM LSP 3968	9
13	22	D-I-V-O-R-C-E Tammy Wynette—Epic 26392	2
14	14	MAKE MINE COUNTRY Charley Pride—RCA Victor LPM LSP 3952	10
15	24	IF MY HEART HAD WINDOWS George Jones—Musicor MS 3158	4
16	11	WILD WEEKEND Bill Anderson—Decca DL/DL 7 4998	10
17	15	THE COUNTRY WAY Charley Pride—RCA Victor LPM LSP 3909	34
18	17	KITTY WELLS' SHOWCASE Decca DL/DL 7 4961	13
19	19	JOHNNY CASH'S GREATEST HITS Columbia CL 2678: CS-9478	6
20	20	THE LEGEND OF BONNIE AND CLYDE Merle Haggard—Capitol ST 2912	15
21	18	KING OF COUNTRY SOUL Don Gibson—RCA Victor LPM LSP 3968	9
22	30	HEAVEN SAYS HELLO Sonny James—Capitol 2937	2
23	(—)	BIG GIRLS DON'T CRY Lynn Anderson—Chart CHM/CHS 1004	1
24	26	A THING CALLED LOVE Jimmy Dean—RCA Victor LPM LSP 3999	3
25	21	JUST BETWEEN YOU AND ME Dolly Parton & Porter Wagoner—RCA Victor LPM LSP 3926	6
26	(—)	ALREADY IT'S HEAVEN David Houston—Epic BN 26391	1
27	28	BULL SESSION AT BULLS GAP Junior Samples vs Archie Campbell—Chart CHM/CHS 1007	4
28	27	SMOOTH COUNTRY SOUND OF REX ALLEN Decca DL-75011	5
29	(—)	THANKS FOR ALL THE MILES Dave Dudley—Mercury SR 61172	1
30	(—)	I BELIEVE IN LOVE Bonnie Guitar—Dot DLP 25865	1

George to Stop



Occasion above marks the signing of George McCormick (left) to Stop Records. Shown at right is label topper Pete Drake. McCormick is a regular member of Porter Wagoner's syndicated TV show and band.

Wayside Inks Snyder

Little Richie Johnson has signed Jimmy Snyder for Wayside Records. Jimmy will be handled by Bob Johnson, who owns and operates the Caravan East in Albuquerque, N. M. Richie will cut sessions on Jimmy very shortly.

Craft to Glaser

NASHVILLE — Glaser Publications, Inc., announces the appointment of Paul Craft as assistant to Chuck Glaser. Paul is from Memphis.

CMA's Third Quarterly Meet

(Continued from page 110)

Association. The CMA's portion of any profits has been earmarked for the Country Music Hall of Fame. Long reported that 35 teams of four players will play in this year's tournament and that invitations to play will be sent out soon by the Golf Committee. Pros who have accepted invitations are: Miller Barber, Frank Beard, Don January, Bobby Nichols, Dave Marr, Gay Brewer, Jr., Johnny Pott, Mason Rudolph and Lou Graham.

Country Month Promo Plans

Plans for celebrating October as Country Music Month were reviewed, and it is expected that an all-out promotion effort by everyone in the industry will be made again this year. Roy Horton, who is chairman of the committee, is handling all details, and assisting companies and individuals who wish to promote country music during October.

George Hamilton IV reported on the progress of his committee, which has been working with WHO's Mike Hoyer in setting up a special taping session during the convention where artists and dee jays could get together for taped interviews. Hamilton announced that, after meeting with WSM officials, the

Reynolds C/W Promo Dir. For Mercury Family

NASHVILLE — Evan Reynolds, 25, moves to Music City U.S.A. Monday, Aug. 12, to take over as Country and Western National Promotion Director for all the Mercury family of labels.

Reynolds, whose appointment was announced by Mercury's Nashville A&R Director Jerry Kennedy, has been Promotion Manager for Merrec Distributing, Dallas, for the past 18 months, covering the entire Texas and Oklahoma radio and TV station scene.

Reynolds was awarded "Rookie of the Year" honors at Mercury corporate meetings of all promo managers early this year.

"Mercury recently re-signed its three C&W stalwarts, Roy Drusky, Dave Dudley and Faron Young, to long-term contracts," Mercury President Irving B. Green explained. "Together with the overnight emergence of Jerry Lee Lewis as a top selling country act and the long-time success of Roger Miller, both on our Smash label, corporately we require national su-

pervision of important local activity on behalf of the fine product being turned out by Nashville A&R director Kennedy."

While Reynolds will base in Nashville, he will travel extensively especially in areas which have heavy concentration of C&W oriented radio stations.

Reynolds, a one-time press photographer and reporter on Texas papers, will also figure heavily in the publicity campaigns behind Mercury and Smash artists.

