

**Gavin Radio Confab: A Get-Together That Got Things Going (See Editorial: New Directions)**

**... Major Exec Shifts In**

**Heilicher-Pickwick Group . . . . Roulette-Omega Acquisition Talks Terminated . . . See First Acts Named For '69 MIDEM Festival**

STEPPENWOLF: THE PAWS THAT REFRESH

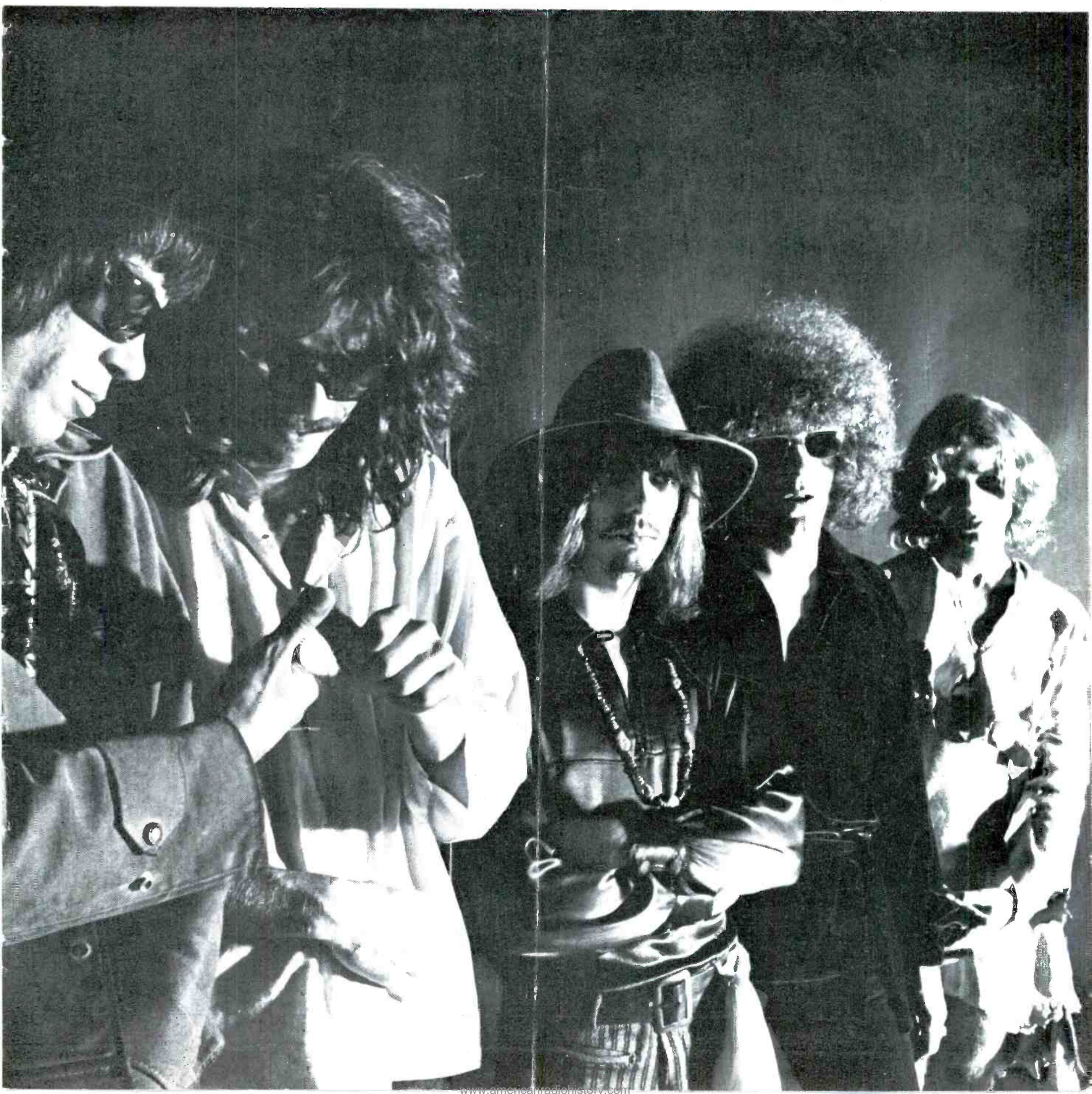
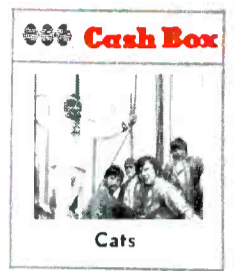
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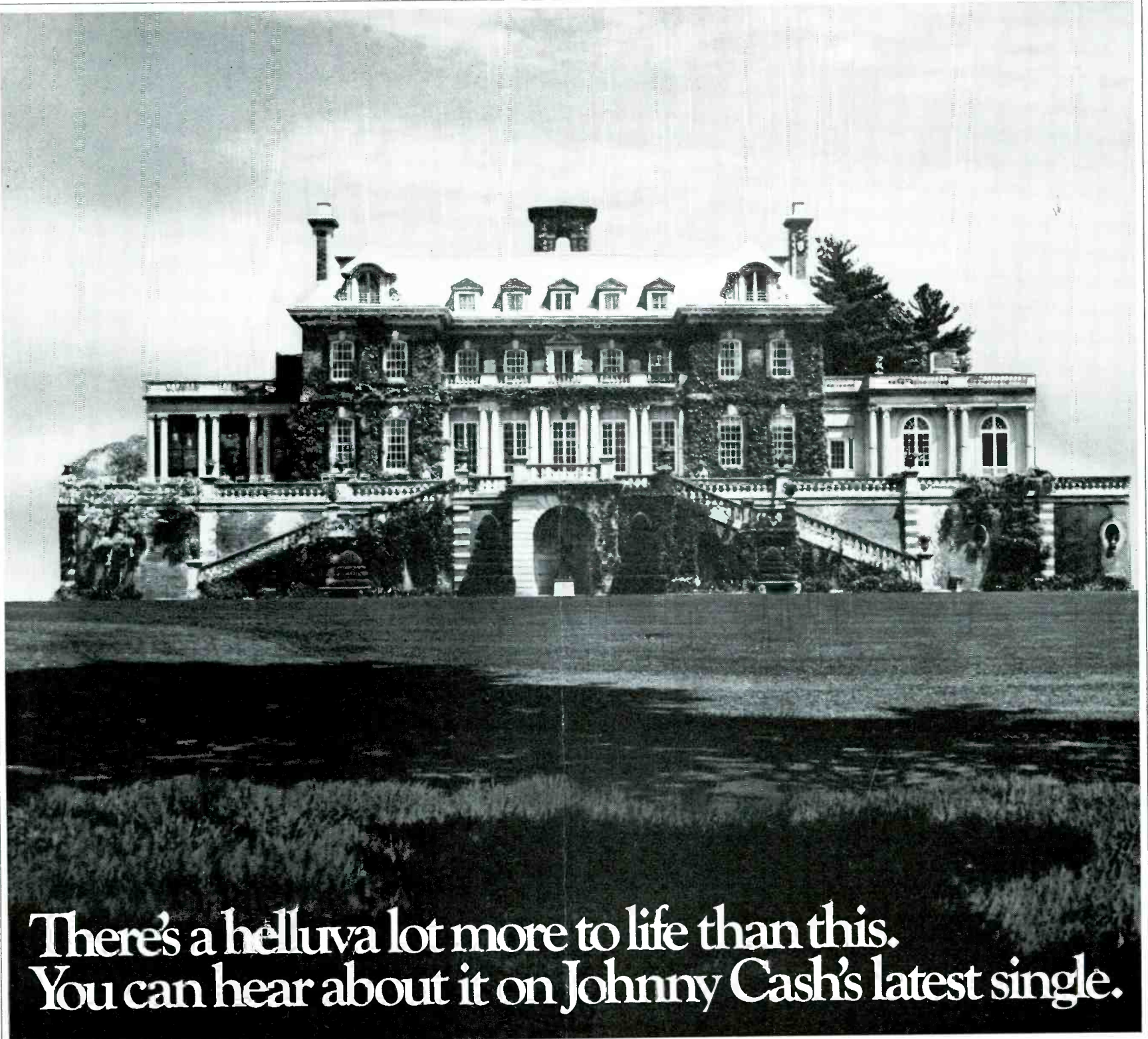
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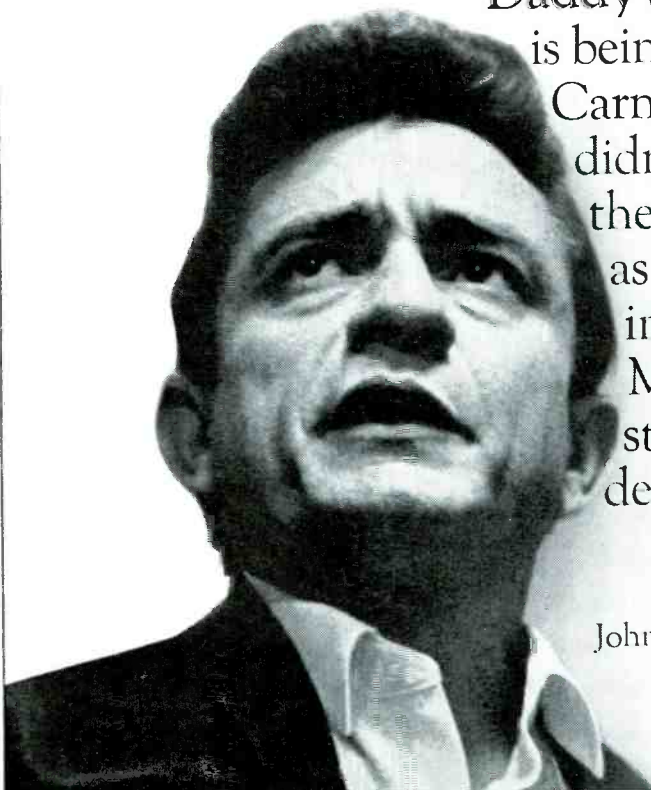
# Cash Box

75¢






There's a helluva lot more to life than this.  
You can hear about it on Johnny Cash's latest single.



"Daddy Sang Bass"<sup>4-44669</sup> by Johnny Cash is being played from pool halls to Carnegie Hall. It's about a family who didn't have much. But then again they didn't need very much as long as they were able to get together in a family circle to sing. Maybe it's about time people started using a different word to describe what Johnny Cash does.

Johnny Cash on Columbia Records  and Tape.

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## New Directions

"Change" was undoubtedly the keyword of the Radio Programming Conference (Gavin) held last week in Las Vegas, and, from the standpoint of both the radio and the recording industry, there is great hope that this kind of never-ending search for new directions will lead the two to new levels of accomplishment.

It was most encouraging to note that the age-old discussion that "radio is not in the business of selling records" and the counter argument "if not for records, what will radio use to fill 85% of its programming time" never reared its ugly head. That was a most noticeable contrast to last year's Vegas meeting. This year's conference seemed to get started from a much higher plateau more in keeping with the "facing-up-to-reality" present day approach to problems. There appeared to be an awareness by all that what the record industry was doing was having a dynamic effect on the shape of radio and vice versa. And, since these were the unwritten ground rules for the get-together, there seemed to be an honest effort to learn what one could about the other's problems and relate these findings to one's own operation.

There was considerable evidence at this year's meeting that the rate of change necessary in radio to keep pace with the more aware world of today would have to be re-evaluated. Can the formula that led to the huge success of Top 40 radio during the past decade be applied to running a successful station during the next ten years? Can middle-of-the-road or

rockless radio continue to keep its sound soft and sweet while the listening audience weaned on rock continues to become the major percentage of a station's listenership?

The feeling throughout the meeting was that none of the old theorems hold water any longer. It was suggested instead that, in the coming years, both the record and radio industries can expect to see a more dynamic change in radio than has ever been seen before, and it will be a far more scientific transition.

With the conglomerate aspect of our business world taking greater hold on the radio level, people running these businesses will be devoting far more time and money to determining what its audience wants to hear—through statistical and scientific methods. No longer can a station's programming needs be determined by guesswork. Demographics will be an ever more used word in the radio lexicon of tomorrow.

The music world has been undergoing a drastic transition of late. The days of the one A&R man to record everyone on a label are gone. The days of depending on exposure on AM stations only are gone.

Creative people in the music industry have been setting this torrid pace, and people in many fields are aware of it. It was quite evident at the Gavin meet that the people in radio are very much aware of these transitions in music. And as a result we can expect to see many inventive and new programming techniques develop with each passing week on radio.



# Cash Box TOP 100

DECEMBER 21, 1968

1	<b>I HEARD IT THRU THE GRAPEVINE</b> Marvin Gaye-Tamla 54176	12/14	12/7	35	<b>PAPA'S GOT A BRAND NEW BAG</b> Otis Redding-Atco 6636	38	45	67	<b>YESTERDAY'S RAIN</b> Spunky & Our Gang-Mercury 72871	68	76
2	<b>ABRAHAM, MARTIN &amp; JOHN</b> Dion-Laurie 3464	5	13	36	<b>LES BICYCLETES DE BELSIZE</b> Engelbert Humperdinck-Parrot	33	22	68	<b>EVERYDAY PEOPLE</b> Sly & the Family Stone-Epic 10407	78	88
3	<b>STORMY</b> Classics IV-Imperial 66328	4	5	37	<b>LO MUCHO QUE TE QUIERO</b> (The More I Love You) Rene & Rene-White Whale 287	48	60	69	<b>COME ON, REACT</b> Fireballs-Atco 6614	70	78
4	<b>FOR ONCE IN MY LIFE</b> Stevie Wonder-Tamla 54174	1	4	38	<b>PICKIN' WILD MOUNTAIN BERRIES</b> Peggy Scott & Jo Jo Benson-SSSI-748	27	30	70	<b>BLUEBIRDS OVER THE MOUNTAIN</b> Beach Boys-Capitol 2360	75	81
5	<b>WICHITA LINEMAN</b> Glen Campbell-Capitol 2302	7	10	39	<b>BRING IT ON HOME TO ME</b> Eddie Floyd-Stax 0012	25	25	71	<b>ROCKIN' IN THE SAME OLD BOAT</b> Bobby Bland-Duke 440	76	83
6	<b>LOVE CHILD</b> Diana Ross & Supremes-Motown 1135	2	1	40	<b>I STARTED A JOKE</b> Bee Gees-Atco 6639	66	—	72	<b>ARE YOU HAPPY</b> Jerry Butler-Mercury 72876	81	—
7	<b>I LOVE HOW YOU LOVE ME</b> Bobby Vinton-Epic 10397	9	11	41	<b>I CAN'T TURN YOU LOOSE</b> Chambers Bros.-Columbia 44679	46	51	73	<b>THEY DON'T MAKE LOVE LIKE THEY USED TO</b> Eddy Arnold-RCA 9667	73	80
8	<b>WHO'S MAKING LOVE</b> Johnny Taylor-Stax 0009	6	6	42	<b>CROSSTOWN TRAFFIC</b> Jimi Hendrix Experience-Reprise 0792	55	63	74	<b>I PUT A SPELL ON YOU</b> Creedence Clearwater Revival-Fantasy 617	80	87
9	<b>BOTH SIDES NOW</b> Judy Collins-Elektra 45639	10	8	43	<b>DO YOU WANNA DANCE</b> Mamas & Papas-Dunhill 4171	45	46	75	<b>MALINDA</b> Bobby Taylor-Gordy 7079	83	—
10	<b>CLOUD NINE</b> Temptations-Gordy 7081	12	19	44	<b>GOODBYE MY LOVE</b> James Brown-King 6198	37	36	76	<b>HANG 'EM HIGH</b> Booker T & The MG's-Stax 0013	84	94
11	<b>CHEWY, CHEWY</b> Ohio Express-Buddah 70	8	9	45	<b>GOODY GOODY GUMDROPS</b> 1910 Fruitgum Co.-Buddah 71	34	32	77	<b>RAINBOW RIDE</b> Andy Kim-Steed 711	85	93
12	<b>SEE SAW</b> Aretha Franklin-Atlantic 2574	14	15	46	<b>THIS IS MY COUNTRY</b> Impressions-Curtom 1934	53	71	78	<b>A MINUTE OF YOUR TIME</b> Tom Jones-Parrot 40035	88	—
13	<b>I'M GONNA MAKE YOU LOVE ME</b> Diana Ross & Supremes & The Temptations-Motown 1137	36	58	47	<b>LOVE MACHINE</b> O'Kaysions-ABC 11153	50	59	79	<b>I'VE GOTTA BE ME</b> Sammy Davis Jr.-Reprise 0779	96	100
14	<b>CINNAMON</b> Derek-Bang 558	23	28	48	<b>A MAN &amp; A HALF</b> Wilson Pickett-Atlantic 2575	56	62	80	<b>SHE'S A LADY</b> John Sebastian-Kama Sutra 254	91	—
15	<b>RAY OF HOPE</b> Rascals-Atlantic 2584	21	34	49	<b>AMERICAN BOYS</b> Petula Clark-Warner Bros. 7244	57	64	81	<b>KEEP ON DANCING</b> Alvin Cash-Toddlin' Town 111	87	85
16	<b>'TILL</b> Vogues-Reprise 0788	17	18	50	<b>THE WORST THAT COULD HAPPEN</b> Brooklyn Bridge-Buddah 75	59	77	82	<b>FEELIN' SO GOOD</b> Archies-Calendar 1007	—	—
17	<b>SHAME, SHAME</b> Magic Lanterns-Atlantic 2560	18	21	51	<b>THE GIRL MOST LIKELY</b> Jeannie C. Riley-Plantation 7	58	67	83	<b>CALIFORNIA DREAMIN'</b> Bobby Womack-Minit 32055	90	97
18	<b>TOO WEAK TO FIGHT</b> Clarence Carter-Atlantic 2569	19	23	52	<b>SHOWDOWN</b> Archie Bell & Drells-Atlantic 2583	69	—	84	<b>YOU GOT SOUL</b> Johnny Nash-Jad 209	—	—
19	<b>SCARBOROUGH FAIR</b> Sergio Mendes & Brasil '66-AGM 986	22	27	53	<b>ISN'T IT LONELY TOGETHER</b> O. C. Smith-Columbia 44705	61	73	85	<b>THE BEGINNING OF MY END</b> Unifics-Kapp 957	93	—
20	<b>GOING UP THE COUNTRY</b> Canned Heat-Liberty 56077	30	40	54	<b>STAND BY YOUR MAN</b> Tammy Wynette-Epic 10398	64	72	86	<b>TRAGEDY</b> Brian Hyland-Dot 17176	92	—
21	<b>HOOKED ON A FEELING</b> B. J. Thomas-Scepter 12230	31	49	55	<b>JUST AIN'T NO LOVE</b> Barbara Acklin-Brunswick 55388	62	68	87	<b>ELOISE</b> Barry Ryan-MGM 14010	—	—
22	<b>SOULFUL STRUT</b> Young-Holt Unlimited-Brunswick 55391	35	61	56	<b>WHITE HOUSES</b> Eric Burdon & The Animals-MGM 14013	60	66	88	<b>SOUL SISTER, BROWN SUGAR</b> Sam & Dave-Atlantic 2590	—	—
23	<b>MAGIC CARPET RIDE</b> Steppenwolf-Dunhill 4161	11	2	57	<b>BABY LET'S WAIT</b> Royal Guardsmen-Laurie 3461A	65	69	89	<b>IF I HAD TIME</b> Nick De Caro-AGM 1000	—	—
24	<b>LITTLE ARROWS</b> Leapy Lee-Decca 32380	16	16	58	<b>PEOPLE</b> Tymes-Columbia 44630	63	70	90	<b>THIS MAGIC MOMENT</b> Jay & The Americans-United Artists 50475	99	—
25	<b>HEY JUDE</b> Beatles-Apple 2276	13	12	59	<b>MY FAVORITE THINGS</b> Herb Alpert-AGM 1001	77	—	91	<b>HONEY DO</b> Strangeloves-Sire 4102	94	—
26	<b>THOSE WERE THE DAYS</b> Mary Hopkin-Apple 1801	20	7	60	<b>PUT YOUR HEAD ON MY SHOULDER</b> Lettermen-Capitol 2324	52	52	92	<b>FLY WITH ME</b> Avant Garde-Columbia 44701	—	—
27	<b>SON OF A PREACHER MAN</b> Dusty Springfield-Atlantic 2580	49	56	61	<b>HEY JUDE</b> Wilson Pickett-Atlantic 2591	—	—	93	<b>NOT ON THE OUTSIDE</b> The Moments-Stang 5000	—	—
28	<b>PROMISES, PROMISES</b> Dionne Warwick-Scepter 12231	15	17	62	<b>ELECTRIC STORIES</b> Four Seasons-Philips 40577	71	—	94	<b>LOOKING BACK</b> Joe Simon-Sound Stage 7 2622	—	—
29	<b>QUICK JOEY SMALL (RUN JOEY RUN)</b> Kasnetz-Katz Singing Orchestra Circus-Buddah 64	26	20	63	<b>READY OR NOT HERE I COME</b> Delfonics-Philly Groove 154	79	89	95	<b>CONDITION RED</b> Goodies-Hip 8005	—	—
30	<b>WHITE ROOM</b> Cream-Atco 6617	24	14	64	<b>VANCE</b> Roger Miller-Smash 2197	74	82	96	<b>NOBODY</b> Dog Night-Dunhill 4168	—	—
31	<b>BANG-SHANG-A-LANG</b> The Archies-Calendar 1006	28	26	65	<b>BATTLE HYMN OF THE REPUBLIC</b> Andy Williams-Columbia 44650	67	48	97	<b>CHITTY, CHITTY, BANG, BANG</b> Paul Mauriat-Philips 40574	—	—
32	<b>IF I CAN DREAM</b> Elvis Presley-RCA 9670	43	65	66	<b>CRIMSON &amp; CLOVER</b> Tommy James & Shondells-Roulette 7028	86	—	98	<b>SLOW DRAG</b> Intruders-Gamble 221	—	—
33	<b>BELLA LINDA</b> Grassroots-Dunhill 4162	44	54					99	<b>REACH OUT</b> Merrilee Rush-AGP 107	98	—
34	<b>KENTUCKY WOMAN</b> Deep Purple-Tetragrammaton 1508	29	31					100	<b>YOU GOT THE POWER</b> Esquires-Wand 1193	—	—