Gala Festivities For Hank's Film



Shown above is Hank Williams Jr. who is starring in the MGM feature film, "A Time to Sing," which has its gala world premiere at Nashville's Paramount Theater on Aug. 15. Also pictured is co-star Shelley Fabares. Djs in 32 cities are currently holding a popularity contest, with the winner to attend the film's opening and be a three-day guest in Nashville. MGM Records execs from all over the country will also fly in to attend the opening of Williams' first starring movie. The LP is out.

2 NEW GOLD STAR RELEASES

"PLEASE MR. D. J."

5 WILLIAMSON BROTHERS
Gold Star 00206

"YOUR LOVE GOES WITH ME"

ELBERT SYKES
Gold Star 00208

Contact:

Jimmy Williamson
Gold Star Records
Evergreen, N. C. (919) 654 2938

Gospel Word

By SHIRLEY SUMNER

NASHVILLE — Don Butler is singing lead with the Statesmen until a new replacement is found . . . Marvin Norcross of Word Records flew in this week to record the Blue Ridge Boys . . . Jim Myers, President of the Gospel Music Association, returned to the states for the quarterly meeting of the Board of Directors Aug. 12. Myers has been on an extended business trip in Europe. The next meeting will be held at the National Quartet Convention in October . . . The Blackwood Brothers, recorded this week at RCA Victor. This album is scheduled to be released early this fall . . . Bill Shaw is recuperating from injuries after being assaulted in Memphis recently . . . Governor Jimmie Davis was in Nashville this week recording for Decca. The governor gave an outstanding performance at the War Memorial Friday night in Nashville . . . Heartwarming Records recently released a single by the Sego Brothers and Naomi from their new album, "This World Has Turned Me Down." The single is "Good Morning Neighbor" . . . Aug. 19 will be a day of mixed emotions as Ann Sand-

ers will be retiring her position from the singing Speer Family and Linda Robinson will join the Speers . . . Ronnie Page, Smitty Gatlin and Jimmy Moore are in Viet Nam entertaining . . . Norma Boyd, GMA secretary, is doing a tremendous job handling affairs for the organization . . . Mr. & Mrs. Bob MacKenzie are still vacationing in Hawaii . . . The Frost Brothers appeared at the park concert in Nashville recently along with Jim Ed Brown.

Cash Guitarist Perkins Dead

NASHVILLE — Luther M. Perkins, 41, lead guitarist for Johnny Cash, died Aug. 5 in Vanderbilt Hospital of burns suffered in a fire Aug. 3.

Officials said that Perkins was burned after he apparently fell asleep while smoking on a sofa in his home in suburban Nashville. He had been confined to the hospital since the accident with burns covering 50% of his body.

Perkins, a former auto mechanic, had been with Cash since the recording of "I'll Walk the Line."

C&W Singles Publishers List

A LITTLE BIT LATER ON DOWN THE LINE (Sea-Lark, BMI)	41
A REAL GOOD WOMAN (Central Song, BMI)	38
ALREADY IT'S HEAVEN (Gallico, BMI)	3
AS LONG AS I LIVE (Jack O'Diamonds, BMI)	5
AUTUMN OF MY LIFE (Unart, BMI)	11
BE PROUD OF YOUR MAN (Forrest Hills, BMI)	12
BIG GIRLS DON'T CRY (Yonah, BMI)	40
BORN A FOOL (Blue Book, BMI)	10
BORN TO BE BY YOUR SIDE (Jector, BMI)	75
BUFFALO NICKEL (Glaser, BMI)	54
CHRISTOPHER ROBIN (Jack, BMI)	33
CLEAN THE SLATE IN '68 (Peach, SESAC)	44
D-I-V-O-R-C-E (Tree, BMI)	9
DO YOU BELIEVE THIS TOWN (Attache, BMI)	68
DREAMS OF THE EVERYDAY HOUSEWIFE (Combine, BMI)	6
EASE OF MIND (Acuff-Rose, BMI)	57
EVERYBODY WANTS TO BE SOMEBODY ELSE (Combine, BMI)	43
FLOWER OF LOVE (Gallico, BMI)	32
FOLSOM PRISON BLUES (Hilo, BMI)	4
FROM HEAVEN TO HEARTACHE (Shelby Singleton, BMI)	56
GOD HELP YOU WOMAN (Glaser, BMI)	71
GONNA MISS ME (Jack, BMI)	59
GYPSY KING (Bevis-Kitty Wells, BMI)	25
HARPER VALLEY P.T.A. (Newkeys, BMI)	65
HEAVEN SAYS HELLO (4 Star, BMI)	1
HOW IS HE (BMI)	21
I BELIEVE IN LOVE (Turp Tunes, BMI)	7
I JUST CAME TO GET MY BABY (Tree, BMI)	58
I'VE COMIN' BACK FOR MORE (Newkeys, BMI)	19
I STILL BELIEVE IN LOVE (Stallion, BMI)	51
IF YOU DON'T LIKE THE WAY I LOVE YOU (Central Songs, BMI)	46
I'M COMIN' BACK HOME TO STAY (Blue Book, BMI)	35
I'M GONNA MOVE ON (Page Boy, SESAC)	37
I'M IN LOVE WITH MY WIFE (Moss-Rose, BMI)	31
IT'S A LONG WAY TO GEORGIA (Acuff-Rose, BMI)	20
JODY AND THE KID (Buck Owens, BMI)	47
JUST BECAUSE I'M A WOMAN (Combine, BMI)	14
LET THE WORLD KEEP ON A TURNIN' (Blue Book, BMI)	28

LOOKIN' AT THE WORLD THROUGH A WINDSHIED (Pass Key, BMI)	74
LOVE TAKES CARE OF ME (Husky, BMI)	27
MAMA TRIED (Blue Book, BMI)	18
NEXT IN LINE (Tree, BMI)	69
ONE OF THESE DAYS (Jack, BMI)	49
ON TAP, IN THE CAN OR IN THE BOTTLE (Brazos Valley, BMI)	22
ONLY DADDY THAT'LL WALK THE LINE (Central Songs, BMI)	16
PAINTED GIRLS AND WINE (Return, BMI)	53
PHONE CALL TO MAMA (Gallico, BMI)	29
RAY OF SUNSHINE (Blue Echo, BMI)	73
RAMONA (Leo Feist, BMI)	17
RUN AWAY LITTLE TEARS (Blue Crest, BMI)	42
SAN DIEGO (Blue Crest, Hill & Range, BMI)	61
SHE THINKS I'M ON THAT TRAIN (Blue Crest-Hill & Range, BMI)	63
SOMETHING SPECIAL (Blue Echo, BMI)	36
STRANGER IN A STRANGE, STRANGE CITY (Tuesday, BMI)	26
TAKE IT ALL OFF (Green Grass, BMI)	62
TELL IT LIKE IT IS (Oirap, BMI)	23
TEXAS TEA (Singleton, BMI)	52
THE MARRIAGE BIT (Tree, BMI)	72
THERE'S A FOOL BORN EVERY MINUTE (Matson, Port, ASCAP)	13
THE EASY PART'S OVER (Hall-Clement, BMI)	30
THE ENEMY (Window, BMI)	39
THE LATE AND GREAT LOVE (OF MY HEART) (Combine, BMI)	15
THE LOVER'S (Four Star, BMI)	50
THE STRAIGHT LIFE (Viva, BMI)	66
THE TOP OF THE WORLD (Jack, BMI)	55
THREE PLAYING LOVE (Four Star, BMI)	67
TIE A TIGER DOWN (Channel, ASCAP)	24
TO MY SORROW (Adams-Zee, Abbot, BMI)	60
UNDO THE RIGHT (Pamper, BMI)	48
WE'LL GET AHEAD SOME DAY (Carreta, BMI)	45
WHAT'S MADE MILWAUKEE FAMOUS (Al Gallico, BMI)	8
YOU'VE CHANGED EVERYTHING ABOUT ME BUT MY NAME (Pamper, BMI)	34
YOU'VE JUST STEPPED IN (AFTER STEPPING OUT ON ME) (Sure-Fire, BMI)	2
WALL OF PICTURES (Back Bay, BMI)	70
WHAT CAN I SAY (Blue Echo, BMI)	64