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Abraham, Martin & John (RosniQue, BMI)	2	Eloise (Valley, BMI)	87	Les Bicyclettes Du Belsize (W-7, ASCAP)	36	Slow Drag (Razor Sharp, BMI)	98
A Man & A Half (Fame, BMI)	48	Everyday People (Daly City, BMI)	68	Little Arrows (Duchess, BMI)	24	Son-Of-A-Preacher Man (Tree, BMI)	27
American Boys (Duchess, BMI)	49	Feelin' So Good (Daly City, BMI)	82	Look Back (Eden/Sweco, BMI)	94	Soulful Strut (Dakar, BRC, BMI)	22
A Minute Of Your Time (Anne-Rachel, ASCAP)	78	Fly With Me (Cedarwood, BMI)	92	Lo Mucho Que Te Quiero (Pecos, BMI)	37	Soul Sister, Brown Sugar	
A Ray Of Hope (Slacсар, ASCAP)	15	For Once In My Life		Love Child (Jobete, BMI)	6	(Walden/Birdes, ASCAP)	88
Are You Happy (World War III/Parabut, BMI)	72	Girl Most Likely (The, ASCAP)	51	Love Machine (Pamco/Rascal/Yvonne, BMI)	47	Stand By Your Man (Al Gallico, BMI)	54
Baby Let's Wait (Web, BMI)	57	(Shelby Singleton, BMI)	4	Magic Carpet Ride (Trousdaile, BMI)	23	Stormy (Low-Sol, BMI)	3
Bang-Shang-A-Lang (Don Kirschner, BMI)	31	Going Up The Country (Metric, BMI)	20	Malinda (Jobete, BMI)	75	They Don't Make Love Like They Used To	
Battle Hymn Of The Republic	65	Goodbye My Love (Dynamone, BMI)	44	My Favorite Things (Williamson, ASCAP)	59	(Tree, BMI)	73
Beginning Of My End (Guydra, BMI)	85	Goody Goody Gumdrops (Kaskat, BMI)	45	Nobody (Nel Shell, BMI)	96	This Is My Country (Camad, BMI)	46
Bella Linda (Wingate, ASCAP)	33	Hang 'Em High (East, BMI)	76	Not On The Outside (Gambi, BMI)	93	This Magic Moment	
Bluebirds Over The Mountain (Torpedo, BMI)	70	Hey Jude (Maclen, BMI)	25	Papa's Got A Brand New Bag (Lois/Tocca, BMI)	35	(Rumbalero/Progressive/Quintet/Tedlew, BMI)	90
Both Sides Now (Siouomb, BMI)	9	Honey Do (Unart, New Life, BMI)	91	People (Chappell, ASCAP)	58	Those Were The Days (T.R.O. Raskin, ASCAP)	26
Bring It On Home To Me (Kags, BMI)	39	Hooked On A Feeling (Press, BMI)	21	Pickin' Wild Mountain Berries (Crazy Cajun, BMI)	38	Till (Chappell, ASCAP)	16
California Dreamin' (Wingate/Honest John, ASCAP)	83	If I Can Dream (Gladys, ASCAP)	32	Promises, Promises		Too Weak To Fight (Fame, BMI)	18
Can't Turn You Loose (East, Time, Redwal, BMI)	41	If I Only Had Time (Duchess, BMI)	89	(Blue Seas/Jac/E. H. Morris, ASCAP)	28	Tragedy (Bluff City, BMI)	86
Chewy, Chewy Peanut Butter (Kaskat, BMI)	11	I Heard It Thru The Grapevine (Jobete, BMI)	1	Put Your Head On My Shoulder (Spanka, BMI)	29	Vance (Russell-Cason, ASCAP)	64
Chitty, Chitty, Bang, Bang (Unart, BMI)	17	I Love How You Love Me		Quick Joey Small (T. M., BMI)	60	White Houses (Eric Burdon/Noma, BMI)	56
Cinnamon (Pamco, BMI)	94	(Screen Gems/Columbia, BMI)	7	Rainbow Ride (Unart, BMI)	77	White Room (Casserole, BMI)	30
Cloud Nine (Jobete, BMI)	10	I'm Gonna Make You Love Me (Act Three, BMI)	13	Reach Out (Jobete, BMI)	98	Who's Making Love (East Memphis, BMI)	8
Come On React (Dundee, BMI)	69	I Put A Spell On You (Shallmar, BMI)	74	Ready Or Not I Come (Nickel Shoe, BMI)	63	Wichita Lineman (Canopy, ASCAP)	5
Condition Red (East, Groovesville, BMI)	95	Isn't It Lonely Together (Ahab, BMI)	53	Rockin In The Same Old Boat (Don, BMI)	71	Worst That Could Happen, The	
Crimson & Clover (Big Seven, BMI)	66	I Started A Joke (Casserole, BMI)	40	Scarborough Fair (Charing Cross, BMI)	19	(Johnny Rivers, BMI)	50
Crosstown Traffic (Bella Godiva, BMI)	42	J've Gotta Be Me (Damila, ASCAP)	79	See-Saw (Cotillion, East, BMI)	12	Yesterday's Rain (Ridge, BMI)	67
Do You Wanna Dance (Clockus, BMI)	43	Just Ain't No Love (Dakar/BRC, BMI)	55	Shame, Shame (Four Stars, BMI)	17	You Got Soul (Johnny Nash, ASCAP)	84
Electric Stories (Screen Gems/Columbia, BMI)	62	Keep On Dancing (Vapac, BMI)	81	She's A Lady (Faithful Virtue, BMI)	80	You've Got The Power (McLaughlin, BMI)	100
		Kentucky Woman (Tallyrand, BMI)	34	Showdown (Downstairs/Double Diamond, BMI)	52		

# THE Banana SPLITS

*...peel off a new single.*

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(ONE BANANA, TWO BANANA)

b/w TOY PIANO MELODY

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THE DELLS have their 5th hit single in a row  
"Does Anybody Know I'm Here?"

CADET/5631 

## Roulette-Omega Terminate Talks

NEW YORK—"The possibility of adverse tax consequences" was cited as reason for terminations of negotiations for Omega Equities to acquire Roulette Records and its Big Seven Music subsid.

An agreement in principle for Omega' acquisition of both companies was announced on Sept. 10 by Omega president Jerry Tenney and by Morris Levy and Morris Gurlek, officers and major stockholders of Roulette and Big Seven. Terms of the acquisition called for a combination of cash and stock valued at approximately \$7.3 million.

## Low Davies Dies

NEW YORK—A heart attack claimed the life of composer-arranger-conductor Low Davies at Harkness Pavilion on Wednesday morning, December 11. He was 57 years old.

Most noted for his pioneer arrangements for stereo recordings, Davies arranged two albums, "Persuasive Percussion" and "Provocative Percussion," for Enoch Light and Command Records. He was chief arranger for Light at Command for five years and when Light started Project 3 Records about a year ago, he became chief arranger there. He also conducted several albums for Command as well as Project 3.

Davies is survived by his wife, the former Lola Norris; a daughter, Mrs. R. H. Barten III of Pittsburgh; and three granddaughters.

## FRONT COVER:



In the days of geographic musical eruptions—the British invasion, the West Coast Sound, etc., Dunhill's Steppenwolf represents a refreshing musical sound stemming from not one, but a variety of locales ranging from Canada to California. Formed around the nucleus of the Sparrow—a top Canadian group that migrated to Los Angeles in 1967—Steppenwolf burst out in 1968 with their first album, titled simply "Steppenwolf," which has since achieved RIAA-certified gold status. Another gold disk, the single "Born To Be Wild," proved the group's appeal to the mass market, as well as to underground consumers. Smash followups in both single ("Magic Carpet Ride") and LP ("Steppenwolf The Second"), both close to gold disk marks, have further cemented the group's career.

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## Gavin Meet: A Get-Together That Got Things Going; Over 750 Label, Radio Execs Thrash Out Problems

LAS VEGAS—As a result of the tremendous showing last week on the part of record industry and radio field, we can now consider the Radio Program Conference (better known as the Gavin Conference) one of the most important if not the most important meeting of minds our industry has to offer in a year.

750 people from the record and radio industries (with a far better showing in number by the radio peo-

ple this year as compared to last) were present at the series of meetings held at the Riviera Hotel in this city December 6, 7 and 8. This was the third such conference. The first was a closed convention of correspondents and last year's was the first open meeting inviting all radio and record people interested. Last year 600 attended but it was felt that not enough radio was represented. This year's considerable improvement in radio's

showing was most gratifying to Gavin and people in the record industry. (See editorial for further comment on the Radio Programming Conference.)

Gavin set the pace by keynoting the conference with an address welcoming radio people from small and large markets, FM outlets, R&B and Country music stations as well as the record people.

"We're not here," said Gavin, "to argue about whether radio needs records or records need radio—we all need each other. Let's start from that premise and then go on and try to understand what the other fellow is doing—and why. This whole Radio Program Conference is based on the idea that we can learn from each other something of value.

"Whatever branch of our business you may be in, you'll agree that competition stimulates creative, new ideas. New ideas are not necessarily good ones, nor are old ideas necessarily obsolete. But unless we open our minds to the world of new ideas, we invite stagnation and defeat.

"Radio and records reflect many new ideas—not only in programming and in music, but also in human relations—changing human needs—changing value systems. Our music—our songs—our communications media—all of them interpret some phase of our changing world.

"Not all of us are willing to accept the changing patterns that emerge. We may oppose some, encourage others. But if we are to be responsive to the needs and hopes of the millions of people with whom we communicate, we had better be aware of the changes that are taking place."

And he set the tone of the conference with the following:

"Finally, I hope you all understand that the motto of our Conference is 'Weaving spiders came not here.' If there is any promotion to be done here, it should be accomplished by setting an example of restraint and good taste and respect for our ground rules against any kind of commercial or promotional exploitation."

**Top 40 Techniques In Talk Radio**  
At the first meeting Don Quinn, PD. of WNEW (FM), noted that many of the MOR stations were doing well, not only by using the gimmicks developed by top 40 stations. But also playing a tight middle of the road list of rec- (continued on p. 10)

## Heilicher—Pickwick Major Exec Moves; Pickwick Buys Label, Rack Operation

### Label, Rack Purchase

NEW YORK—Pickwick International has reached agreements with National Merchandisers and Affiliates, Inc., a St. Louis-based record distributor and rack jobber, and Everest Records of Los Angeles, for the purchase of the latter two firms by Pickwick for an undisclosed amount of Pickwick Common stock.

At the same time Cy Leslie, Pickwick chairman, revealed that in the six months ended Oct. 31, 1968, the firm scored the highest sales and earnings in its history. Net income rose 43% to \$939,000 from \$656,000 during the previous interim period. Sales were \$17,652,000, a rise of 31% from \$13,463,000. Earnings per share increased to 73.6¢ as against 51.5¢.

National Merchandisers and affiliates, Inc., is composed of three wholesale record distributing operations (Mid-State Distributors, Commercial Music Distributors and Record Merchandisers), a rack-jobbing operation (Rak Sales) and a one-stop operation (Original One-Stop). National Merchandisers concentrates its activities in the states of Missouri and Kansas but also services several other states in the immediate area. For the ten months ended May 31, 1968, National's sales were \$8,372,177 and its net income was \$197,493.

### Record Firm

Everest Records, headquartered in Los Angeles, is a manufacturer of commercial phonograph records encompassing the classical, folk, jazz and popular styles of music. Through license agreements with Continental European record manufacturers it releases symphonic and operatic selections under the Everest label in the United States and Great Britain. In addition, Everest has access to performances by such popular artists as Duke Ellington, Charlie Parker, Leadbelly, Django Reinhardt and Ramblin' Jack Elliot, which they release under the Archive of Folk Music label and market in retail stores, as well as maintaining a substantial mail-order

### New Exec Lineup

MINNEAPOLIS—As a direct result of the recent acquisition of Pickwick International, Inc. by Heilicher Brothers, a major realignment of executives has been announced within the group of record service merchandisers, retailers, distributors and one-stops.

Amos Heilicher has been named president of Pickwick, and Cy Leslie became the Pickwick board chairman. In addition, the realignment puts several Pickwick executives in dual roles as officers of the Heilicher Companies.

Dan Heilicher, in a key appointment, has been elected president of Heilicher Brothers. In addition to existing vice presidents Gene Patch and Mel Cardinal, Ira Moss, executive vice president of Pickwick, will now also serve as a vice president with Heilicher. Sam Yarosh has been named a vice president of the Heilicher Brothers electronic division.

Merrill Kirsch, Grover Sayre and Robert Dahle are new vice presidents of J.L. Marsh, Inc., a record service merchandiser and retailer.

Joseph Abend, a vice president of Pickwick, will serve as a vice president of the All Record Sales one-stop operation. Dan Heilicher is president, Gene Patch and Marvin Sanderson are vice presidents.

Officers elected to the fourth Heilicher affiliate, Soma Recording Company, Inc., a record manufacturer of singles and albums, are: Ira Heilicher and Joseph Abend, vice presidents, and Dan Heilicher, treasurer.

Anne Allan has been elected assistant secretary for all four companies.

business for the Archive of Folk Music label through variety store and premium catalogs. Everest's earnings for the calendar year 1968 are expected to exceed \$180,000.

No changes in management, method of operation or location of headquarters of Everest Records is contemplated at this time.

## CBS Introduces EVR. System, Pacts U. S. Production Deal With Motorola

The EVR system was shown to 250 press viewers last Tuesday at the Hilton in New York by Robert Brockway, president of the electronic video recording division of CBS, and EVR inventor Peter Goldmark. Among the future applications projected were miniaturized recordings of motion pictures, videotapes, live television performances and musical works as operas and Broadway plays.

Reproduction on the tv screen is at least as good as with regular broadcast material, and since transmission is direct with no interference to contend with there is no ghost image or other distortion to sound or picture.

The first marketed EVR sets will have capabilities for black and white and color sets are expected to be

ready for consumers by the end of 1971.

Initial projects for EVR cartridge film productions are being done by the New York Times and deal with basic educational material, though entertainment tapase are easily foreseeable.

An agreement was also signed licensing Motorola Inc. to manufacture and market the CBS Electronic Video Recording player. Initial markets to be served include hospitals, schools and industrial organizations. This is the only license agreement for a U.S. company at present and CBS will receive royalty under terms of the agreement. Two plants will be ready, according to CBS, which will be producing cartridges by the end of next year.

## CSC Names Silver Board Chairman

BEVERLY HILLS—The Campbell, Silver, Cosby Corporation has voted Roy Silver chairman of the board at the firm's First Annual stockholders meeting. Bill Crosby, Bruce Campbell, Sidney Kaiser, and Joe Sutton were also voted to the board of directors at the meeting.

Silver has announced that Harry Gittes will join CSC Corp. January 1 in an executive position as creative vp for all projects from CSC; Tetragrammaton and J. M. Sutton Advertising.

Besides holding a six-picture, Warner Bros.—7 Arts contract and a \$15 million TV package contract with NBC, CSC owns Tetragrammaton Records, Peyotl Music, the Sutton Public Relations Co., and Kaiser Financial Guidance Ltd.