- WIBW—Topeka
- Folsom Prison Blues (Johnny Cash)
 - What's Made Milwaukee Famous (Jerry Lee Lewis)
 - Baby Gets Her Lovin' From Me (Gordon Terry)
 - Heaven Says Hello (Sonny James)
 - You've Just Stepped In (Loretta Lynn)
 - Already It's Heaven (David Houston)
 - Only Daddy That'll Walk The Line (Waylon Jennings)
 - As Long As I Live (George Jones)
 - Ramona (Billy Walker)
 - I Promised You The World (Ferlin Husky)
- KUTI—Yakima, Wash.
- Taking The Place Of My Man (Loretta Lynn)
 - With Pen In Hand (Johnny Darrell)
 - Our Golden Wedding Day (John & Jonie Mosby)
 - Mama, Who Was That Man (Ernest Tubbs)
 - Love And The Auctioneer (Bruce Mullen)
 - The Lovers (Wilbourne/Morrison)
 - Dreams Of The Everyday Housewife (Glen Campbell)
 - I'll Be Your Baby Tonight (Burl Ives)
 - Hands Of A Man (Freddie Hart)
 - Texas Tea (Dee Mullins)
- WJWS—South Hill, Va.
- You've Just Stepped In (Loretta Lynn)
 - Heaven Says Hello (Sonny James)
 - How Is He (Jeannie Seely)
 - Let The World Keep On A Turnin' (Buck Owens & Buddy)
 - Tie A Tiger Down (Sheb Wooley)
 - Big Girls Don't Cry (Lynn Anderson)
 - Cry, Cry Again (Liz Anderson)
 - Already It's Heaven (David Houston)
 - I'm Gonna Move On (Warner Mack)
 - Do You Believe This Town (Roy Clark)
- KHEM—Big Springs, Texas
- Folsom Prison Blues (Johnny Cash)
 - You've Just Stepped In (Loretta Lynn)
 - Already It's Heaven (David Houston)
 - Heaven Says Hello (Sonny James)
 - The Enemy (Jim Edward Brown)
 - Only Daddy That'll Walk The Line (Wayland Jennings)
 - Texas Tea (Dee Mullins)
 - Love Takes Care Of Me (Jack Greene)
 - Undo The Right (Johnny Bush)
 - What's Made Milwaukee Famous (Jerry Lee Lewis)
- WIL—St. Louis, Mo.
- What's Made Milwaukee Famous (Jerry Lee Lewis)
 - Folsom Prison Blues (Johnny Cash)
 - Heaven Says Hello (Sonny James)
 - I Believe In Love (Bonnie Guitar)
 - I've Been There Before (Ray Price)
 - Dreams Of An Everyday Housewife (Glen Campbell)
 - Run Away Little Tears (Connie Smith)
 - Already It's Heaven (David Houston)
 - Remembering (Jerry Reed)
 - Only Daddy That'll Walk The Line (Waylon Jennings)
- WYSI—Ypsilanti, Mich.
- As Long As I Live (George Jones)
 - Only Daddy That'll Walk The Line (Waylon Jennings)
 - Dreams Of The Everyday Housewife (Glen Campbell)
 - Long Way To Georgia (Don Gibson)
 - Already It's Heaven (David Houston)
 - I Keep Coming Back For More (Dave Dudley)
 - Stranger In A Strange City (Webb Pierce)
 - Let The World Keep On Turnin' (Buck & Buddy Owens)
 - Everybody Wants To Be Somebody Else (Harden Trio)
 - Mama Tried (Merle Haggard)
- JIM BEEDLE
- WXCL—Peoria, Illinois
- What's Made Milwaukee Famous (Jerry Lee Lewis)
 - Heaven Says Hello (Sonny James)
 - Folsom Prison Blues (Johnny Cash)
 - Run Away Little Tears (Connie Smith)
 - Dreams Of The Everyday Housewife (Glen Campbell)
 - With Pen In Hand (Johnny Darrell)
 - Only Daddy That'll Walk The Line (Waylon Jennings)
 - Lock, Stock And Teardrops (Diana Trask)
 - Texas Tea (Dee Mullins)
 - World (Larry Heaberlin)
- DON MORGAN
- WIXI—Lancaster, Kentucky
- Granny's Mini Skirt (Irene Ryan)
 - Folsom Prison Blues (Johnny Cash)
 - Read 'Em And Weep (Jimmy Dean)
 - As Long As I Live (George Jones)
 - Big Girls Don't Cry (Lynn Anderson)
 - You've Just Stepped In (Loretta Lynn)
 - I'm Gonna Move On (Warner Mack)
 - You've Changed Everything About Me But My Name (Norma Jean)
 - The Easy Part's Over (Charley Pride)
 - D-I-V-O-R-C-E (Tammy Wynette)

- WXRC—Hickory, N.C.
- Heaven Says Hello (Sonny James)
 - What Made Milwaukee Famous (Jerry Lee Lewis)
 - The Easy Part's Over (Charley Pride)
 - Run Away Little Tears (Connie Smith)
 - Folsom Prison Blues (Johnny Cash)
 - Born For You (Hank Snow)
 - The Sunshine Of My World (Dallas Frazier)
 - You've Just Stepped In (Loretta Lynn)
 - Sunshine And Bluebirds (Jimmy Newman)
 - It's A Long, Long Way To Georgia (Don Gibson)
- KCKN—Kansas City, Mo.
- Folsom Prison Blues (Johnny Cash)
 - D-I-V-O-R-C-E (Tammy Wynette)
 - A Loser Makin' Good (Red Sovine)
 - What's Made Milwaukee Famous (Jerry Lee Lewis)
 - Big Girls Don't Cry (Lynn Anderson)
 - Dreams Of The Everyday Housewife (Glen Campbell)
 - On Tap, In Can, Or In The Bottle (Hank Thompson)
 - Halfway To Paradise (Bobby Vinton)
 - Only Daddy That'll Walk The Line (Waylon Jennings)
 - I Wound Easy (Bill Laundry)
- WRCP—Philadelphia
- Dreams Of The Everyday Housewife (Glen Campbell)
 - Heaven Says Hello (Sonny James)
 - What's Made Milwaukee Famous (J. Lee Lewis)
 - Already It's Heaven (David Houston)
 - Autumn Of My Life (Bobby Goldsboro)
 - Mama Tried (Merle Haggard)
 - You've Just Stepped In (Loretta Lynn)
 - Ramona (Billy Walker)
 - D-I-V-O-R-C-E (Tammy Wynette)
 - She Thinks I'm On That Train (Henson Cargill)
- WSLS—Roanoke, Va.
- The Only Daddy That'll Walk The Line (Waylon Jennings)
 - Autumn Of My Life (Bobby Goldsboro)
 - Ramona (Billy Walker)
 - Undo The Right (Johnny Bush)
 - Love Takes Care Of Me (Jack Greene)
 - Dreams Of The Everyday Housewife (Glen Campbell)
 - As Long As I Live (George Jones)
 - Help Me Love You (Debbi Lori Kaye)
 - There's A Fool Born Every Minute (Skeeter Davis)
 - You've Changed Everything About Me But My Name (Norma Jean)
- RODNEY LAY
- KGGF—Coffeyville, Kansas
- D-I-V-O-R-C-E (Tammy Wynette)
 - With Pen In Hand (Johnny Darrell)
 - Folsom Prison Blues (Johnny Cash)
 - Gypsy Man (Buddy Knox)
 - What's Made Milwaukee Famous (Jerry L. Lewis)
 - Wild Blood (Del Reeves)
 - On Tap In The Can In The Bottle (Hank Thompson)
 - There's A Fool Born Every Minute (Skeeter Davis)
 - It's A Long Way To Georgia (Don Gibson)
 - Pound By Pound (Charlie Wiggis)
- KSPQ—Spokane, Wash.
- What's Made Milwaukee Famous (Jerry Lee Lewis)
 - Heaven Says Hello (Sonny James)
 - Folsom Prison Blues (Johnny Cash)
 - I Believe In Love (Bonnie Guitar)
 - Dreams Of The Everyday Housewife (Glen Campbell)
 - There's A Fool Born Every Minute (Skeeter Davis)
 - You've Just Stepped In (Loretta Lynn)
 - It's Over (Eddy Arnold)
 - The Easy Part's Over (Charley Pride)
 - Run Away Little Tears (Connie Smith)
- STAN SCOTT
- WJJD—Chicago
- Only Daddy That'll Walk The Line (Waylon Jennings)
 - Already It's Heaven (David Houston)
 - Your Love Takes Good Care Of Me (Jack Greene)
 - Dreams Of The Everyday Housewife (Glen Campbell)
 - You Just Stepped In (Loretta Lynn)
 - Phone Call To Mama (Joyce Paul)
 - The Autumn Of My Life (Bobby Goldsboro)
 - Folsom Prison Blues (Johnny Cash)
 - Heaven Says Hello (Sonny James)
 - Mama Tried (Merle Haggard)
- WSEN—Syracuse, N.Y.
- You've Just Stepped In (Loretta Lynn)
 - Christopher Robin (Stonemans)
 - Everybody Wants To Be Somebody Else (Hardin Trio)
 - Tie A Tiger Down (Sheb Wooley)
 - Only Daddy That'll Walk The Line (Waylon Jennings)
 - The Top Of The World (Stu Phillips)
 - You've Changed Everything (Norma Jean)
 - Gonna Miss Me (Homesteaders)
 - San Diego (Charlie Walker)
 - As Long As I Live (George Jones)

record
world



COUNTRY SINGLE REVIEWS

LIKE A ROLLING STONE (Witmark, ASCAP)

I'D LIKE TO SAY A WORD FOR TEXAS (Flatt & Scruggs, BMI)

FLATT & SCRUGGS—Columbia 4-44623.

As Bob Dylan goes country, country goes Bob Dylan. The Dylan song given terrific, click reading by Flatt & Scruggs.

YOU DON'T HAVE TO BE AN ANGEL ANYMORE (Acuff-Rose, BMI)

I FEEL BETTER THAN I MEANT TO (Acuff-Rose, BMI)

ERNE ASHWORTH—Hickory 1513.

A swingy down home country tune crooned with winning way by Ernie. Should go.

OLD BEFORE MY TIME (Hastings, BMI)

SHUTTING OUT THE LIGHT (Wilderness, BMI)

BOBBY WRIGHT—Decca 32367.

This ditty, sung by Bobby and chorus, perks along at an amiable pace. Watch it.