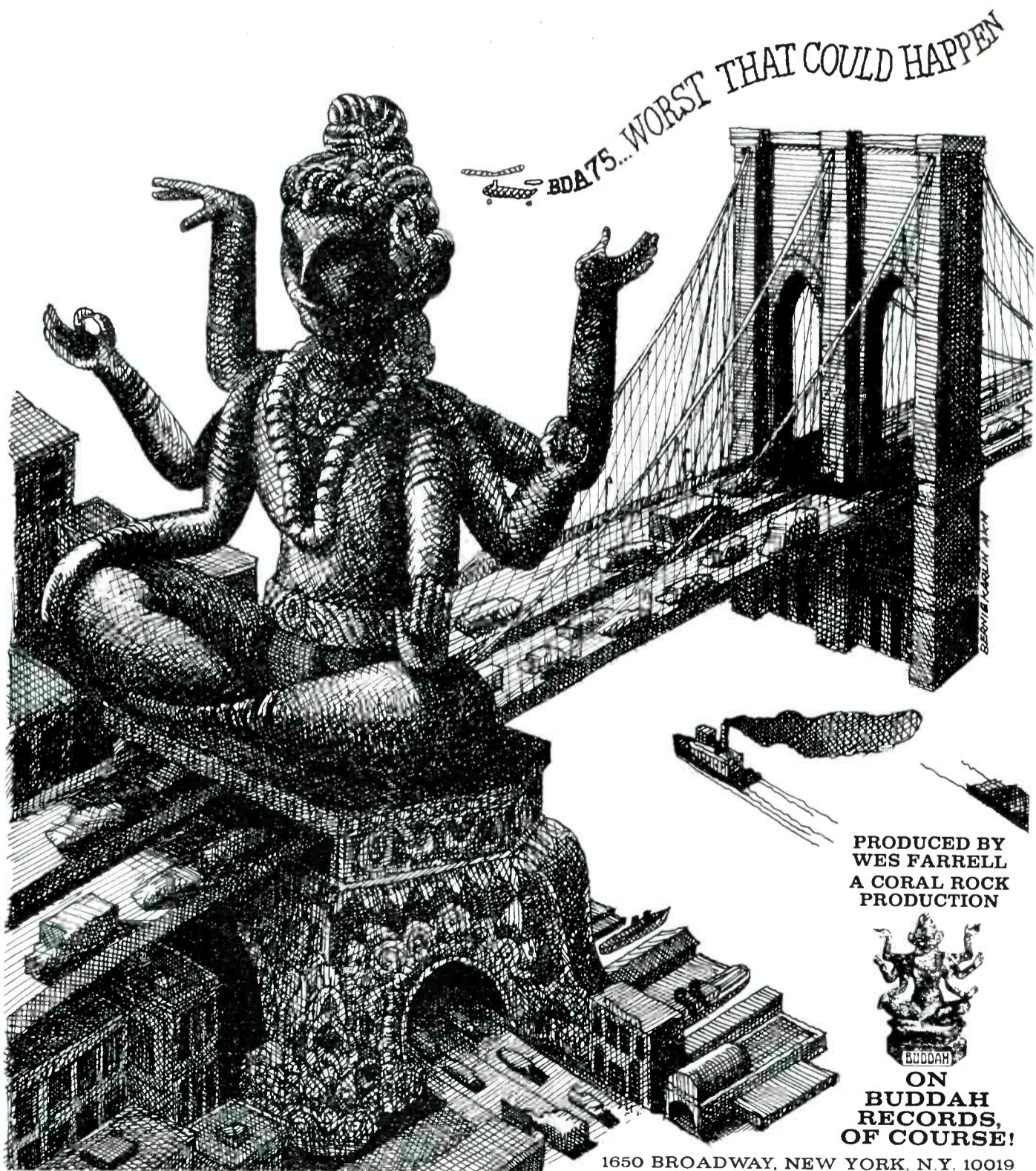
**Goldsboro, Tex.,  
5th Dimension  
Set for MIDEM '69**

see Int'l News Report

**Thank you Ed Sullivan**

**over 60,000,000 viewers bought the**

# **BROOKLYN BRIDGE**



PRODUCED BY  
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RECORDS,  
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DIRECTION... ACTION TALENT



## NARAS' 'Shots' Seminar Calls For Cooperation

NEW YORK — Last week's NY NARAS meeting, "Who's Calling the Shots?" assembled Academy members and guests in a session that pointed up the need for greater understanding and cooperation between artists, producers and record company sales and promotion forces; the emergence of audio-visual techniques as selling and creative devices; a delineation of "the common enemy" thwarting the industry's creative minds; the "impersonality" created by the one-stop and rack-jobber set-ups; the cultural importance of jazz, and the need for sales and promotion staffs' greater familiarity with product.

Held in the Fine Recording Studios, the get-together featured a panel consisting of Korvette Stores executive David Rothfeld; artist-composer-radio personality Billy Taylor; Columbia Records regional sales manager Donald Van Gorp, and Indie record producer Tom Wilson. Father Norman O'Connor, local NARAS chapter president, served as moderator, and also led the spirited question-and-answer session that drew some acid comments from the audience.

Taylor, the evening's first speaker, set the tone of the meeting with a fervent plea for greater recognition of jazz as a cultural and commercial creation, then launched into an attack at companies' lack of promotion. Korvette's Rothfeld, surveying the array of talent in the room, bemoaned "the waste of talent. Every month between 400 and 500 LPs get released. And how few of them make it—even many of those that really do

(Continued on page 43)

## SSS Total Expansion Includes Video Films

NASHVILLE—Shelby Singleton International heads into the new year in a mood of expansion, highlighted by the formation of SSS Cinema International, a movie and TV producing arm, and the addition of four new staffers.

Singleton, just back from a whirlwind tour abroad with Jeannie C. Riley, announced the appointment of Bud Connell, former operations manager for KXOK and Storz Broadcasting in St. Louis, to head up the new video media.

"The script is in preparation for our first film, entitled 'Harper Valley PTA,' of course, and shooting commences in April, 1969," said Singleton. Shooting will be divided between Atlanta and Nashville. Readings and solicitations for scripts are underway for the firm's second film, slated for the cameras in Sept. 1969. Jeannie C. Riley will sing the background music for the initial film, but would not appear in it.

"We're excited about this phase of our corporation," said Singleton. "We all feel Nashville will become a major factor in the motion picture production, just as it has proved it could become a major center in the recording industry."

### FAN CLUBS

Herb Shucher has joined the SSS Int. organization as director of international fan clubs for all SSS Int. and Plantation artists, and also assumes coordination of trade and consumer media advertising for the Shelby Singleton Corp. Shucher, who migrated to Nashville in 1955 to manage the late Jim Reeves' career, professes an active and expansive past

in the music industry, including the handling of promotion and publishing for Imperial Records; former management of the Browns; and contract negotiations and planning for Dub Allbritten.

### PROMO MOVE

Jerry Seabolt, former national promotion director for Smash Records, and Mel Couzart, a many-year veteran in the music promotion field, have also joined the Singleton operation. Seabolt will work as national field promotion director in conjunction with the organization's local promotion with deejays and distributors in key areas. Couzart, based in St. Louis, will assist vice-president

(Continued on page 43)

## EMI Future Bright; Shows 30% Sales Rise

LONDON—Improved performance of Capitol Industries was one of the factors cited by Sir Joseph Lockwood in predicting a significant increase in earnings for Electric & Musical Industries for the fiscal year ending June 30. Lockwood, chairman of EMI, which owns 72% of Capitol, said "This operation is showing improved profit performances and this situation is continuing to develop very satisfactorily."

For the first four months of fiscal 1969, EMI reports 30% increase in overall world-wide sales, with pretax profit up 20%.

EMI is currently bidding to acquire a controlling interest in the Associated British Picture Corp., an offer that has been turned down by the board of ABP. EMI currently holds 25% of the stock, purchased from Warner Brothers-Seven Arts earlier this year.

Capitol, which merged in February with Audio Devices, a major manufacturer of magnetic tape, showed sharply lower profit for fiscal 1968, despite record sales, due to heavy non-recurring outlays.

### Acquisitions

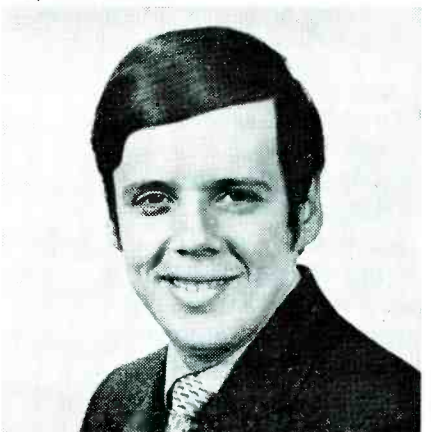
In another move, John Read, EMI managing director, announced that the firm has purchased a 12½ stock interest in B&F Instruments, based in Cornwells Heights, and also has an option to acquire an additional 38½% of the stock. B&F will be used to direct U.S. marketing of the EMI line of electronic instruments. In fiscal 1968, B&F reported earnings of \$50,000 on sales of \$2 million.

## Don Dickstein Heads 20th's Record Division

NEW YORK — Don Dickstein has been appointed the new administrative coordinator in charge of 20th Century Fox Records. His appointment at the ABC distributed label became effective last week.

Previously assistant exploitation manager at 20th Fox, Dickstein will now supervise A&R for the label as well as production and promotion of the product. He will also act as the official liaison between 20th and ABC.

He joined 20th in September of last year, and was in charge of music and record promotion for all feature films while handling the other exploitation responsibilities.



DON DICKSTEIN

## FTC Hard Line Upheld In U. S. Supreme Court

WASHINGTON—In a decision relating to the record business in general and rack jobbers and chain operations in particular, the Supreme Court last week refused to review the FTC interpretation of the Robinson-Patman act that limits the volume discounts that a firm may offer to large users.

The ruling seems most likely to affect those firms that dropship for large users and are also providing volume discounts, a practice which would seem to be at least partially incompatible under the FTC ruling.

The controversial Robinson-Patman Antidiscrimination Act, on the books since 1938, has seen frequent use in the FTC's campaign to cut down on the "unfair" competitive edge that large outfits enjoy over the old-time small retailers and was cited by the FTC in a judgement against National Dairy Products Corp.

### Store By Store

The commission had ruled that where each store in a retail chain receives separate delivery, companies seeking to justify volume discounts on the basis of lower costs must use accounting procedures which treat each store as an individual unit. National Dairy claimed that although there was separate delivery, costs were lowered thru consolidated sales arrangements, but the FTC rejected the claim and was upheld by an appeals court.

## Polk To MGM Pres. Slot

NEW YORK — Louis Polk, who's election to the presidency of Metro-Goldwyn-Mayer was blocked at a director's meeting on Dec. 4, was elected to the board of MGM, with the understanding that he will become president and chief executive officer after the forthcoming Jan. 14 annual meeting.

Gen. Omar Bradley created the necessary vacancy on the board by resigning.

Polk, formerly vice president of finance for General Mills, was one of the selections of a six-director committee named to pick a successor to president Robert O'Brien, who's being moved up to chairman of the board. Opposition to Polk, based on his lack of show business experience, has apparently been overcome.

The entire 18-director board, including Polk, is up for reelection at the annual meeting.

Polk, 39, graduated from Yale University in 1954 with degrees in electrical and industrial engineering, and received a master's degree in business administration from Harvard University in 1956. After stints with Procter & Gamble and Bendix, he joined General Mills in 1960. In 1961, at the age of 31, he was named chief financial officer. He gained his directorship with General Mills in 1964. He was elected a director of Fairchild Camera and Instrument Corp. just last month.

## Pete Garris To Kapp As New A&R Director

Pete Garris is joining Kapp Records in New York as contemporary A&R director according to Ned Tanen, executive vice-president of Universal City Records, parent company of Kapp and UNI Records.

Garris will function with Syd Goldberg, vice-president of Kapp, and UNI/VP Russ Regan as a further step in the management changes at Kapp designed to bring about a stronger co-relation between the two labels.

In his new position Garris, along with Regan, will be selecting contemporary product, artists and producers for Kapp and 4 Corners.

Garris for 13 years was vice-president and promotion manager for Scepter-Wand and recently served as national promotion manager for Dot Records. He moves to New York immediately to assume his new duties.



### Holiday Highway

A successful advertising campaign was carried out by Mutual Distributors and the Jordan Marsh Co. via the above painted billboard, a reproduction of Herb Alpert's Christmas album. The billboard was placed on McGrath Highway, one of the busiest roads leading into the Boston area.

## Lionel Bart: A Man For All Media

NEW YORK—Lionel Bart, who wrote the book, music, and lyrics for the film "Oliver!" which had its New York premiere last week (11), is a striking example of the creative process at work. In an interview with Cash Box last week, Bart revealed himself to be a man brimming with ideas and readily able to put them into effect.

Bart, who looks younger than his 38 years, has written over 2,000 songs, and at one time had four musicals running simultaneously in the West End of London. Among Bart's film credits are the music, scores, and screenplays for all of Tommy Steele's early films; the songs for two Anthony Newley films; the title song and score for the James Bond film, "From Russia With Love"; and the title song and score for the Joan Littlewood film "Sparrows Can't Sing." (Bart also collaborated with Miss Littlewood and her ensemble in creating the musical, "Fings Ain't Wot They Used T'Be," which ran in East London for two years.)

Bart's conception of "Oliver!" provides an insight into the artist at work. He feels that "Oliver!" is the story of a child's search for love, and he has constructed the musical so that the subsidiary characters reflect this quest. Bart states that "Where Is Love" is the root song of "Oliver!" and the other tunes complement it. In the stage production, which opened on Broadway in 1963 and won three Tony Awards (Bart received his Tony as the best composer and lyricist of the year), he presented a device new

to the musical theater. Instrumentals rather than songs closed the acts, as did choreographed movements and dialogue.

Bart is deeply interested in films, and would like to direct, write, and co-produce non-musical motion pictures. He believes that through film medium, he can attract an audience to musicals, an audience which ordinarily wouldn't be interested in them. Bart is intrigued by the audience participation techniques introduced by the off-Broadway theater, and would like to bring that kind of actor-audience interaction to motion pictures.

He is enthusiastic about "Hair," the hit Broadway musical, and feels that the path taken by that production is the wave of the future for the musical theater. Bart is planning to do a musical with Tom O'Horgan, the director of "Hair," and has written two new scores, one based on "The Hunchback Of Notre Dame," and the other on Federico Fellini's film "La Strada." Negotiations for the scores are in progress.

Hollywood has asked Bart to score films, and he is going to the movie capital for the opening of "Oliver!" there.

An album on which Bart sings and plays a toy kazoo is scheduled for release on the Deram label on January 1. Although he wryly describes his singing voice as "a cross between Jimmy Durante and Donovan," Lionel Bart is likely to be as successful with this new effort as he has been with his other endeavors.

## Gavin Award Winners

RIVIERA HOTEL, LAS VEGAS—Gary Owens, KMPC dee jay, better known as the announcer with a hand over one ear on the "Laugh In" TV'er, was extremely funny as he emceed the Awards banquet of the Radio Program Conference.

Owens asked that the industry dub the plaque as the Gavi (sic) Award in honor of Bill Gavin. Winners of awards are determined by a vote of Gavin subscribers. The list of winners follows:

### BILL GAVIN 1968 RADIO PROGRAM CONFERENCE AWARD WINNERS

#### REGIONAL AND LOCAL PROMOTION MEN-OF-THE-YEAR:

NEW ENGLAND—Ed Penney, Independent Promotion

NEW YORK, PHILADELPHIA, BUFFALO—Tom Kennedy, Universal Distributors, Philadelphia

BALTIMORE, WASHINGTON, CHARLOTTE—Joe Cash, Schwartz Bros., Distributors, Washington

ATLANTA, MIAMI, BIRMINGHAM—Larry King, Southland Distributors, Atlanta

NEW ORLEANS, MEMPHIS, NASHVILLE—Bob Holladay, Independent, Nashville

CINCINNATI, LOUISVILLE, COLUMBUS—Julie Godsey, Mainline Distributors

CLEVELAND, DETROIT, PITTSBURGH—Carl Maduri, Warner Bros.-7 Arts regional

CHICAGO, MILWAUKEE, TWIN CITIES—Howard Bednoe, Independent, Chicago

ST LOUIS, KANSAS CITY, WICHITA—Glen Bruder, Roberts Distributors

DENVER, SALT LAKE CITY, PHOENIX—Sandy Siler, Action Distributors

DALLAS, HOUSTON, SAN ANTONIO—Steve Tyrell, Scepter

CALIFORNIA—Tony Richland, Independent

OREGON, WASHINGTON—Jerry Morris, Fidelity Electric

#### DISC JOCKEY OF THE YEAR:

RHYTHM & BLUES STATION—E. Rodney Jones, WVON-Chicago

COUNTRY MUSIC STATION—Biff Collie, KFOX-Long Beach

TOP 40 STATION—Tom Shannon, CKLW-Detroit

NON-ROCK STATION—Gary Owens, KMPC

#### A & R MEN-OF-THE-YEAR:

COUNTRY MUSIC A & R—Chet Atkins, RCA

RHYTHM & BLUES A & R—Tom Dowd, Atlantic-Atco

NON-ROCK A & R—Burt Bacharach, Independent

POP A & R—Jerry Fuller, Columbia

#### MUSIC DIRECTORS-OF-THE-YEAR:

NON-ROCK MUSIC DIRECTOR—Gertie Katzman, WNEW

TOP 40 MUSIC DIRECTOR—Joe Boqart, WMCA

COUNTRY MUSIC DIRECTOR—Lee Arnold, WJZZ

RHYTHM & BLUES MUSIC DIRECTOR—Ernie Durham, WJLB

COUNTRY MUSIC PROMOTION MAN-OF-THE-YEAR: Wade Peper, Capitol

RHYTHM AND PROMOTION MAN-OF-THE-YEAR: Henry Allen, Atlantic

## Gavin Meet

### Joe Smith: Top 40 Radio Lacks Imagination And Creativity

RIVIERA HOTEL, LAS VEGAS—At the Saturday (Dec. 7th) afternoon session of the third annual Radio Program Conference, v.p. and g.m. of Warners—Seven Arts Joe Smith appeared in a panel discussion on top 40 radio.

Because his controversial remarks received extended applause, obviously expressing the sentiments of a majority of the record representatives, Smith's unprepared talk (which was recorded by Cash Box) is being re-produced in its entirety:

I'd like to make some negative, critical remarks this morning about radio. I partially agree with George Burns that our goals are different. I do disagree with him when he makes our contacts minimal. Radio stations make no hesitation in judging qualitatively the record business; they make great suggestions about our A&R, our merchandising, our album covers, and make suggestions as to what records we should be working on or laying on, whatever the hell that means. It may come as a complete surprise to you radio people, but record people make some judgments about radio stations, too. They don't deal with the music you play or the number of records on your play list, but rather with the content and the form of your programming, and in many cases record men are eminently qualified to make these judgments. We have a pretty good frame of reference; we travel around the country and visit radio stations, and in many areas, many styles of programming, many imitators, and so forth, and I'd like to make some remarks about our opinions, and I think I speak for a good deal of the record community here, about top forty radio. These are generalizations, of course, because there are some very bright, imaginative, creative people

in top forty radio, but these remarks do apply, I feel, to an overwhelming majority of those contemporary pop top forty radio stations and they are rather negative and critical remarks.

Top forty has been defending itself for the last fourteen years or ever since its existence and defending itself basically against the charge that Mitch Miller levelled eleven years ago at a convention in Kansas City when he said only people under sixteen were listening and the only products they could sell through top forty were Thom McAnn shoes, pimple cream, and Coca Cola. Well, with this remark widely circulated to time buyers at agencies the McLendons and Ploughs and Bartells and Storz screamed like hell, and their screaming led to a sophistication of rating services so that we came up with a word that you've heard used loosely through the last couple of days called demographics wherein a radio station could tell you how many seventeen year old, left handed kids were listening. It's a complete breakdown of whatever—sexual habits . . . of the audience. Well my God, what an astonishment you radio guys realized, "Holy cow, there are some people over sixteen out there listening to us," and we buy that. We buy the fact that there are working people, there are mature, reasonable, intelligent heads of families, commuters in automobiles listening to top forty radio. The question we want to ask you, if this is so, if there is this great cross-section of audience and population listening to you, why do you build so many of your promotions and contests and program content, why do your disc jockeys direct so much of their vernacular and frame so much of their content and style all in the direction of a twelve year

(Continued on page 49)

### Jac Holzman: Record Labels Share Greater Rapport With FM Stations

RIVIERA HOTEL, LAS VEGAS—At a Sunday meeting of the third annual Radio Program Conference, Jac Holzman, president of Elektra Records, participated in a panel discussion on the subject of FM radio.

Because the many conventioners felt that his comments were some

#### PROGRAM DIRECTORS-OF-THE-YEAR:

COUNTRY MUSIC PROGRAM DIRECTOR—Chris Lane, WIL

NON-ROCK PROGRAM DIRECTOR—Alan Hotlen, WIP

RHYTHM & BLUES PROGRAM DIRECTOR—John Hardy, KDIA

TOP 40 PROGRAM DIRECTOR—Buzz Bennett, WTIK

#### NATIONAL PROMOTION MAN-OF-THE-YEAR:

Don Graham, A & M

#### RADIO STATION MANAGERS-OF-THE-YEAR:

COUNTRY MUSIC MANAGER—Dan McKinnon, KSON

RHYTHM & BLUES MANAGER—Lucky Cordell-WVON

TOP 40 MANAGER—Kent Burkhart-WQXI

NON-ROCK MANAGER—William Shaw-KSFO

#### SMALLER MARKET RADIO MAN-OF-THE-YEAR:

Jack Gale-WAYS

#### RECORD EXECUTIVE-OF-THE-YEAR:

Jerry Wexler, Atlantic-Atco

#### RECORD COMPANY-OF-THE-YEAR:

ATLANTIC RECORDS

#### RADIO STATION OF THE YEAR:

WLS—Chicago

of the most constructive of the three day meeting, a summary of his talk follows:

As a record maker I am delighted and most appreciative of the genuine interest FM broadcasters have shown to Elektra. Whereas from time to time we all have experienced occasional up-tightness in AM radio, rarely do you find an unreceptive FM broadcaster. As communicators and entertainers, they are eager to listen to us and we are anxious to learn from them. The Top 40 panel this morning focused on the differences and conflicts that exist between Top 40 AM radio and record companies. But between FM radio and record companies there is a great overlapping of interests and the problems inherent to Top 40 radio tend to be minimized in their FM counterparts.