RENO (4 Star, BMI)

MY HEART HAS CHANGED ITS MIND (Tree, BMI)

DOTTIE WEST—RCA Victor 47-9604.

Dottie has a pretty Western song about a husband who loves wandering more than home-making. Recommended.

WHICH-A-WAY, THAT-A-WAY (Smokey, SESAC)

PLEASE, DON'T PLANT PRETTY FLOWERS (Onie's, BMI)

ONIE WHEELER—K-Ark 856.

Fun and funny song about a cheating girl and what it makes her fellow feel like. Onie does it just right.

HURT (Mar-Tay, ASCAP)

I CAN FEEL EVERY STEP THAT YOU TAKE (Mar-Tay, ASCAP)

JIM ROBEY—Hi 2149.

A country ballad about a hurting guy. Jim Robey shows his singing savvy off to good advantage.

YONDER COMES A FREIGHT TRAIN (Pamper, BMI)

BANDERILLA (Pamper, BMI)

JIM & JESSE—Epic 5-10370.

These two sound great on this lickety-split side. Many, many fans will take this "Freight Train."

IF EVERY MAN HAD A WOMAN LIKE YOU (Novachaminjo, BMI)

WONDERFUL DAY (Contention, SESAC)

RAY PILLOW—ABC 11114.

A tribute to a wife. The sentiment will be popular with country fans—especially women—all over.

HALF AS BLUE (Melark, BMI)

ALMOST CRYING (Melark, BMI)

MELVIN ENDSLEY—Melark 2003.

The fellow's blue and sings about it with appeal on this side. Melvin deserves attention.

TOO MANY DOLLARS, NOT ENOUGH SENSE (Yonah, BMI)

BONNIE (Peach, SESAC)

CONNIE EATON—Chart 59-1048.

Amusing observation about silly people and money. Connie tells it like it is.

BETHLEHEM STEEL (Back Bay, BMI)

NO SIGN OF LOVE (Back Bay, BMI)

MISTY MORGAN & JACK BLANCHARD—Wayside 1024.

Top notch duetting about working at Bethlehem Steel and feeling like a wheel. Different and salesworthy.

THRU CLOSED DOORS (Niki Sioux, BMI)

STANDING ON THE CORNER (Niki Sioux, BMI)

WILLIE LO-MAX BAND—Re-Kab 627.

Country song about the death of Robert Kennedy that has a message for listeners.

AVAILABLE NOW...SOUND TRACK ALBUM...

SEE YOUR LOCAL RECORD DEALER...

He made Nashville look up and listen
...stand up and sing!
And Nashville made him the new
country-music
king!

There's a
time to love and..

A TIME TO SING

METRO-GOLDWYN-MAYER PRESENTS
HANK WILLIAMS, JR. SHELLEY FABARES · ED BEGLEY
Written by ROBERT E. KENT and ORVILLE H. HAMPTON · Produced by SAM KATZMAN · Directed by ARTHUR DREIFUSS
A FOUR LEAF PRODUCTION PANAVISION and METROCOLOR

HEAR
HANK WILLIAMS, JR.
SING THE TITLE SONG
AND OTHER BIG HITS ON
THE MGM SOUNDTRACK
ALBUM.

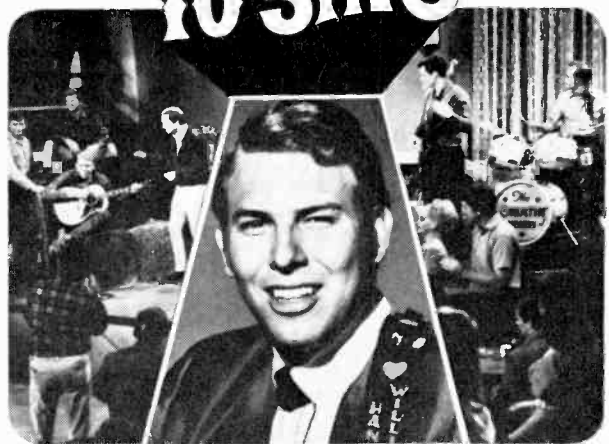
FROM THE MOTION PICTURE SOUND TRACK

HANK WILLIAMS JR.

SINGS SONGS FROM
METRO-GOLDWYN-MAYER'S



A TIME TO SING



WORLD PREMIERE MGM'S "A TIME TO SING"

Paramount Theatre
Music City, USA—Nashville, Tennessee
Thursday, August 15th—8 P.M.

Personal Management:
Buddy Lee
812 16th Avenue S.—Nashville, Tenn.
(615) 244-4336

Country LP Reviews

Record World



WITH PEN IN HAND

JOHNNY DARRELL—
United Artists UAL 3660; UAS 6660.

Johnny is clicking with Bobby Goldsboro's song about divorce "With Pen in Hand." He'll be clicking with this album that leads off with "Pen." Other contemporary country tunes include "Destiny's Child," "By the Time I Get to Phoenix."

★★★★

LIKE A MERRY-GO-ROUND

LIZ ANDERSON—
RCA Victor LPM/LSP 4014.

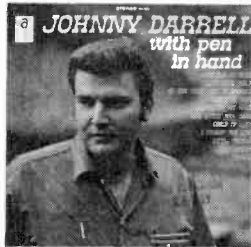
The liner notes call it "GrAnderson listening" and that's as good a description as you could find. The gal writes her own perky tunes and she sings them with verve. "Me, Me, Me, Me," "Like a Merry-Go-Round," "Thanks, But No Thanks," "Little Things."

★★★★

ERNEST TUBB'S GREATEST HITS

Decca (7)5006.

"Walking the Floor Over You," "Rainbow at Midnight," "Let's Say Goodbye Like We Said Hello," "Another Story," "Thanks a Lot," "Half a Mind," "I'll Get Along Somehow," "Waltz Across Texas," "It's Been So Long Darling," "Mr. Juke Box," "I Wonder Why You Said Goodbye."



Williams' Daughter Hurt in Car Crash

NASHVILLE — Madeline "Poochie" Johnson, middle daughter of WWVA Jamboree's Doc and Chickee Williams, was seriously injured July 28 in a two-car accident near Bowling Green, Ky.

Poochie, who was enroute to Nashville for her initial recording session on her father's label, was diagnosed as suffering both legs broken, several fractured ribs and a compound ankle fracture.

Doctors said Poochie and her husband, Ronald Bruce Johnson, will be hospitalized at least three weeks at Warren County Hospital in Bowling Green.

Curless, Adams Cut Songs for Movie

HOLLYWOOD—Dick Curless and Kay Adams, two top Country-Western artists on Tower Records, have been signed to record songs for the sound track of the motion picture "Killers 3."

The American International film stars Robert Walker, Diane Varsi and Dick Clark. The original sound track recording, which will be released on Tower early this fall, also stars Merle Haggard and Bonnie Owens.

Walker Moving Fast

NASHVILLE — Monument Records rushed Billy Walker and several key promotion men to Minneapolis last week as Walker's current hit recording of "Ramona" moved quickly into the Top 40 picture there.

The disk ties in with a carefully calculated push for the Monument artist. Plans will be announced soon, label's Steve Poncio said, for a \$50,000 total promotion of Walker. Since joining Monument, after 15 years with Columbia, Walker has had five consecutive top ten C&W hits.