Contemporary popular music, especially that broad tributary labeled "progressive rock", is a personal communication, a grapevine of the most intelligent, aware, open, and activist young people. Rock music is their touchstone and their medium, and FM radio speaks to them in a highly unique and personal way.

FM radio, like its listeners, is young in years and adventuresome.

And the first axiom of adventurous and meaningful record production or broadcast programming is that there are no rules but only myriad opportunities. There is nothing that FM or AM or recordings cannot accomplish, and as communicators we are all expected and obligated to be exploratory, relevant and visionary.

FM and especially stereo FM enjoys the technological advantage of being able to transmit and reproduce in the home stereo recordings of rock music and to preserve the musical perspectives originally intended by the producer and the artist.

Much of the innovation in FM radio

(Continued on page 49)



LIEBERSON HAS THE FLOOR—Goddard Lieberson, CBS/Columbia Group president is shown addressing over eight hundred delegates to the Bill Gavin Radio Programming Conference at the Riviera Hotel in Las Vegas on Saturday, Dec. 7. Some of his comment appear in this issue.

## Gavin Conference

(Continued from page 7)

ords. "It's a rather narrow road they're on. The application of top 40 techniques to stations which don't play top 40 music seems to me to be one of the main developments in programming in recent years . . . Another significant development is the use of the basic techniques of independent radio (block programming, strong personalities, heavy cross-plugging, continual contests, heavy promotion on and off the air) in talk radio." As to the future of talk radio, Quinn said he believed it's doubtful if major cities could support more than one all news station. Adding that "talk programming has a great future but we're going to have to learn more about it."

#### THE SINGLE MOST POWERFUL MEDIUM

KRLA's station manager John Barrett opened with a statement that was to be quoted several times during the ensuing sessions. "Theoretically," he said, "it is impossible not to make money with a radio station . . . radio is the single most powerful medium of social change on earth today . . . radio is so potent a tool for social change that there's reasonable scientific speculation today that man may not survive it . . . we're in the middle of a revolution and the environmental rock music is, in spite of Paul McCartney's plea to the contrary, a reference point for the values of every young person. Now do you intro a revolution? . . . Radio, in fact the whole world, is entering a new era, an era of unprecedented creative advance. In the next decade radio is in the hands of the programmers.

#### HOURS SPENT IN PERFECTING

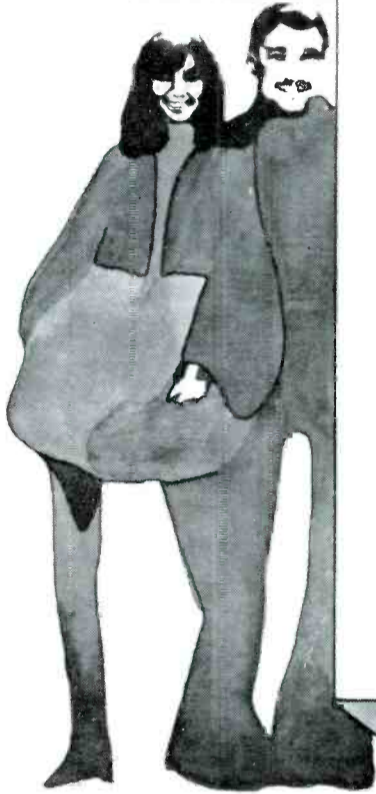
Atlantic Records' A&R chief, Tom Dowd, offered radio reps an insight into the technical and creative aspects of record production, playing tapes of a session in development. "At Atlantic," he said, "we have devised a method that is now very common but not too many people are aware of it outside of those in recording studios. On the initial track we concern ourselves only with the artist and the minimum necessary musicians to permit that artist to feel at ease in communicating . . . Studios are bricks and mortar. Electronic equipment is subject to innovation every year. Tomorrow's new hit record will be the result of what somebody thought of today and spent hours perfecting to make happen with your help."

#### THE PARENTHESIS SYNDROME

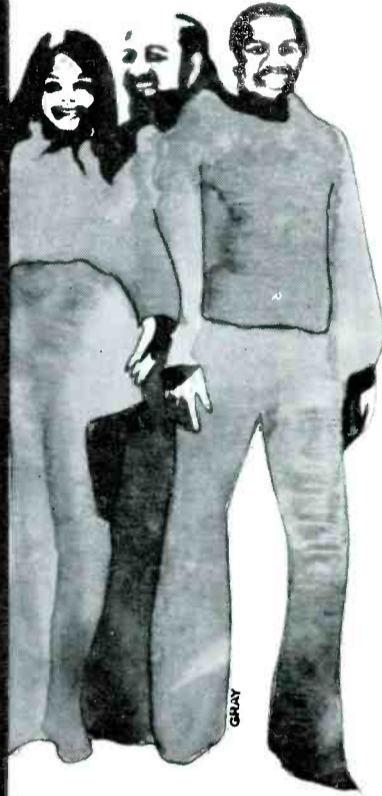
Writer-producer Jim Webb noted that his topic was "new directions in music." Webb's highly personal statement, he said, would encompass "only the directions I'm going in . . . When I was twelve years old and started thinking that perhaps I wanted to be a songwriter and as I listened to the radio—listening to songs that I liked—it was the era of Jerry Lee Lewis and Elvis Presley and Bill

(Continued on page 32)

NUMBER



HAVE YOU GOT CALIFORNIA SOUL?  
"CALIFORNIA SOUL" SC770  
THE 5TH DIMENSION  
GROUP IN THE COUNTRY



THE THIRD HIT  
SINGLE FROM  
"STONED SOUL  
PICNIC" SC92002



**1**  
"STONED  
SOUL  
PICNIC"

**2**  
"SWEET  
BLINDNESS"

**3**  
"CALIFORNIA  
SOUL"

# "CALIFORNIA SOUL" THE 5TH DIMENSION

PRODUCTION AND SOUND BY BONES HOWE  
EXCLUSIVELY ON SOUL CITY RECORDS



# Tape News Report

Wybo Semmelink:

## Cassettes To Command 1/3 Of Tape Market

NEW YORK—Commenting on the indications of the year just ending, Wybo Semmelink, assistant vp of North American Philips Co., Inc., stated that he expects 1969 to show compact cassette equipment commanding a one-third share of the total tape recording market.

Projecting estimates of the new year's market, Semmelink predicted sales in '69 of more than 2,000,000 cassette units with a total retail value of some \$90 million. This compares with an estimate of 1,500,000 units in '68 for \$70 million. Noting that 1969 sales of tape equipment of all configurations should exceed six million units, Semmelink asserts that one of every three tape machines will employ the compact cassette concept.

### Significant Price Trends

The cassette business has enjoyed four consecutive years of rising sales since the concept's introduction in the U.S. Next year will be no exception to this pattern, he says. "But there will be differences—important ones—as indicated by two significant trends at both ends of the price spectrum."

The popular, lower-priced player machines should continue to gain

among all segments of the market, Semmelink observes. This is attributed to the growing availability of prerecorded cassette music.

And at the other end, he notes, a major trend toward upgrading is developing. Consumers increasingly are demanding sophisticated, higher quality home models, he points out. Until recently, roughly 80 per cent of sales have been portable, battery-operated recorders such as Norelco's "Carry-Corder," the machine that launched the system here in 1964. The 20 per cent balance has been in bigger models designed primarily for home use.

"This ratio is changing now—and rapidly. Portable sales are rising each year about 20 per cent numerically, and 15 per cent in dollars. But home machines are soaring, he says: 40 per cent numerically and 80 per cent in dollar volume."

As a result, manufacturers now are filling out product lines, adding more advanced, versatile units. Norelco, for example, recently brought out its Model 2401, a solid state unit which, in effect, joins an automatic cassette changer with stereo record and playback capacity.

## Universal Learning Opens 'Cities Of The World' Line

NEW YORK—The theme of travel has initiated two new tape lines at the Universal Learning Corp. Plans have been finalized to establish a "Cities of the World" Tourtapes product and an affiliated "Languages for the Traveler" series.

### Three Cities Ready

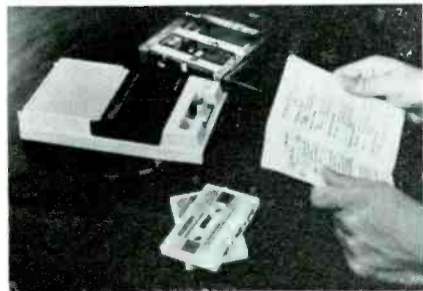
Each of the "Cities" Tourtapes will feature a 90-minute cassette tape to be accompanied by a colorfully illustrated 96-page guide book. The first three cities are already complete and ready for shipment to mail order customers and retail outlets. Included are Paris, Rome and London; and production is nearing completion for Athens, Berlin and Amsterdam tapes.

Universal's Tourtapes incorporate an overview of each city in the series beginning with an introductory statement defining the approach of the series and indicating how the purchaser can relate the guidebook and tape information. Descriptive material then offers a brief historical sketch of the city, defines its present status as a world center and describes the place itself from several standpoints geographic and cultural. Travel tips, points of interest and tourist information are also featured in the "tour."

### Associated Languages

Twelve of the world's principal languages will become part of a related "Languages for the Traveler" line of special instruction. In this course, each tongue will be treated as it is heard and used rather than through grammar and vocabulary study. French, Italian and Spanish are currently available and German, Russian, Dutch, Portuguese, Greek, Swedish, Hebrew, Danish and Swahili will soon be available.

Prices for cities and languages packages range from \$6.98 to \$14.98 each.



Components of Universal Learning's "Travel" packages.

## Ad Campaign Caps Year End Norelco Yule Drive

NEW YORK—Intensive television and magazine advertising will accent dealer-oriented promotion of Norelco's line in a pre-holiday drive to cap off the year.

Paul Nelson, Jr., advertising director of North American Philips, said that the firm's record advertising budget has been concentrating on a five-week drive pointing up the Norelco "Carry-Player," "Carry Corder" and "Continental 175" cassette units as well as the "2500" stereo playback deck and the "2502" automatic changer-playback deck. "This represents the most powerful television campaign ever conducted for Norelco tape recorders" he noted, with all ads in full-color and providing for dealer tags to "lend strong local impact during the year's most important selling period."

Television spots are to appear at least 30 times in each market area and the heavy push will also feature in-print messages in general and special interest consumer magazines.

## Higashi Joins GRT

SAN FRANCISCO — Louis Higashi has joined General Recorded Tape (GRT) as coatings development manager of the firm. Working at the company's Sunnyvale, Calif. center, his responsibilities will include the development of new magnetic coatings for the GRT line.

During the past six years, Higashi was senior coatings development chemist with Memorex Corp. of Santa Clara.

A native of California, he received a B.S. degree from the Univ. of Texas. He is already credited with seven inventions in plastics and six in magnetic coatings

## Two New Greentree Reps

IRVINE, CALIF.—Jules Sack, national sales manager of the magnetic tape division at Greentree Electronics last week disclosed the appointment of two new representatives for the firm.

Steve Olson Sales will cover northern California and northern Nevada; and Felsen-Moscoe is to handle the Minnesota, North & South Dakota and western Wisconsin markets. These organizations will represent the American and Star Series brands of blank magnetic recording tape as well as accessory items.

## Greentree Issues 18 Reel-To-Reel Stereos

IRVINE, CALIF.—Greentree Electronics has just released the complete Jimi Hendrix Experience 2-volume "Electric Ladyland" with 17 more Stereotape packages.

"Ladyland," which was certified as a million-dollar album seller for Reprise Records, was joined in the new product issue by Frank Sinatra's "Cycles," "Holy Mackerel" named for the artists, "Tiny Tim's 2nd" and Dean Martin's "Gentle on My Mind." Warner Brothers Records now on Greentree reel-to-reel are: "Time to Gather Seeds" by the Limeliters, "Home to the Sea" from the San Sebastian Strings, "Petula Clark's Greatest Hits," "Ear Show" by Mason Williams and "Greatest Hits" by the Association.

From the Liberty complex, "Living the Blues" by the Canned Heat will be joined in release by: the Ventures' "Underground Fire" and "The Sound of Love" from the Fifty Guitars. Blue Note is represented by Ornette Coleman's "New York Is Now!" and Imperial has "Cher's Golden Greats" while World Pacific's "Mercy Mercy" from the Buddy Rich Big Band rounds out the issue.

Two Ranwood albums are being released: "Those Were the Days" by the Exotic Guitars and Lawrence Welk's "Memories."

## National Distributors Opens 3rd Eastern Ctr.

NEW YORK—National Tape Distributors, Inc., has just opened its third distribution center in the east. James Tiedjens, president, has officially opened a new 16,000 sq. ft. center in Linden, N.J. for his Milwaukee based firm.

Charles Scherzer will manage the branch. He comes to Linden from National Tape's center in Reno, Nev. He will report to Eastern regional manager Claude Urevig.

## Gulf Southwest Represents GRT's Duplication Service

SAN FRANCISCO—General Recorded Tape has appointed Gulf Southwest Industries, Inc., of Dallas to represent the firm's custom tape duplication service in the Texas & Oklahoma, area.

Through Gulf Southwest, GRT will make available industrial, educational and governmental service in duplicating tapes in any format—cassette, four and eight-track cartridges or reel-to-reel. The mono and/or stereo duplicates will include script narration, recording supervision and inventory maintenance if desired.

According to Gulf Southwest's vp and gm of audio sales Arnold DeWeerd, the company has extensive experience in the recording and duplicating field and "GRT's custom service complements the complete range of video and audio recording services in this area."

## Two New Douglas Albums Star Malcolm & Ginsberg

NEW YORK—FM radio spots that have heralded the recent arrival of "Electric Havens," a Ritchie Havens album from Douglas Records, will be joined this month by added saturation advertising on behalf of two new LP's now coming into release from the label.

New sets feature poet-guru Allen Ginsberg and Malcolm X.

"Ginsberg's Thing" offers the figure with renderings of original poetry, mantras, translations of foreign writings and divine music. The second album includes excerpts from addresses made by the late Black Power leader and is entitled "The Wit & Wisdom of Malcolm X."

Radio coverage, as well as underground press news announcements, are being made in a planned campaign through 16 major markets.

## Elektra's Earth Opera Scores Feature Film

NEW YORK—Further evidence of the film field's increased use of contemporary rock music was reported last week when it was announced that Elektra's rock group Earth Opera would score a Gulliver Films Corp. production dealing with the state of mind of today's younger generation. The pic's working title is "March of the Spring Hare," and Elektra has first refusal rights to the sound track recording performed by Earth Opera.

Earth Opera was chosen because of the group's "ability to draw on many types of today's music (jazz, folk, Eastern) and remain within the rock idiom" which the producers felt was essential to the mood of the film.

"March of the Spring Hare" is a film about the problems confronting today's younger generation. And because of the important role pop music plays in shaping life styles and personal attitudes of today's youngsters, it was the intention of the producers to use the music not only as an aid to the visual action appearing on the screen, but as an added dimension to the movie.

This is the first feature film for Gulliver, a production company based in London and New York. Established five years ago, Gulliver has produced documentaries, specialized newsreels, shorts, industrials and commercials.

## Wichita Fall Introduced By Imperial At School-College Press Conf.

HOLLYWOOD — Imperial Records held a press conference exclusively for junior high, high school, and college entertainment writers to introduce its new group, the Wichita Fall.

Eli Bird, national sales manager for Imperial, said the session was designed to aid school journalism instructors in exposing their young writers to the press conference situations they will confront should they pursue careers in journalism. At the same time, he said, the potential readers of stories written as a result of the conference numbered in the hundreds of thousands.

The conference—held at the Press Club of Los Angeles—was co-hosted by the 7-Up Bottling Company of Los Angeles.

To stimulate attendance at the conference, Imperial recording artist Jackie DeShannon served as hostess at the event, and introduced the new artists to the young writers.

So that Imperial would be aware of the music of the Wichita Fall, their album, "Life Is But A Dream," was presented to each of the participants. Reporters also received copies of the Jackie DeShannon new LP, "Laurel Canyon," and press kits.

So that Imperial would be aware of the type of material written as a result of the conference, prizes for the best stories were offered.



Abe Hock, manager of the Wichita Fall, emcees question and answer period with young reporters. At the table are (l. to r.): Jackie DeShannon, album producer Dallas Smith, Hock, Black, David Roush, and Lany Watson.





# CashBox Record Reviews

## Picks of the Week

**DOORS** (Elektra 45646)

**Touch Me** (3:09) [Nipper, ASCAP-Doors]

Throbbing into this driving new side, the Doors add a helping of beat to their hard-hitting style in an effort that is likely to become one of the fastest breaking yet from the act. Occasional tender passages round out a marvellous track which is headed for heavy progressive & top forty programming. Flip: "Wild Child" (2:34) [Same credits.] Slow smouldering track.

**THE 5TH DIMENSION** (Soul City 770)

**California Soul** (3:14) [Jobete, BMI-Ashford, Simpson]

Stylistic throwback to the pre-Nyro days from the Fifth Dimension on their newest, and a pleasant change-of-pace effort from the team. Delightful string adornments are a light frosting on top of this thudding rhythm side packed with the vocal power that gave the 5th D its original hit impetus. Pop powerhouse. Flip: "It'll Never Be the Same" (3:05) [Mr. Bones, 5th Star, BMI-Comnor]

**FRANK SINATRA** (Reprise 0798)

**Rain in My Heart** (3:20) [Razzle Dazzle, BMI-Randazzo, Pike]

Movingly handled ballad from Frank Sinatra on his new single. The track billows and builds in intensity behind Sinatra's rippling vocal performance in a manner that glistens for easy listening audiences. Material is outstanding with a strong shot at following "Cycles" into top forty exposure. Flip: "Star" (2:32) [20th Century, ASCAP-Cahn, Van Heusen] Perky title number from the movie.

**JAMES BROWN** (King 6204)

**Tit For Tat** (Ain't No Taking Back) (3:05) [Dynatone, BMI-Brown, Jones]

James Brown lightens up in his latest, coming up with might be called a bubble-gum-blues track. The rhythm perks and J. B. adds a chuckle to his vocals on a single that is quite different for Brother No. 1. Can anticipate the automatic reception that greets his material. Flip: "Believers Shall Enjoy" (2:45) [Golo, BMI-Hobgood, Jones]

**THE TURTLES** (White Whale 292)

**You Shouted Me** (3:05) [Tickson, BMI—McGuinn, Clark]

Right back on top again with "Elenore," the Turtles follow-up in a lovely ballad track highlighting their softer side. Attractive material is prettily presented in a performance that should span the youth market with its appeal and glide into the sales picture. Flip: "Buzz Saw" (1:53) [Ismael Blimp, BMI-Turtles]

**THE DELLS** (Cadet 5631)

**Does Anybody Know I'm Here** (3:15) [Chevis, BMI-Miller]

Based on a famous USO poster, the newest song by the Dells presents a two-part narrative on this ballad. Powerful theme of a soldier overseas and his girl (whose lyric remembers the "Be My Baby" melody line) unite in another powerhouse outing from the team. Yet another sales winner. Flip: "Make Sure" (2:34) [Same credits]

**ARTHUR CONLEY** (Atco 6640)

**Ob-La-Di, Ob-La-Da** (2:59) [Maclen, BMI-Lennon, McCartney]

Though pop market covers of this new Beatle song are coming out by the handful, Arthur Conley has the advantage of cornering the soul-sales side with his reading of "Ob-La-Di, Ob-La-Da." Happy pub-ish handling with a smoky-Memphis flavor that should turn the trick in breaking this one wide open. Flip: "Otis Sleep On" (2:49) [Redwal/Time, BMI-Conley]

**RAY CHARLES & JIMMY LEWIS** (Tangerine 11170)

**If it Wasn't for Bad Luck** (3:48) [Tangerine, BMI-Charles, Lewis]

Ray Charles turns to the traditional sounds he established himself in this grand shuffling-blues tempo lid. The song is summed up in its title, and like "I'm Busted" is as much in the telling as in the lyric. Working with Jimmy Lewis, Charles comes on strong with a side that should crack r&b and spearhead a pop sales drive. Flip: "When I Stop Dreaming" (3:01) [Acuff-Rose, BMI-I&C Louvin] Country song goes gospel in this Ray Charles solo.

**AL WILSON** (Soul City 771)

**Poor Side of Town** (3:30) [Rivers, BMI-Rivers, Adler]

**The Dolphins** (3:30) [Coconut, BMI-Neil]

Consistently brilliant, and now coming off his first real breakthrough hit, Al Wilson comes back with a shining performance that should solidify his foundation with pop and blues fans. Plug side is a soulful, but still Johnny Rivers-y, "Poor Side of Town." And don't overlook his shining playback of Fred Neil's song on the coupling lid. Both standouts.

**HUGH MASAKELA** (Uni 55102)

**Riot** (2:18) [Cherio, BMI-Masakela]

Easing up a bit on his tempo-mania, Hugh Masakela drifts into a set that delivers its emotional impact effectively though with less frenzy. Newest effort is a shining brass-jazz workout with the sound that should grow into a bustling sales attraction. Blues and pop markets will come in strong for the new one. Flip: "Mace & Grenades" (2:57) [Same credits.]

**BARBRA STREISAND** (Columbia 44704)

**My Man** (2:10) [Leo Feist, ASCAP-Willenmetz, Charles, Pollock]

Originally spotlighted in the heyday of "Funny Girl's" Broadway run, Barbra Streisand's performance of "My Man" has at last been issued as a single. Track is exquisitely done and delivered with a charm to capture instant response from both easy listening and top forty stations. Flip: "Don't Rain on My Parade" (2:42) [Chappell, ASCAP-Merrill, Styne] Also from the soundtrack, and another powerhouse.

**THE CRITTERS** (Project 3 1349)

**Lisa, But Not the Same** (2:53) [Elva/Pocket Full of Tunes, BMI-Ryan]

Poignant lyrics are enveloped in liiting-rock wrapping on this splendid new side from the Critters. Easy-moving rhythm offers material for dancers, but not at the expense of listening fans who will likely bring home this expressive and delightful outing. Should happen. Flip: "Cool Sunday Morning" (4:35) [Uganda, BMI-Ryan]

## Seasonal Picks

**JAMES BROWN** (King 6203)

**Santa Claus Goes Straight to the Ghetto** (2:55) [Dynatone, BMI-Brown, Ellis, Ballard]

Nobody else could carry this side with the impact that James Brown imparts. The track is a rhythmic programming piece with dynamite vocal and blues combo performances to top it off. King Records has also released a series of older Christmas singles from James Brown that are bound to garner blues exposure. Flip: "You Know It" (2:55) [Golo, BMI-Ellis, Hobgood]

**RAMSEY LEWIS** (Cadet 5629)

**Mary's Boy Child** (2:35) [Bourne, ASCAP-Hairston]

Latinized performance with standout pianistic solos and a well woven orchestral backdrop make this rendering of the seasonal favorite a likely candidate to pick up Christmas programming and continue as an instrumental seller well past the New Year margin. Flip: "Have Yourself a Merry Little Christmas" (2:46) [Leo Feist, ASCAP-Martin, Blaine]

## Picks of the Week

**THE TROGGS** (Fontana 1634)

**Hip Hip Hooray** (2:17) [Southern, ASCAP-Stephens, Carter]

Bouncing rhythm and a bit of nasality gives the Troggs a British bubble gum brightness that will have this side clicking in the teen centers. Cute love lyric in the young-teen bag and solid dance appeal make this side a grand outing filled with commercial potential and winning wiles. Flip: "Say Darlin'" (2:44) [Dick James, BMI-Britton]

**Z. Z. HILL** (Kent 502)

**Don't Make Promises** (2:30) [Faithful Virtue, BMI-Hardin]

Adding pop potential to his blues backing, Z. Z. Hill has come up with a track that should become his biggest single in some time. Grand hand-clap and drum support accent the rhythmic magnetism of the side, and Hill's vocal is a strong one (with a bit of Richie Havens flavor) to put the lyric across. Flip: "Set Your Sights Higher" (2:42) [Modern, BMI-Collins]

## Newcomer Picks

**MAJIC SHIP** (B. T. Puppy 548)

**Night Time Music** (2:13) [Lionel, ASCAP-Vetere, Santarpia]

Easybeat teen side with a good dance feel and some very well handled vocals by the Majic Ship. Team has already been greeted strongly in several New York markets and is on the way to breaking on the national scene. Material and performance can be expected to pop this side into the top forty race. Flip: "Green Plant" (2:20) [Bright Tunes, BMI-Margo, Margo, Medress, Siegel]

**SMOKESTACK LIGHTNIN'** (Bell 755)

**Light in My Window** (2:59) [Mr. Bones, BMI-Darling, Green, Eiserling]

Stepping into the void left by Cream, the Smokestack Lightnin' offers a hefty chunk of weighty-rock on this powerhouse offering. Team couples the instrumental impact and progressive touch with a helping of beat to spark an explosive sales showing for their "Light in My Window" name-maker. Flip: "Long Stemmed Eyes" (6:16) [Mr. Bones, BMI-Medici]

**THE HOLY MACKEREL** (Reprise 0797)

**Scorpio Red** (2:59) [Ministry/Braintree, BMI-Williams]

Plain pleasant rock track with traces of the Moody Blues' etherialism on this calling card from the Holy Mackerel. Team's style is glistening and fresh, and comes across with lively imagery free from complication yet full of magnetism. Standout single that merits extra attention for teen programming and FM consideration. Flip: "The Lady is Waiting" (2:02) [Irving, BMI-Williams]

**CENTRAL PARK WEST** (Event 3301)

**Sweets for My Sweet** (2:52) [Brenner/Progressive Trio, BMI-Pomus, Shuman]

Crisp revival of this oldie (originally a Drifters hit) serves to introduce the Central Park West to the teen audience. Side packs a bright dance beat and some standout instrumental touches behind a solid team vocal. Look for this workout to pick up instant action and break on the top forty circuit. Flip: "The Feeling That I Get When You're Near Me" (3:00) [Blendingwell, ASCAP-Cashman, Pistilli, West]

## Best Bets

**FIRST EDITION** (Reprise 0799)

**But You Know I Love You** (3:01)

[First Edition, BMI-Settle] Mixture of folk and rock on the new First Edition outing. Track has a dance appeal that should kick off teen action and spark sales for the effort. Flip: "Homemade Lies" (2:20) [First Edition, BMI-Williams, Settle]

**JOHNNY MATHIS** (Columbia 44728)

**The End of the World** (3:04) [Summit, ASCAP-Dee, Kent]

Semi-standard that had happened for Skeeter Davis comes back in this Johnny Mathis release. Strong ballad material is given a superior performance here. Flip: "The 59th St. Bridge Song" (2:05) [Charring Cross, BMI-Simon] Perhaps better known as "Feelin' Groovy."

**LEE DORSEY** (Amy 11048)

**I'm Gonna Sit Right Down & Write**

**Myself a Letter** (2:26) [Rytvoc/Fred

Ahlert, ASCAP-Ahlert, Young]

Standard song which was also a pop

hit by Billy Williams years ago

returns strongly via this new-bag

treatment from Lee Dorsey. Could catch

fire. Flip: "Little Ba-By" (2:54) [Mar-

saint, BMI-Toussaint]

**ALLAN SHATKIN** (RCA 9703)

**Tears Won't Run** (2:48) [Arthur/

Marc, ASCAP-Shatkin]

Splendid pop

and middle-of-the-road enticer on this

ballad from Allan Shatkin. The side

moves moderately with a lovely

production, and packs a pleasant

lyrical

punch. Flip: "Better Do It Now"

(2:38) [Same credits.]

BOB BOOKER  
and  
GEORGE FOSTER  
presents on



**A  
HIGH-STYLED  
SATIRE OF  
THE  
WORLD'S MOST  
FAMOUS  
NEWLYWED  
COUPLE**

**20 HYSTERICAL BANDS  
TELL THE SATIRIC  
STORY OF  
"THE NEWLYWEDS"**

From "Getting Ready For  
The Wedding" to a "Quiet  
Evening At Home" its  
hysterical!

How does the "About To  
Be Groom" tell "Momma"  
that he's getting married!

What happens when the  
bride gets a call from the  
Vatican?

The groom calls an old  
friend Spiro Agnew to ar-  
range a "Big Fix" . . . and  
Mr. Nixon listens in . . .  
and many more!

**NOW AT YOUR  
FAVORITE RECORD  
SHOP**



## Best Bets

**JOHNNY MANN SINGERS** (Liberty 56083)

**If I Only Had Time** (2:30) [Duchess, BMI—Fugain, Delano, Fishman] Lovely continental hit is translated into exceptional easy listening fare by the Johnny Mann Singers. Could become an adult programming standout. Flip: "Snow" (2:32) [Metric, BMI—Newman]

**DON HO** (Reprise 0800)

**Has Anybody Lost a Love?** (3:23) [Tamerlane, BMI—Shane] Garnished with Hawaiian flavoring, Don Ho turns on his Dean Martin-ish charm in this semi-country ballad. Selection will broaden his fan following. Flip: "Galveston" (2:38) [Ja-Ma, BMI—Webb]

**RAY CONNIFF** (Columbia 44724)

**Dear World** (2:23) [Jerryco, ASCAP—Herman] Lively handling of the now familiar easy listening tune that titles the new Jerry Herman show. Regularly fine Conniff treatment can be expected to blossom in one-stop sales and adult format spotlights. Flip: "I've Got My Eyes on You" (3:15) [Regent, BMI—Reed, Rae]

**SHIRLEY MacLAINE** (RCA 9699)

**The Way that I Live** (2:55) [Famous, ASCAP—Newell, Ortolani] Soft main theme from the upcoming "Bliss of Mrs. Blossom" features a drifting melody and "Rosemary's Baby" vocal. Flip: "Mr. Blossom Goes 'Bust'" (2:43) [Famous, ASCAP—Ortolani]

**GOLDEN STATE DRUMS** (Diamond 254)

**Comin' Home** (3:00) [E. H. Morris, ASCAP—Kulka, Goldberg] Fine almost western-movie styled instrumental with a highly appealing arrangement which should attract attention among middle-of-the-road and easy listening programmers. Flip: "Part 1" (2:29) [Same credits.]

**THE FUZZY KANE TRIO** (Bay Sound 67009)

**Monday, Monday** (3:10) [Trousdale, BMI—Phillips] Very fine soft jazz reading of the early Mamas & Papas single which has exposure prospects in easy listening and blues formats, and the sales shot to break wide open. Flip: "Secret Love" (3:08) [Warner-7 Arts, ASCAP—Fain, Webster]

**THE BRASS RING** (Dunhill 4164)

**Theme From 'The Odd Couple'** (2:51) [Famous, ASCAP—Cahn, Hefti] Attractive theme from the recent picture comes alive again in a glittery performance which can be expected to show on programming lists in middle and easy listening formats. Flip: "For Love of Ivy" (2:44) [Ampeo, ASCAP—Jones]

**JERRY SMITH & HIS PIANOS** (ABC 11162)

**Truck Stop** (2:10) [Papa Joe's Music House, BMI—Smith] Barreling paced instrumental showcase with the off-beat quality to carry off honors with listening audiences from pop to easy-adult. Cutie with a possible break in store. Flip: "My Happiness" (2:31) [Happiness, BMI—Bergantine, Peterson]

**JIMMY WISNER SOUND** (Columbia 44727)

**A Time for Us** (2:19) [Famous, ASCAP—Kusik, Snyder, Rota] Wispy melody is heightened by application of 'western theme' orchestral touches on this rendition of the song from "Romeo & Juliet." Excellent programming side for easy listeners and middle-of-the-road spots. Flip: "Look to the Rainbow" (2:26) [Chappell, ASCAP—Harburg, Lane]

**LOU DONALDSON** (Blue Note 1941)

**Midnight Creeper** (3:00) [Blue Horizon, BMI—Donaldson] Highly commercial soul-jazz track from the recent Lou Donaldson LP. The tune could crop up on r&b lists to open a heavy sales push. Flip: "Love Power" (3:10) [Unbelievable, BMI—Vann] Sandpebbles' hit restyled.

**THE CAPITOLS** (Karen 1543)

**Soul Brother, Soul Sister** (2:54) [McLaughlin/Tairl, BMI—Storball] Grinding mid-speed driver side gives the Capitols a hefty shot at making a name for the team. Side has fine dance appeal and a lyric with sales attractiveness. Flip: "Ain't That Terrible" (2:40) [Felsted, BMI—Bickerton, Waddington]

**THE ZOO** (Sunburst 775)

**(Standing on) The Sunset Strip** (2:46) [Duchess, BMI—Bonfire, Cavett] Co-written by "Born to Be Wild" Bonfire, this track has a more than regional prospect. Fine rock effort with obvious West Coast significance and a good chance to click in an eastward top 40 spread. Flip: "One Night Man" (2:48) [Summer Rain/Equinox, BMI—Cavett]

**T. A. ROWE** (Mockingbird 1013)

**Gypsy Feast** (2:45) [Coastal Carolina, BMI—Rowe] Rustling like a cool breeze, this instrumental track grooves along at a brisk tempo that will appeal to blues and pop fans alike for its brightness and light appeal. Flip: "Time Goes On" (3:35) [Same credits.] Mockingbird Records, 3002 Wayne Dr., Wilmington, N.C.

**FERRE GRIGNARD** (Vanguard 35086)

**Tell Me Now** (3:03) [Unart, BMI—Grignard] European star Ferre Grignard makes a strong folk-pop-rock entry for US consideration. Taking a progressive slant, the side could break over the FM airways and pick up AM exposure too. Flip: "The Pirate Song" (3:45) [Ryerson, BMI—Trad. Arr. Grignard]

**TIM HARDIN** (Verve Forecast 5097)

**Reason to Believe** (2:30) [Faithful Virtue, BMI—Hardin] Original version of the now well-known side that has been "covered" in good music and top forty versions. Having the author's name and distinctive style, this side could emerge a strong seller. Flip: "Smugglin' Man" (3:30) [Same credits.]

**THE FABULOUS COUNTS** (Moir 103)

**Jan Jan** (2:23) [McLaughlin/Ala King, BMI—Davis] Slow boiling instrumental that builds up a head of steam which could explode it into the blues sales picture. Track is solid enough to break wide open on pop channels. Flip: "Girl From Kenya" (2:24) [McLaughlin/Ala King, BMI—Wylie, Hester]

**THE EXOTIC GUITARS** (Ranwood 830)

**I Walk Alone** (2:50) [Adams, Vee, Abbott, BMI—Wilson] Not too long ago a hit for Marty Robbins, this lovely ballad is treated to an instrumental reading that should find a place on many adult music playlists. Flip: "Twilight Time" (2:19) [Shapiro, Bernstein, ASCAP—Tobias]

**STEVE DAVIS** (RCA 9697)

**A Song That Reminds Me of You** (1:57) [Al Gallico, BMI—Davis] A little English and a mixture of pop and easy listening gives this side a luster which could draw extra attention from pop programmers on the teen circuit. Flip: "A Change in My Life" (2:06) [Same Credits.]

## Best Bets

**FLIRTATIONS** (Deram 85036)

**Nothing But a Heartache** (2:40) [Felsted, BMI—Bickerton, Waddington] Rocked up side with enough dance beat to initiate a sales burst. Track is basically pop oriented but could spur r&b reactions. Flip: "Christmas Time is Here Again" (3:46) [Same credits.]

**JIMMY STEWART & THE SIRs** (Uni 55090)

**Sixteen Candles** (2:36) [Carnation, BMI—Dixon, Khent] Keeping pretty close to the original Crests version of this rock 'n roll oldie, Jimmy Stewart could rekindle sales with post-teen popsters and the whole new younger generation. Flip: "Wow" (2:06) [Le-Bill, BMI—Smith]

**LOOSE ENZ** (Virtue 2502)

**The Black Door** (2:39) [Mary Hill/Joshle, BMI—Barshinger] Heavy side that has derived from the Iron Butterfly's work, "The Black Door" has a solid impact for pop and progressive rock formats and could ignite a hit fuse for itself. Flip: "Easy Rider" (3:19) [Same credits.]

**PROPOSITION** (Dot 17186)

**Two Faced Madonna** (2:23) [Aly Palsy, BMI—Hoffman] Mixture of progressive and pop sounds give this outing an appeal which could bring results in both AM & FM markets. Medium-speed performance with some very fine arrangements. Flip: "Wave of Love Are Strange" (2:53) [Same credits.]

**RHETTA HUGHES** (Tetragrammaton 1513)

**Light My Fire** (2:53) [Nipper, ASCAP—Doors] A lesser performance would be easily brushed off in the light of the Doors & Jose Feliciano sales with this song. But, Rhetta Hughes is so strong in her interpretation that the side deserves a careful listen. Could entice r&b replays. Flip: "Sooky" (2:22) [Colfam, BMI—Armstead]

**TAMMI TERRELL** (Motown 1138)

**This Old Heart of Mine** (2:28) [Jobete, BMI—Holland, Dozier, Holland, Moy] Fine Detroit track with a stand-out vocal from Tammi Terrell. Effort is a rapid-fire rhythmic one which is bound to see discotheque and dance fan attention. Flip: "Just Too Much to Hope For" (2:51) [Jobete, BMI—Bristol, Jackson, Wilson, Fuqua]

**CITIZEN KAINE** (Dunhill 4173)

**Umbrella Man** (2:29) [Stein & Van Stock, ASCAP—Miller, Wells] Down-cast tale of lost love in a most attractive side. Tune has a twinkle in its arrangement and a strong vocal that could invite teen receptivity. Flip: "A Long Time Ago" (2:00) [Different, BMI—Colovas]

**THE AFRICAN ECHOES** (Phil-LA of Soul 323)

**Zulu Lunchbag** (Mgibe) (2:19) [Dandelion/Broken Soul, BMI—Mxumalo] Blues instrumental with Afro flavor and a different sound that makes listeners think twice. Unusual enough to come from left field. With a pop break, the side could skyrocket. Flip: "Big Time" (2:40) [Dandelion/Broken Soul, BMI—Johnson]

**BROTHERS OF SOUL** (Boo 1006)

**Wait for Me** (3:00) [WilRic, BMI—Bridges, Knight, Eaton] Soldier's tale in a most attractive guise. Side is a pretty one which should have the Brothers of Soul back in the blues sales running. Flip: "Id Be Grateful" (2:30) [Same credits.] Boo c/o Zodiac Records, 7447 N. Linder, Skokie, Ill.