**JIMMY HAS A BIG 1
"TURN BACK THE
HANDS OF THE
CLOCK"**

JIMMY STRICKLAND

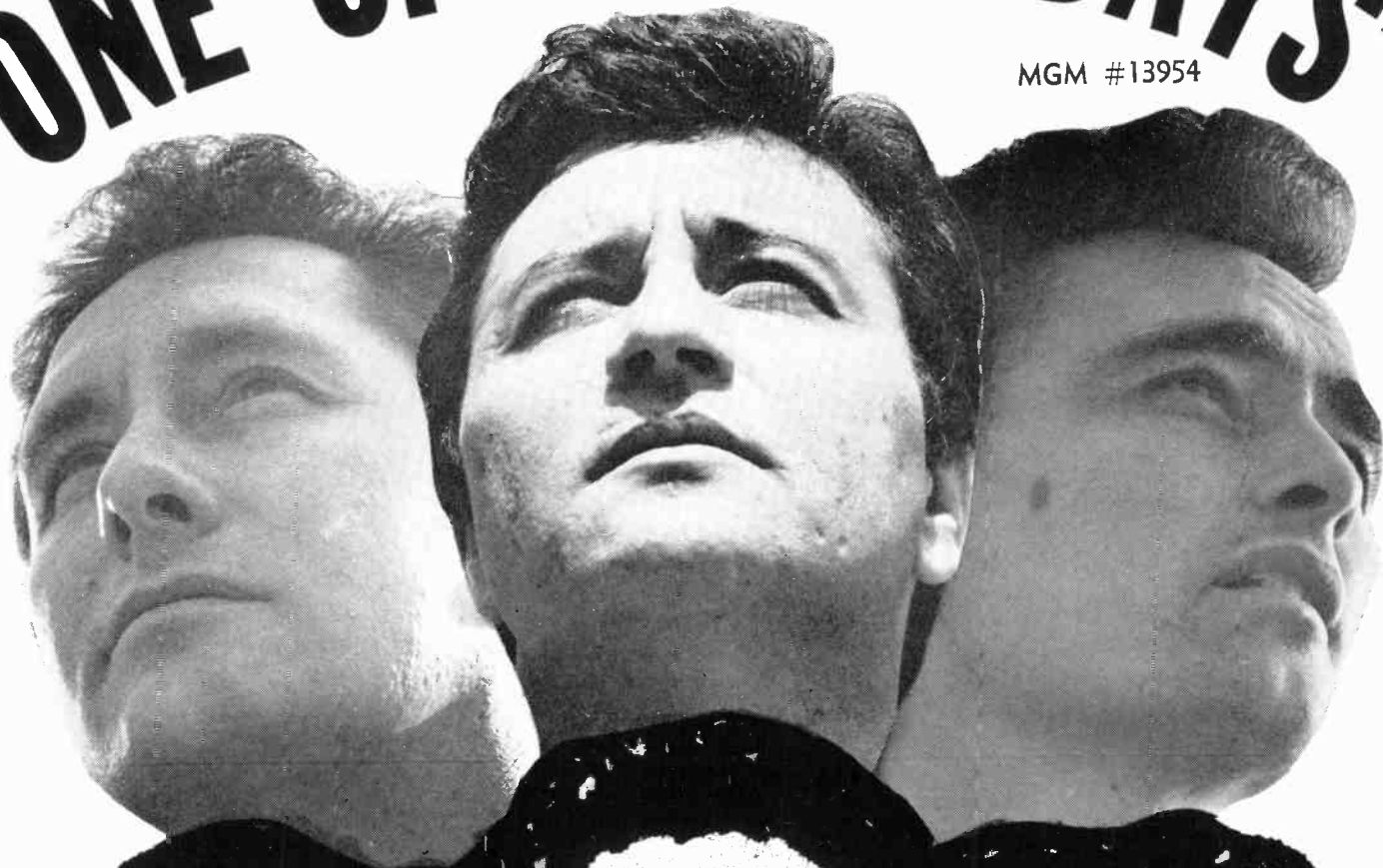
Wayside Records

Dist. by:
Sounds of Music—Belen, New Mexico
Promotion:
Little Richie Johnson
Belen, New Mexico

This Wk. Aug. 17	Last Wk. Aug. 10	Wks. on Chart	This Wk. Aug. 17	Last Wk. Aug. 10	Wks. on Chart
1	1	12	38	23	9
2	3	10	39	17	12
★ 5	5	9	★ 40	45	4
4	4	12	★ 48	48	3
★ 9	9	7	42	35	16
★ 8	8	7	43	43	7
7	7	11	★ 49	49	5
8	2	11	★ 50	50	3
9	6	14	46	46	4
10	10	11	★ 65	65	3
★ 13	13	6	★ 48	54	3
12	12	12	★ 49	61	3
13	14	8	★ 50	59	5
14	15	7	★ 51	(—)	1
15	11	10	52	52	5
★ 16	28	5	53	55	3
17	21	6	54	56	6
★ 18	30	3	55	57	3
★ 19	29	5	★ 62	62	4
★ 20	34	4	★ 63	63	3
21	22	9	★ 64	67	2
★ 22	44	5	★ 65	64	2
23	24	7	★ 66	66	3
24	25	7	★ 67	69	2
25	26	7	★ 68	74	2
26	27	9	★ 69	70	2
★ 27	32	5	★ 73	73	2
★ 28	41	5	★ 65	(—)	1
29	31	9	66	68	4
30	18	14	★ 66	(—)	1
★ 31	36	4	★ 67	72	2
★ 32	38	4	★ 75	75	2
33	33	4	71	(—)	1
34	37	4	72	(—)	1
35	19	10	73	(—)	1
36	16	13	74	(—)	1
37	20	17	75	(—)	1

"ONE OF THESE DAYS"

MGM #13954



*The NOW Sound
In Country Music*

TOMPALL **AND THE** **Glaser** **Brothers**



PUBLISHED BY:
JACK MUSIC

ART AND PHOTOS:
NEW WORLD/NASHVILLE

July 17, 1968

Reverend Ralph Abernathy
Southern Christian Leadership Conference

Dear Reverend Abernathy:

There is no adequate substitute for
the guidance provided by the Southern
Christian Leadership Conference, its

revered late founder and present director.
We trust, however, that this pledge
of our esteem and support will help

further the good works of the S.C.L.C. in
its efforts to give true meaning to the
Brotherhood of Mankind.

Sincerely yours,

Curtom Records
The Impressions
The Five Stairsteps
Buddah Records

In tribute to the memory of

Dr. Martin Luther King, Jr.

*and to help implement his noble ideals
we pledge a portion of our earnings
to be contributed annually to the*

Southern Christian Leadership Conference

CURTOM RECORDS
THE IMPRESSIONS
THE FIVE STAIRSTEPS
BUDDAH RECORDS