**THE THREE SOUNDS** (Blue Note 1924)

**Harper Valley PTA** (2:45) [Newkeys, BMI—Hall] R&B rendering of the pop monster that could do very well in breaking the song across the blues channels. Instrumental rendering is beautifully done and packs a wallop. Flip: "Elegant Soul" (3:20) [Wally Roker, BMI—Pee]

**THE SOUL BROTHERS** (Brunswick 55397)

**She Put a Hurting on Me** (2:40) [Big Pitt, BMI—Benefield, Woods, Banks] Slow beat side with a standout performance by Tony & Bill (The Soul Brothers). Track is strong enough to score with blues spinners and coast into the pop ranks. Flip: "This Thing Called Soul" (2:40) [Big Pitt/Boss, BMI—Jackson]

**THE MALIBUS** (White Whale 289)

**A Broken Man** (2:55) [Tomato, BMI—Amato, Allbert] Very fine rhythmic blues-rock side with the punch to open up a drive into the r&b and teen sales areas. Track is a delight for programming and stands a big chance to break. Flip: [No info available.]

**TWO PEOPLE** (Revue 11033)

**Stop, Leave My Heart Alone** (2:22) [Equinox/Highwood, BMI—Bennett] Cooking workout from the Two People and a novel taste of instrumentation makes this side a powerhouse with combined effectiveness for pop and blues impact. Flip: "Love Dust" (2:25) [Same credits.]

**WILLIE HUTCH** (Maverick 1003)

**Use What You Got (Part 1)** (2:25) [Mikim, BMI—Hutchison] Very fine vocal and a solid blues band backup give this song a powerful chance to kick off a run at breakout in the blues market. Sales could spread among dance fans. Flip: [No info available.] Maverick Records distributed by Venture.

**SNOW** (Epic 10425)

**Where Has My Old Friend Billy Gone** (3:04) [Sikela] Likely to find a welcome from FM programmers, this attractive ballad is stylish enough to catch the fancy of pop and middle-of-the-road listeners too. Merits extra attention. Flip: "Caterpillar" (3:32) [Ryan]

**THE DO-RE-MI CHILDREN'S CHORUS** (Kapp 970)

**The Wonderful things (That He Can Do)** (2:19) [Shapiro, Bernstein, ASCAP—Tobias] Cute handling of this inspirational material is especially fine fare for the holiday season, but has year-round appeal that should keep it on playlists through the new year. Flip: "A Bushel & a Peck" (2:44) [Frank, ASCAP—Loesser]

**THE ELASTIK BAND** (Kapp 965)

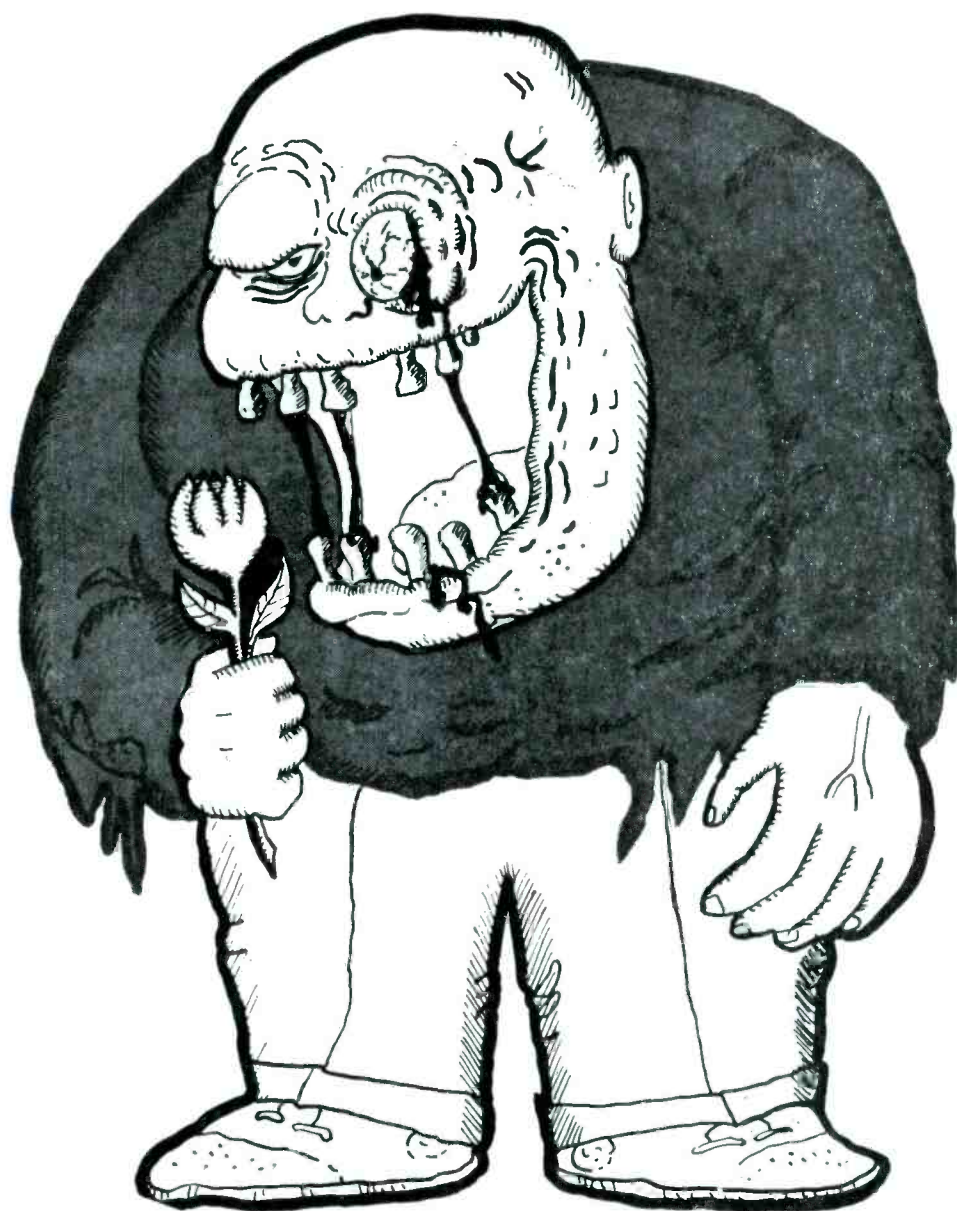
**I Would Still Love You** (2:19) [Highwood, BMI—Cortopassi] Up-tempo workout with the young-teen market in mind. Side is a flavorful effort with just the dance power push to get sales moving. Flip: "In a Family Tree" (2:37) [Highwood, BMI—Cortopassi, Williams]

**THE HARVEY AVERNE DOZEN** (Up Tite 007)

**Dynamite** (2:34) [Whistle, BMI—Averne] Booming blues with emphasis on the beat and a sturdy combo sound. Track is lively enough and solid enough to catch the attention of r&b and pop deejays. Flip: "Never Learned to Dance" (2:57) [Same credits.]



# THE FOUNDATIONS HAVE A MONSTER!



**“BUILD ME UP BUTTERCUP”**

b/w

**“NEW DIRECTION”**

UNI 55101



UNIVERSAL CITY RECORDS · A DIVISION OF MCA INC.

# THE NEW! THE NOW! - THE WHAT

# '68-'69 CHART



ROOTS  
THE EVERLY BROTHERS  
WS 1752



HOME TO THE SEA  
SAN SEBASTIAN STRINGS  
WS 1764



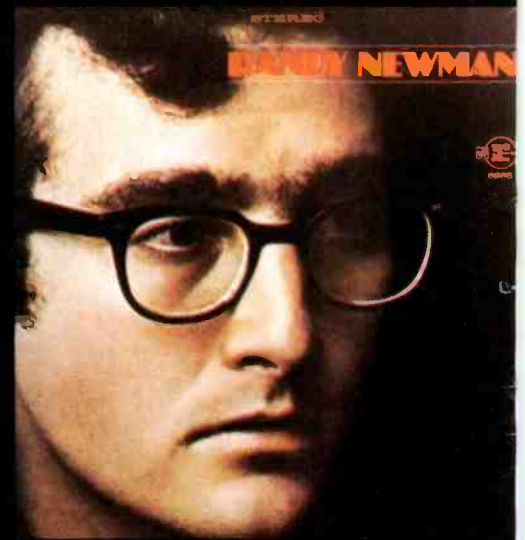
PETULA CLARK'S GREATEST HITS  
WS 1765



CYCLES  
FRANK SINATRA  
FS 1027



I'VE GOTTA BE ME  
SAMMY DAVIS, JR.  
RS 6324



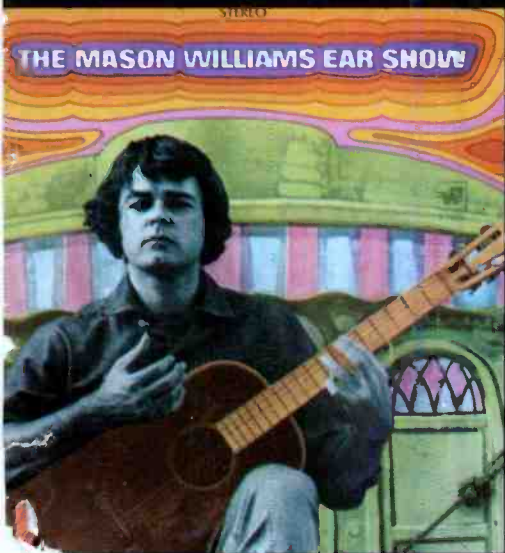
RANDY NEWMAN  
RS 6286



TINY TIM'S 2ND ALBUM  
RS 6323

IMPLEMENTED BY A SLEDGEHAMMER  
AND CONSUMER ADS; DJ, TV, RADIO  
EXCITATION; WINDOW, AISLE, WALL  
CEASELESS EFFORTS OF THE MOST  
STAFF IN THE INDUSTRY! -- WARNE

# WHY AND HOW - OF THE ... UPRISING!



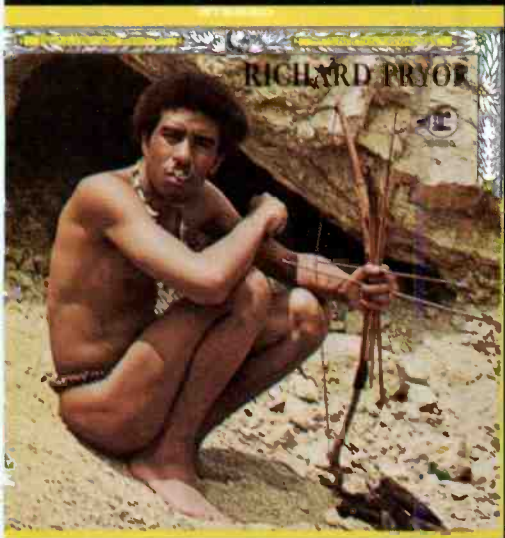
WILLIAMS EAR SHOW



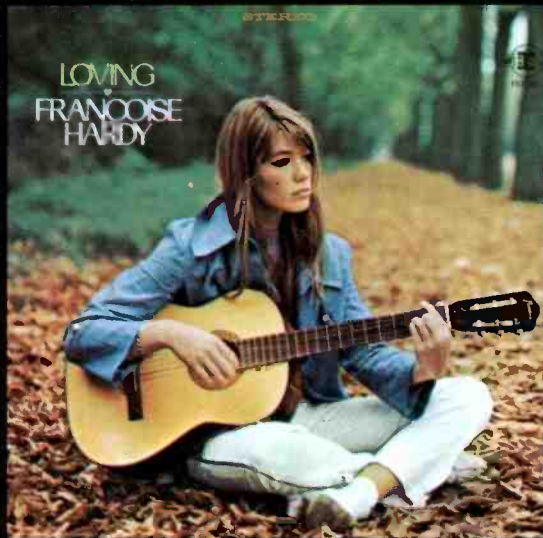
THE ASSOCIATION  
GREATEST HITS  
WS 1767



ASTRAL WEEKS  
VAN MORRISON  
WS 1768



RICHARD PRYOR  
RS 325



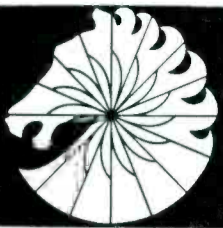
LOVING  
FRANÇOISE  
HARDY  
RS 6318



GENTLE ON MY MIND  
DEAN MARTIN  
RS 6330

SUCCESSION OF TRADE  
NEWSPAPER & MAGAZINE  
COUNTER DISPLAYS--AND THE  
PRODUCTIVE PROMOTION  
POS.- 7 ARTS & REPRIS RECORDS





THE DELLS

**DOES ANYBODY  
KNOW I'M HERE**

CADET 5631

ROTARY CONNECTION

**ALADDIN**

CADET CONCEPT 7008

ROTARY CONNECTION

**SILENT NIGHT  
CHANT**

CADET CONCEPT 7009

LAURA LEE

**HANG IT UP**

CHESS 2062

ETTA JAMES

**ALMOST  
PERSUADED**

CADET 5630

**CHESS**  
RECORDS



**CashBox Radio Active**

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

TALLY COMPLETED DECEMBER 11, 1968—COVERS PRECEDING WEEK

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
47%	I Started A Joke	Bee Gees	Atco	69%
45%	Crimson & Clover	Tommy James & Shondells	Roulette	66%
40%	Hang 'Em High	Booker T & Mg's	Stax	63%
37%	She's A Lady	John Sebastian	Kama Sutra	45%
35%	Hey Jude	Wilson Pickett	Atlantic	35%
32%	My Favorite Things	Herb Alpert	A & M	61%
31%	Eloise	Barry Ryan	MGM	51%
30%	If I Only Had Time	Nick De Caro	A & M	38%
29%	My Song	Aretha Franklin	Atlantic	29%
27%	Condition Red	Goodees	Hip	27%
25%	You Got Soul	Johnny Nash	Jad	50%
23%	This Magic Moment	Jay & Americans	U. A.	23%
22%	Vance	Roger Miller	Smash	76%
21%	Fly With Me	Avante Garde	Columbia	21%
20%	Showdown	Archie Bell & Drells	Atlantic	46%
19%	The Worst That Could Happen	Brooklyn Bridge	Buddah	82%
17%	Mendocino	Sir Douglas Quintet	Smash	17%
16%	Tragedy	Brian Hyland	Dot	16%
15%	A Minute Of Your Time	Tom Jones	Parrot	34%
13%	I've Gotta Be Me	Sammy Davis	Reprise	42%
12%	Grooviest Girl In Town	Fun & Games	UNI	21%
11%	Ready Or Not Here I Come	Delfonics	Philly Groove	69%
10%	California Soul	Fifth Dimension	Soul City	10%

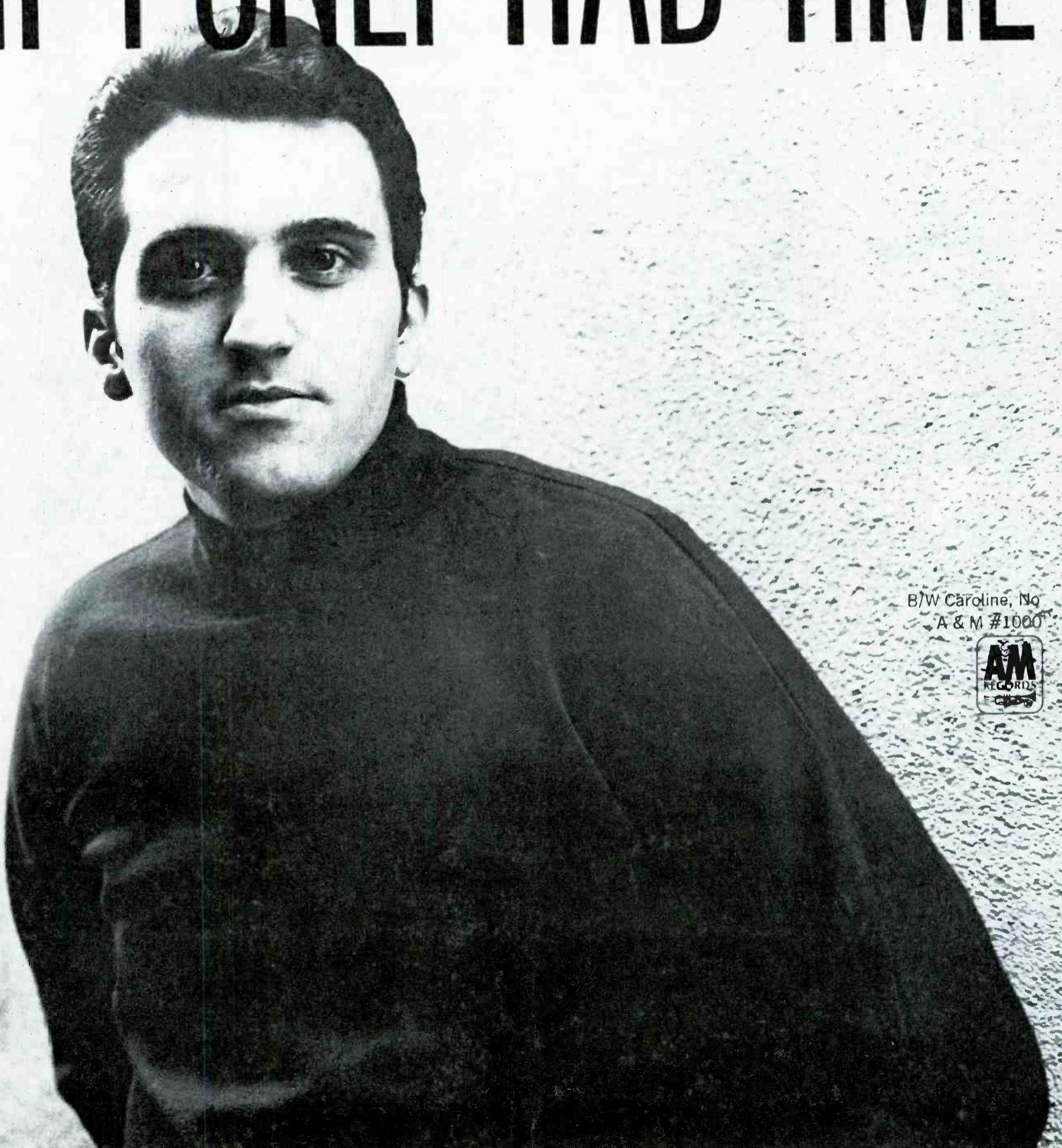
LESS THAN 10%—BUT MORE THAN 5%

Total % To Date

Build Me Up Buttercup— Foundations—UNI	9%	Stoney End—Peggy Lipton— Ode	8%	Sweet Cream Ladies, Forward March—Boxtops—Mala	
So True—Peaches & Herb— Date	9%			Take A Heart—Don Fardon— GNP Crescendo	17%

Nick DeCaro's First Single for A&M Will Take Only 3:10 of Your Time  
It's Called

# IF I ONLY HAD TIME



B/W Caroline, No.  
A & M #1000



# Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

\* New to the Top 100

**#1**  
**I HEARD IT THRU THE GRAPEVINE (2:59)**  
 Marvin Gaye-Tamla 54176  
 2457 Woodward Ave., Detroit, Mich.  
 PROD: Norman Whitfield c/o Tamla  
 PUB: Jobete BMI (same address)  
 WRITERS: N. Whitfield-B. Strong  
 FLIP: You're What's Happening

**#2**  
**ABRAHAM, MARTIN & JOHN (3:15) Dion-Laurie 3464**  
 165 West 46 Street, NYC.  
 PROD: Laurie Prod. In Assoc with  
 Gernhard Ent. (same address)  
 PUB: Roenique BMI (same address)  
 WRITER: D. Holler ARR: John Abbett  
 FLIP: Daddy Rollin'

**#3**  
**STORMY (2:45) Classics IV-Imperial 66320**  
 6920 Sunset Blvd. L.A. Calif.  
 PROD: Buddy Buie for Bill Lowery  
 c/o Imperial  
 PUB: Low-Sol BMI P.O. Box 9687, N Atlanta, Ga.  
 WRITERS: B. Buie-J. Cobb ARR: Emory Gerdy  
 FLIP: Twenty Four Hours Of Loneliness

**#4**  
**FOR ONCE IN MY LIFE (2:49)**  
 Stevie Wonder-Tamla 84174  
 2457 Woodward Ave., Detroit, Mich.  
 PROD: Henry Cosby c/o Tamla  
 PUB: Stein & Van Stock ASCAP (same address)  
 WRITERS: Ron Miller-Murdon FLIP: Angie Girl

**#5**  
**WICHITA LINEMAN (2:58)**  
 Glen Campbell-Capitol 2302  
 1750 N Vine, H'wood, Calif.  
 PROD: Al De Lory c/o Capitol  
 PUB: Canopy ASCAP  
 449 S Beverly Drive, Bev. Hills, Cal.  
 WRITER: Jim Webb ARR: Al De Lory  
 FLIP: Fate Of Man

**#6**  
**LOVE CHILD (2:39)**  
 Diana Ross & Supremes-Motown 1135  
 2457 Woodward Ave., Detroit Mich.  
 PROD: The Clan c/o Motown  
 PUB: Jobete BMI (same address)  
 WRITERS: Sawyer-Taylor-Wilson-Richards  
 ARR: Paul Riser FLIP: Will This Be The Day

**#7**  
**I LOVE HOW YOU LOVE ME (2:30)**  
 Bobby Vinton-Epic 18387  
 51 West 52 Street, NYC.  
 PROD: Billy Sherrill c/o Epic  
 PUB: Columbia/Screen Gems BMI  
 711 5th Ave., NYC.  
 WRITERS: B. Mann-L. Kolber  
 FLIP: Little Barefoot Boy

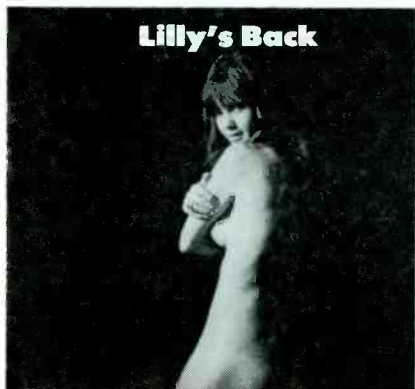
**#8**  
**WHO'S MAKING LOVE (2:47)**  
 Johnnie Taylor-Stax 0009  
 926 E. McLemore, Memphis, Tenn.  
 PROD: Dan Davis 13640 Pembroke, Det., Mich.  
 PUB: East Memphis BMI  
 926 E. McLemore, Memphis, Tenn.  
 WRITERS: Homer Banks-Betty Crutcher- Don Davis-  
 Raymond Jackson  
 FLIP: I'm Trying

**#9**  
**BOTH SIDES NOW (3:14)**  
 Judy Collins-Elektra 45639  
 1855 Broadway, NYC.  
 PROD: Mark Abramson c/o Elektra  
 PUB: Sequomb BMI  
 c/o Harold A Thau 55 Liberty St. NYC.  
 WRITER: J. Mitchell ARR: J. Rifkin  
 FLIP: Who Knows Where The Time Goes

**#10**  
**CLOUD NINE (3:15)**  
 Temptations-Gordy 7081  
 2457 Woodward Ave., Detroit, Mich.  
 PROD: Norman Whitfield c/o Gordy  
 PUB: Jobete BMI (same address)  
 WRITERS: N. Whitfield-B. Strong  
 FLIP: Why Did She Have To Leave Me

**#11**  
**CNEWY, CHEWY (2:39) Ohio Express-Buddah 70**  
 1650 Broadway, NYC.  
 PROD: Kasenetz-Katz Assoc. Inc.—200 W. 57 St. NYC.  
 PUB: Kaskat BMI 200 W 57 St., NYC.  
 Peanut Butter BMI 1650 Bway, NYC.  
 WRITERS: J. Levine-K. Resnick  
 FLIP: Firebird

**#12**  
**SEE-SAW (2:42)**  
 Aretha Franklin-Atlantic 2574  
 841 B'way, NYC  
 PUB: Cottillion BMI c/o Atlantic  
 1841 Broadway, NYC.  
 EAST BMI 926 E. McLemore Ave.,  
 Memphis, Tenn.  
 WRITERS: Steve Cropper-Don Covay  
 FLIP: My Song



Lilly's Back

**#13**  
**I'M GONNA MAKE YOU LOVE ME (2:56)**  
 Diana Ross & Supremes & The Temptations  
 Motown 1137  
 2457 Woodward Ave., Detroit Mich.  
 PROD: F. Wilson-N. Ashford c/o Motown  
 PUB: Act Three BMI 35 E. Wacker Dr. Chi, Ill.  
 WRITERS: G. Gamble-Ross FLIP: A Place In The Sun

**#14**  
**CINNAMON (2:35) Derek-Bang 558**  
 1650 Broadway, NYC.  
 PROD: George Tobin-Johnny Cymbal  
 c/o Bang  
 PUB: Pamco BMI 1330 6th Ave., NYC.  
 WRITERS: G. Tobin-J. Cymbal  
 FLIP: This Is My Story

**#15**  
**A RAY OF HOPE (3:40) Rasca's-Atlantic 2584**  
 1841 Broadway, NYC.  
 PROD: Felix Cavaliere c/o Sid Bernstein  
 665 5th Av. NYC. & Arif Mardin c/o Atlantic  
 PUB: Slacsar ASCAP c/o Stephen H Weiss  
 444 Madison Ave., NYC.  
 WRITERS: F. Cavaliere-Eddie Brigat  
 FLIP: Any Dance'll Do!

**#16**  
**TIL' (2:47) Vogues-Reprise 0788**  
 4000 Warner Blvd., Burbank, Cal.  
 PROD: Dick Glasser, 6760 Hillpark Dr., L. A., Cal.  
 PUB: Chappell ASCAP 609 5th Ave., NYC.  
 WRITERS: Sigman-Danvers ARR: Ernie Freeman  
 FLIP: I Will

**#17**  
**SHAME, SHAME (2:55)**  
 Magic Lanterns-Atlantic 2560  
 1841 Broadway, NYC.  
 PROD: Double-R by Steve Rowland, 23 Old Burlington  
 St., London W.1., Eng.  
 PUB: 4 Star BMI 9220 Sunset Blvd., L.A., Cal.  
 WRITERS: Henderson-Colley  
 FLIP: Baby, I Gotta Go Now

**#18**  
**TOO WEAK TO FIGHT (2:20)**  
 Clarence Carter-Atlantic 2569  
 1841 Broadway, NYC.  
 PROD: Rick Hall & Staff  
 P. O. Box 2238 Muscle Shoals, Ala.  
 PUB: Fame BMI c/o Rick Hall  
 WRITERS: G. Jackson-C. Carter-J. Keyes  
 ARR: R. Hall FLIP: Let Me Comfort You

**#19**  
**SCARBOROUGH FAIR (3:25)**  
 Sergio Mendes & Brasil '66-A&M 986  
 1416 N. La Brea, H'wood, Calif.  
 PROD: Sergio Mendes c/o A&M  
 PUB: Charing Cross BMI  
 c/o Martin Wolman, 521 5th Ave., NYC.  
 WRITERS: Paul Simon-Art Garfunkel  
 ARR: Dave Grusin FLIP: Conto Triste

**#20**  
**GOING UP THE COUNTRY (2:30)**  
 Canned Heat-Liberty 56077  
 6920 Sunset Blvd. L.A. Calif.  
 PROD: Canned Heat-Skip Taylor  
 9118 Sunset Blvd. L.A. Calif.  
 PUB: Metric BMI 6920 Sunset Blvd. L.A. Cal.  
 WRITER: Allan Wilson  
 FLIP: One Kind Favor

**#21**  
**HOOKED ON A FEELING (2:44)**  
 B. J. Thomas-Scepter 12230  
 254 West 54 Street, NYC.  
 PROD: American Studio Group prod. by  
 Chips Moman 3957 Steel St. Memphis, Tenn.  
 PUB: Press BMI 905 16th Ave S., Nashville, Tenn.  
 WRITER: Mark James  
 FLIP: I've Been Down This Road Before

**#22**  
**SOULFUL STRUT (2:52)**  
 Young-Holt Unlimited-Brunswick 55391  
 445 Park Ave, NYC.  
 PROD: Carl Davis-Eugene Record c/o Brunswick  
 PUB: Dakar BMI 2203 Spruce St. Phila, Pa.  
 BRC BMI c/o MCA 445 Park Ave, NYC.  
 WRITERS: E. Recard-Sonny Sanders  
 ARR: S. Sanders  
 FLIP: Country Silcker Joe

**#23**  
**MARIE CARPET RIBB (2:59)**  
 Steppenwolf-Dunhill 4161  
 449 S. Beverly Drive, Bev. Hills, Cal.  
 PROD: Gabriel-McKler c/o Dunhill  
 PUB: Truesdale BMI (same address)  
 WRITERS: John Kay-Rushton Moreau  
 FLIP: Sookie Sookie

**#24**  
**LITTLE ARROWS (3:00) Leapy Lee-Decca 32380**  
 445 Park Ave, NYC.  
 PROD: Gordon Mills, London, England  
 PUB: Duchess BMI c/o MCA 445 Park Ave, NYC.  
 WRITERS: Hammond-Hazlewood  
 FLIP: Time Will Tell

**#25**  
**HEY JUDE (7:11)**  
 Beatles-Apple 2276  
 c/o Capitol, 1750 N. Vine H'wood, Cal.  
 PROD: George Martin c/o EMI  
 Blythe Rd, Hayes, Middlesex, London W1, Eng  
 PUB: MacLen BMI 1780 Bway, NYC.  
 WRITERS: Lennon-McCartney  
 FLIP: Revolution

**#26**  
**THOSE WERE THE DAYS (5:06)**  
 Mary Hopkin-Apple 1801  
 c/o Capitol 1750 N. Vine, L.A. Calif.  
 PROD: Paul McCartney c/o Apple  
 PUB: Essex ASCAP 10. Col. Circle, NYC.  
 WRITER: Gene Reskin  
 FLIP: Turn Turn Turn

**#27**  
**SON OF A PREACHER MAN (2:28)**  
 Dusty Springfield-Atlantic 2580  
 1841 Bway, NYC.  
 PROD: Jerry Wexler, Tom Dowd, Arif Mardin  
 PUB: Tree BMI 905 16th Ave. S., Nashville  
 WRITERS: John F. Hurley, Ronnie Wiekus  
 FLIP: Just A Little Lovin' (Early In The Mornin')

**#28**  
**PROMISES, PROMISES (2:57)**  
 Dienne Warwick-Scepter 12231  
 254 W 54 Street, NYC.  
 PROD: Burt Bacharach-Hal David  
 c/o Fred E Ahlert Jr. 15 E. 48 St. NYC.  
 PUB: Blue Seas ASCAP & Jac ASCAP  
 c/o Fred E Ahlert Jr.  
 Edwin H Morris ASCAP 31 W 54 St. NYC.  
 WRITERS: Bacharach-David  
 ARR: Burt Bacharach  
 FLIP: Whoever You Are, I Love You

**#29**  
**QUICK JOEY SMALL (RUN JOEY RUN) (2:40)**  
 Kasnetz-Katz Singing Orchestral Circus  
 Buddah 64  
 PROD: Kasenetz-Katz Assoc. Inc.—200 W. 57 St. NYC.  
 PUB: T. M. BMI 1619 Broadway, NYC.  
 WRITERS: J. Levine-A. Resnick  
 FLIP: (Poor Old) Mr. Jensen

**#30**  
**WHITE ROOM (3:04) Cream-Atco 6617**  
 1841 Broadway, NYC.  
 PROD: Felix Pappalardi  
 106 MacDougal St. NYC.  
 PUB: Casserole BMI c/o Walter Hofer  
 221 West 57 Street, NYC.  
 WRITERS: Jack Bruce-Peter Brown  
 FLIP: Those Were The Days

**#31**  
**BANG-SHANG-A-LANG (2:34)**  
 The Archies-Calendar 1006  
 155 East 24 Street, NYC.  
 PROD: Jeff Barry 300 E. 74 St. NYC.  
 PUB: Don Kirshner BMI 665 5th Ave. NYC.  
 WRITER: Jeff Barry FLIP: Truck Driver

**#32**  
**IF I CAN DREAM (3:08)**  
 Elvis Presley-RCA 9670  
 155 East 24 Street, NYC.  
 PROD: Bones Howe-Steve Binder  
 8833 Sunset Blvd., L.A., Calif.  
 PUB: Gladys-ASCAP 1619 Bway—N.Y.C.  
 WRITER: W. Earl Brown  
 FLIP: Edge Of Reality

**#33**  
**BELLA LINDA (2:47)**  
 Grass Roots-Dunhill 4162  
 449 S. Beverly Dr. Beverly Hills, Cal.  
 PROD: Steve Barri c/o Dunhill  
 PUB: Wingate ASCAP c/o Dunhill  
 WRITERS: I. Mogul-L. Pattisti-S. Barri-B. Gross  
 FLIP: Hot Bright Light

**#34**  
**KENTUCKY WOMAN (3:57)**  
 Deep Purple-Tetragrammaton 1508  
 359 N Canyon Dr. Beverly Hills, Cal.  
 PROD: Derek Lawrence c/o Hoc Entpr.  
 17 Newman Street, London W1, England.  
 PUB: Tallyrand BMI c/o Sidney Seidenberg  
 1414 Ave of the Americas, NYC.  
 WRITER: Neil Diamond FLIP: Hard Road

**#35**  
**PAPA'S GOT A BRAND NEW BAG (2:32)**  
 Otis Redding-Atco 6636  
 1841 Broadway, NYC.  
 PUB: Lois BMI 1540 Brewster Av. Cinn. Ohio.  
 Tocca BMI 1501 Bway, NYC.  
 WRITER: James Brown  
 FLIP: Direct Me

**#36**  
**LES BICYCLETTES DE BELSIZE (3:10)**  
 Englebert Humperdinck-Parrot 40632  
 539 West 25 Street, NYC.  
 PROD: Peter Sullivan (for Gordon Mills)  
 c/o Decca Ltd. 9 Albert Embankment,  
 London SE1, England.  
 PUB: W-7 ASCAP 488 Madison Ave., NYC.  
 WRITERS: Reed-Mason ARR: Les Reed  
 FLIP: Three Little Words

**#37**  
**LO MUCHO QUE TE QUIERO (2:55)**  
 Rene & Rene-White Whale 287  
 8961 Sunset Blvd. L.A. Calif.  
 PUB: Pecos BMI 911 B'klyn Ave.  
 San Antonio, Texas  
 WRITERS: Lbarra-Ornelas-Herrera  
 FLIP: Lloraras

**#38**  
**PICKIN' WILD MOUNTAIN BERRIES (2:50)**  
 Peggy Scott & Jo Jo Benson-SSS 748  
 366 Belmont Blvd., Nashville, Tenn.  
 PROD: Shelby Singleton, Jr., Bob McRee  
 (same address)  
 PUB: Crazy Cajun BMI (same address)  
 WRITERS: Thomas-McRee-Thomas  
 FLIP: Pure Love And Pleasure

**#39**  
**BRING IT ON HOME TO ME (2:28)**  
 Eddie Floyd-Stax 0012  
 926 E McLemore, Memphis, Tenn.  
 PROD: Steve Cropper c/o Stax  
 PUB: Kaga BMI 6425 H'wood Blvd. H'wood, Cal.  
 WRITER: Sam Cooke FLIP: Sweet Things You Do

**#40**  
**I STARTED A JOKE (3:04) Bee Gees-Atco 6639**  
 1841 Broadway, NYC.  
 PROD: Robert Stigwood & Bee Gees  
 67 Brook Street, London, England.  
 PUB: Casserole BMI c/o Walter Hofer  
 221 West 57 Street, NYC.  
 WRITERS: Barry Robin-Maurice Gibb  
 FLIP: Kilburn Towers

**#41**  
**CAN'T TURN YOU LOOSE (4:50)**  
 Chambers Bros.-Columbia 44879  
 51 West 52 Street, NYC.  
 PROD: Tim O'Brien c/o Columbia  
 PUB: East BMI 926 E. McLemore, Memphis, Tenn.  
 Time BMI 449 S. Beverly Drive, Bev. Hills, Cal.  
 Redwai BMI 535 Cotton Ave., Macon, Ga.  
 WRITER: O. Redding FLIP: Do Your Thing

**#42**  
**CROSSTOWN TRAFFIC (2:18)**  
 Jimi Hendrix Experience-Reprise 0792  
 4000 Warner Blvd. Burbank, Calif.  
 PROD: Jimi Hendrix c/o Harold Davis  
 Regent House, London W1, Eng.  
 PUB: Bella Godiva BMI 444 Mad. Av. NYC.  
 WRITER: Hendrix  
 FLIP: Gypsy Eyes

**#43**  
**DO YOU WANNA DANCE (2:58)**  
 Mamas & Papas-Dunhill 4171  
 449 S. Beverly Drive, Bev. Hills, Cal.  
 PROD: Lou Adler c/o Dunhill  
 PUB: Clouckus BMI  
 P.O. Box 380, Sherman Oaks, Cal.  
 WRITER: B. Freeman FLIP: My Girl

**#44**  
**GOODBYE MY LOVE (5:36)**  
 James Brown-King 6198  
 1540 Brewster Ave, Cinn. Ohio.  
 PROD: J. Brown (same address)  
 PUB: Dynatone BMI (same address)  
 WRITER: J. Brown ARR: J. Brown  
 FLIP: Shades Of Brown

**#45**  
**GOODY GOODY GUMDROPS (2:24)**  
 1910 Fruitgum Co.-Buddah 71  
 1650 Broadway, NYC.  
 PROD: Kasenetz-Katz Assoc. Inc.—200 W. 57 St. NYC.  
 PUB: Kaskat BMI 200 W 57 St. NYC.  
 WRITERS: J. Katz-K. Kasenetz-R-Whitelaw-B. Carl  
 ARR: J. Calvert FLIP: Candy Kisses

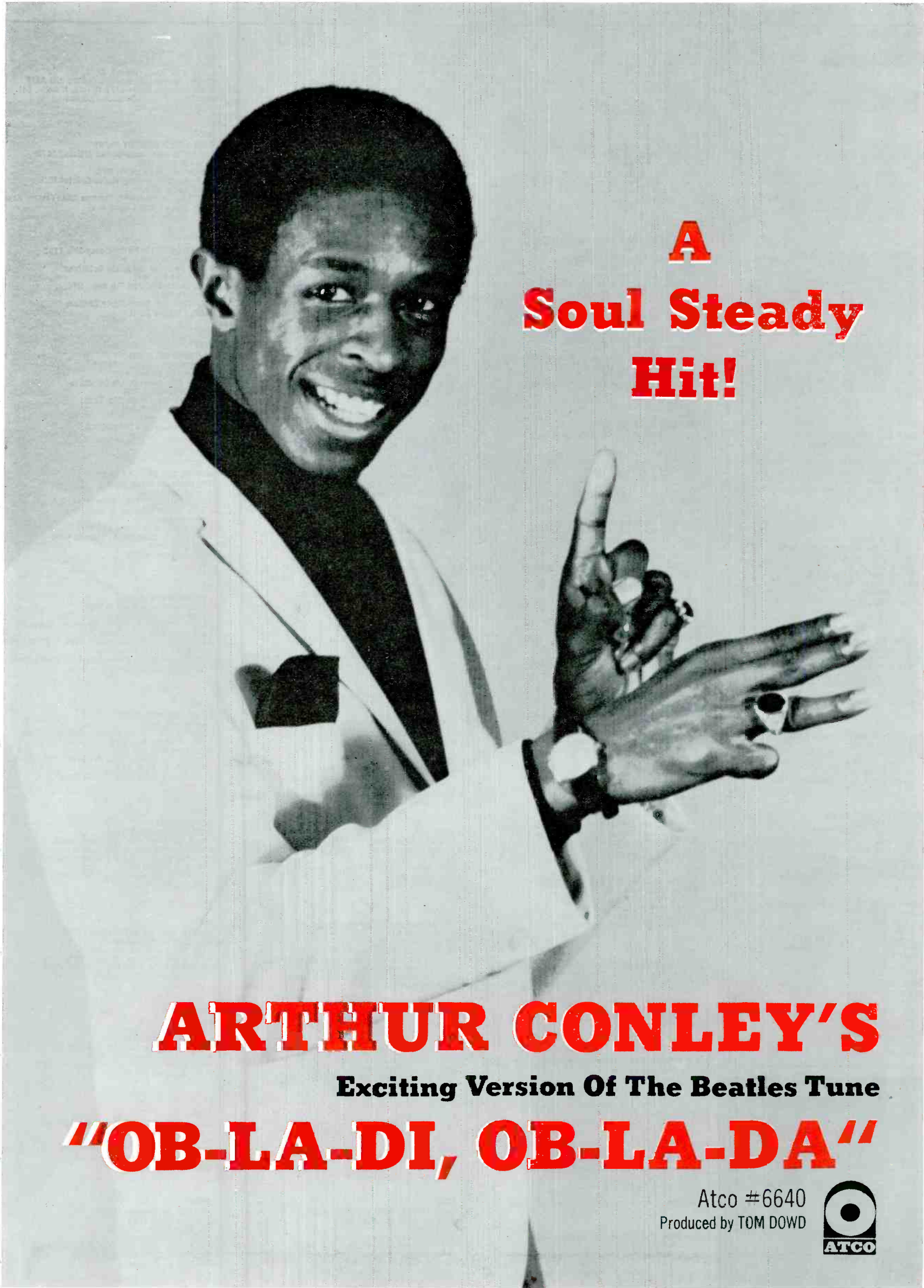
**#46**  
**THIS IS MY COUNTRY (2:47)**  
 Impressions-Curtom 1934  
 c/o Buddah 1650 Bway, NYC  
 PROD: Curtis Mayfield 79 Monroe St. Chi, Ill.  
 PUB: Camad BMI (c/o Curtis Mayfield)  
 WRITER: C. Mayfield  
 FLIP: My Woman's Love

**#47**  
**LOVE MACHINE (2:15) O'Keays-ABC 11153**  
 1350 Ave. of the Americas, NYC.  
 PROD: Johnny Pate for Game Prod. c/o ABC  
 PUB: Pamco BMI Rascal BMI Yvonne BMI  
 c/o ABC  
 WRITER: T. Dorsey ARR: J. Pate  
 FLIP: Dedicated To The One I Love

**#48**  
**A MAN & A HALF (2:51)**  
 Wilson Pickett-Atlantic 2575  
 1841 Broadway, NYC.  
 PROD: Tom Dowd c/o Atlantic  
 PUB: Fame BMI c/o Rick Hall  
 P.O. Box 2238, Muscle Shoals, Ala.  
 WRITERS: Jackson-Moore-Chambers-Leakes  
 ARR: T. Dowd  
 FLIP: People Make The World (What It Is)

**#49**  
**AMERICAN BOYS (3:08)**  
 Petula Clark-Warner Bros. 7244  
 4000 Warner Blvd., Burbank, Cal.  
 PROD: Tony Hatch c/o Pye Records  
 AVT House GT Cumberland Place, London W1 Eng.  
 PUB: Duchess BMI 322 W. 48 St.  
 WRITERS: Hatch-Trent  
 ARR: Tony Hatch  
 FLIP: Look To The Sky

**#50**  
**THE WORST THAT COULD HAPPEN (2:58)**  
 Brooklyn Bridge-Buddah 75  
 1650 Bway, NYC  
 PROD: Wes Farrell 39 W 55 St. NYC.  
 PUB: Johnny Rivers BMI  
 9255 Sunset Blvd. L.A. Calif.  
 WRITER: Jim Webb FLIP: Your Kite, My Kite



**A  
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Hit!**

**ARTHUR CONLEY'S**

**Exciting Version Of The Beatles Tune**

**"OB-LA-DI, OB-LA-DA"**

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Produced by TOM DOWD



# Vital Statistics

DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

\* New To The Top 100

**#51**  
**THE GIRL MOST LIKELY (2:11)**  
 Jeannie C. Riley-Plantation 7  
 3106 Belmont Blvd. Nashville, Tenn.  
 PROD: Shelby Singleton, Jr. (same address)  
 PUB: Shelby Singleton BMI (same address)  
 WRITERS: Myra Smith-Margaret Lewis  
 FLIP: My Scrap Book

**#52**  
**SHOWDOWN (2:35)**  
 Archie Bell & Drells-Atlantic 2583  
 1841 Broadway, NYC.  
 PROD: Gamble Huff, 250 S. Broad St., Phila., Pa.  
 PUB: Downstairs BMI c/o Kenneth Gamble  
 5412 Osage Ave., Phila., Pa.  
 Double Diamond BMI 250 S. Broad St., Phila., Pa.  
 WRITER: Gamble Huff ARR: Bobby Martin  
 FLIP: Go For What You Know

**#53**  
**ISN'T IT LONELY TOGETHER (2:30)**  
 O. C. Smith-Columbia 44705  
 51 West 52 Street, NYC.  
 PROD: Jerry Fuller c/o Columbia  
 PUB: Ahab BMI 114 Lincoln Ct. Nashville, Tenn.  
 WRITER: R. Stevens ARR: H. B. Barnum  
 FLIP: I Ain't The Worryin' Kind

**#54**  
**STAND BY YOUR MAN (2:34)**  
 Tammy Wynette-Epic 10398  
 51 West 52 Street, NYC.  
 PROD: Billy Sherrill c/o Epic  
 PUB: Al Gallico BMI 101 W. 55 St., NYC.  
 WRITERS: B. Sherrill-T. Wynette  
 FLIP: I Stayed Long Enough

**#55**  
**JUST AIN'T NO LOVE (2:45)**  
 Barbara Acklin-Brunswick 55388  
 445 Park Ave., NYC.  
 PROD: Carl Davis-Eugene Record c/o Brunswick  
 PUB: Dakar BMI 2203 Spruce St., Phila., Pa.  
 BRC BMI c/o MCA 445 Park Ave., NYC.  
 WRITERS: E. Record-C. Davis ARR: Sonny Sanders  
 FLIP: Please Sunrise, Please

**#56**  
**WHITE HOUSES (3:02)**  
 Eric Burdon & The Animals-MGM 14013  
 1350 Ave. of the Americas, NYC.  
 PROD: Every One Of Us  
 PUB: Eric Burdon BMI Noma BMI  
 241 West 72 Street, NYC.  
 WRITER: E. Burdon  
 FLIP: River Deep, Mountain High (Pt. 1)

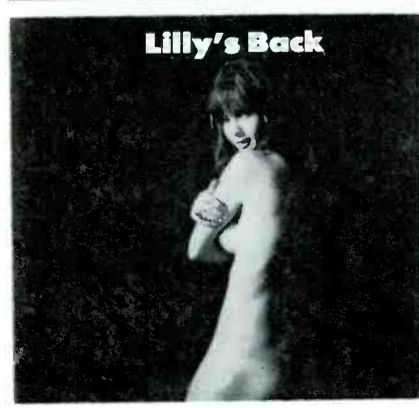
**#57**  
**BABY LET'S WAIT (2:33)**  
 Royal Guardsmen-Laurie 3461A  
 165 W. 45 Street, NYC.  
 PROD: Gernhard-Brumage-Fuller  
 6747 1st Ave So. St. Petersburg, Fla.  
 PUB: Web IV BMI 1650 Bway, NYC.  
 WRITERS: T. Sawyer-L. Burton  
 FLIP: So Right (To Be In Love)

**#58**  
**PEOPLE (3:17) Tymes-Columbia 44630**  
 51 West 52 Street, NYC.  
 PROD: Jimmy Wisner c/o Columbia  
 PUB: Chappell ASCAP 609 5th Ave., NYC.  
 WRITERS: B. Merrill-J. Styne  
 ARR: Richard Rome FLIP: For Love Of Ivy

**#59**  
**MY FAVORITE THINGS (3:00)**  
 Herb Alpert-A&M 1001  
 1416 N. La Brea, H'wood, Calif.  
 PROD: Herb Alpert-Jerry Moss c/o A&M  
 PUB: Williamson ASCAP  
 1530 N. Gower St., H'wood, Calif.  
 WRITERS: Rogers-Hammerstein  
 ARR: H. Alpert FLIP: The Christmas Song

**#60**  
**PUT YOUR HEAD ON MY SHOULDER (2:35)**  
 Letterman-Capitol 2324  
 1750 N. Vine, L.A. Calif.  
 PROD: Al DeLory c/o Capitol  
 PUB: Spanka BMI 200 W 57 St. NYC.  
 WRITERS: Paul Anka ARR: Mort Garson  
 FLIP: Mary's Rainbow

**#61\***  
**HEY JUDE (4:02)**  
 Wilson Pickett-Atlantic 2591  
 1841 Broadway, NYC.  
 PROD: Rick Hall & Staff  
 603 E. Avalon, Muscle Shoals, Ala.  
 PUB: MacLen BMI 221 W 57 St., NYC.  
 WRITERS: Lennon-McCartney  
 ARR: R. Hall & Staff  
 FLIP: Search Your Heart



**#62**  
**ELECTRIC STORIES (2:50)**  
 Four Seasons-Philips 40577  
 35 E. Wacker Drive, Chicago, Ill.  
 PROD: Gaudio Crewe, 1841 Bway, NYC.  
 PUB: Screen Gems/Columbia BMI 711 5th Ave., NYC.  
 WRITERS: M. Petrillo-S. Linzer  
 ARR: Chas. Calello FLIP: Pity

**#63**  
**READY OR NOT HERE I COME (2:55)**  
 Delfonics-Philly Groove 154  
 c/o Bell 1776 Bway, NYC.  
 PROD: Stan & Bell 285 S.52 St. Phila., Pa.  
 PUB: Nickel Shoe BMI 285 S.52 St. Phila., Pa.  
 WRITERS: T. Bell-W. Hart  
 FLIP: Somebody Loves You

**#64**  
**VANCE (4:35) Roger Miller-Smash 2197**  
 35 E. Wacker Drive, Chicago, Ill.  
 PROD: Jerry Kennedy c/o Smash  
 PUB: Russell Cason ASCAP  
 812 17th Ave S. Nashville, Tenn.  
 WRITER: B. Russell ARR: Cam Mullins  
 FLIP: Little Children Run & Play

**#65**  
**BATTLE HYMN OF THE REPUBLIC (3:27)**  
 Andy Williams-Columbia 44650  
 51 West 52 Street, NYC.  
 PROD: Andy Williams c/o Bernard-Williams  
 9000 Sunset Blvd. H'wood, Calif.  
 WRITERS: Steffe-Howe  
 ARR: Paul Solanunovich FLIP: Ave Maria

**#66\***  
**CRIMSON & CLOVER (3:23)**  
 Tommy James & Shondells-Roulette 7028  
 17 West 60 St., NYC.  
 PROD: Tommy James (same address)  
 PUB: Big 7 Music BMI (same address)  
 WRITERS: T. James-P. Lucia  
 FLIP: Some Kind Of Love

**#67**  
**YESTERDAY'S RAIN (3:07)**  
 Spanky & Our Gang-Mercury 72871  
 35 E. Wacker Drive, Chicago, Ill.  
 PROD: Scharf-Dorough 265 W. 20 St., NYC.  
 PUB: Ridge BMI c/o Paul Tannen  
 161 W. 54 Street, NYC.  
 WRITER: Lefty Baker ARR: Scharf-Dorough  
 FLIP: Without Rhyme Or Reason

**#68**  
**EVERYDAY PEOPLE (2:18)**  
 Sly & The Family Stone-Epic 10407  
 51 West 52 Street, NYC.  
 PROD: Sly Stone for Stone Flower  
 700 Urbano St. San Francisco, Calif.  
 PUB: Daly City BMI  
 c/o Martin Machet 1501 Bway, NYC.  
 WRITER: S. Stewart FLIP: Sing A Simple Song

**#69\***  
**COME ON, REACT (2:08) Fireballs-Atco 6614**  
 1841 Broadway, NYC.  
 PROD: Norman Petty P.O. Bx 926, Clovis, N.M.  
 PUB: Dundee BMI c/o Norman Petty  
 WRITER: Steve Dodge FLIP: Woman, Help Me!

**#70**  
**BLUEBIRDS OVER THE MOUNTAIN (2:52)**  
 Beach Boys-Capitol 2360  
 1750 N. Vine, L.A. Calif.  
 PROD: Carl Engemann c/o Capitol  
 PUB: Brothers BMI 1654 N. Ivor Av. H'wood, Calif.  
 WRITER: Ersel Hickey ARR: Bruce Johnston  
 FLIP: Never Learn Not To Love

**#71\***  
**ROCKIN IN THE SAME OLD BOAT (2:43)**  
 Bobby Bland-Duke 440  
 2809 Erastus St., Houston, Texas  
 PUB: Don BMI (same address)  
 WRITERS: D. Malone-V. Morrison  
 FLIP: Wouldn't You Rather Have Me

**#72**  
**ARE YOU HAPPY (2:40) Jerry Butler-Mercury 72876**  
 35 East Wacker Drive, Chicago, Ill.  
 PROD: Gamble Huff 250 S. Broad St., Phila., Pa.  
 PUB: World War 3 BMI 250 S. Broad St., Phila., Pa.  
 Parabut BMI c/o Ensign 1501 Bway, NYC.  
 WRITERS: Gamble-Bell-Butler  
 ARR: Bobby Martin-Thom Bell  
 FLIP: (Strange) I Still Love You

**#73**  
**THEY DON'T MAKE LOVE LIKE THEY USED TO (3:06)**  
 Eddy Arnold-RCA 9667  
 155 East 24 Street, NYC.  
 PROD: Chet Atkins c/o RCA  
 800 17th Ave. S. Nashville, Tenn.  
 PUB: Tree BMI 905 16th Ave. S. Nashville, Tenn.  
 WRITER: Red Love  
 FLIP: What A Wonderful World

**#74**  
**I PUT A SPELL ON YOU (4:26)**  
 Creedence Clearwater Revival-Fantasy 617  
 1281 30th St., Oakland, Calif.  
 PROD: Saul Zaentz c/o Fantasy  
 PUB: Travis BMI 729 7th Ave., NYC.  
 WRITER: J. Hawkins FLIP: Walk On The Water

**#75**  
**MALINDA (2:52) Bobby Taylor-Gordy 7079**  
 2457 Woodward Ave., Detroit, Mich.  
 PROD: Robinson-Johnson-Cleveland c/o Gordy  
 PUB: Jobete BMI (same address)  
 WRITERS: Robinson-Johnson-Cleveland  
 FLIP: It's Growing

**#76**  
**HANG 'EM HIGH (3:53)**  
 Booker T & The MG's-Stax 0013  
 926 E. McLemore Ave, Memphis, Tenn.  
 PROD: Booker T & MG's c/o Stax  
 PUB: Unart BMI 729 7th Ave, NYC.  
 WRITER: D. Frontiere  
 ARR: Booker T & MG's  
 FLIP: Over Easy

**#77\***  
**RAINBOW RIDE (2:47) Andy Kim-Steed 711**  
 c/o Jeff Barry 300 E 74th St, NYC.  
 PROD: J. Barry (same address)  
 PUB: Unart BMI 729 7th Ave, NYC.  
 Joachim BMI  
 WRITERS: J. Barry-Andy Kim  
 ARR: Ronald Frangipani  
 FLIP: Resurrection

**#78**  
**A MINUTE OF YOUR TIME (3:00)**  
 Tom Jones-Parrot 40035  
 539 West 25 Street, NYC.  
 PROD: Peter Sullivan for Gordon Mills  
 4-25 New Bond Street, London W1, Eng.  
 PUB: Anne-Rachael ASCAP 1619 Bway, NYC.  
 WRITER: Westlake ARR: Mike Vickers  
 FLIP: Looking Out My Window

**#79**  
**I'VE GOTTA BE ME (2:53)**  
 Sammy Davis Jr.-Reprise 0779  
 4000 Warner Blvd. Burbank, Calif.  
 PROD: Jimmy Bowen 6363 Sunset Blvd. L.A. Cal.  
 PUB: Damila ASCAP 40 W 55 St. NYC.  
 WRITER: Walter Marks ARR: Richard Wels  
 FLIP: Bein' Natural Bein' Me

**#80**  
**SHE'S A LADY (1:45) John Sebastian-Kama Sutra 254**  
 c/o MGM 1350 Ave. of the Americas, NYC.  
 PROD: Paul Rothchild c/o Koppelman & Rubln  
 1619 Bway, NYC.  
 PUB: Faithful Virtue BMI 1619 Bway, NYC.  
 WRITER: J. Sebastian ARR: Paul Harris  
 FLIP: The Room Nobody Lives In

**#81\***  
**KEEP ON DANCING (2:37)**  
 Alvin Cash-Toddin' Town 111  
 c/o Scepter 254 W 54 St. NYC.  
 PROD: A. Williams-H. Scott c/o Scepter  
 PUB: Vapac BMI 1829 S Michigan Ave. Chl. Ill.  
 WRITERS: H. Scott-A. Cash-W. Scott-I. Gates  
 ARR: Bill McFarland-John Jackson  
 FLIP: Keep On Dancing (Instrumental)

**#82\***  
**FEELIN' SO GOOD (2:56)**  
 Archies-Calendar 1007  
 155 E 24 Street, NYC.  
 PROD: Jeff Barry—300 E 74 St., NYC.  
 PUB: Don Kirshner BMI 655 Mad. Av., NYC.  
 WRITERS: Barry-Kim  
 ARR: Don Kirshner  
 FLIP: Love Light

**#83**  
**CALIFORNIA DREAMIN' (3:32)**  
 Bobby Womack-Minit 2990  
 729 7th Ave, NYC.  
 PROD: Chips Moman  
 827 Thomas St. Memphis, Tenn.  
 PUB: Wingate BMI Honest John ASCAP  
 1330 Ave of the Americas, NYC.  
 WRITER: John Phillips ARR: Mike Leech-B. Womack  
 FLIP: Baby You Oughta Think It Over

**#84\***  
**YOU GOT SOUL (2:32)**  
 Johnny Nash-Jad 209  
 221 W 57 Street, NYC.  
 PUB: Johnny Nash BMI (same address)  
 WRITER: J. Nash  
 FLIP: Don't Cry

**#85**  
**THE BEGINNING OF MY END (2:58)**  
 Unifics-Kapp 957  
 445 Park Ave., NYC.  
 PROD: Guydra prod. by Guy Draper  
 c/o Miefus Copyright Mgt. 10 E. 44 St., NYC.  
 PUB: Guydra BMI (same address)  
 WRITER: Guy Draper ARR: Richard Rome  
 FLIP: Sentimental Man

**#86**  
**TRAGEDY (2:43) Brian Hyland-Dot 17176**  
 1570 N. Vine, H'wood, Calif.  
 PROD: Roy Ruff c/o Dot  
 PUB: Bluff City BMI 157 W. 57 St., NYC.  
 WRITERS: F. Burch-G. Nelson  
 ARR: Dick Hieronymus  
 FLIP: You'd Better Stop-And Think It Over

**#87\***  
**ELOISE (3:24)**  
 Barry Ryan-MGM 14010  
 1350 Ave of the Americas, NYC.  
 PROD: Bill Landis  
 PUB: Valley BMI—241 W 72 St., NYC.  
 WRITER: Paul Ryan  
 ARR: Johnny Arthey  
 FLIP: Love I Almost Found You

**#88\***  
**SOUL SISTER, BROWN SUGAR (2:27)**  
 Sam & Dave-Atlantic 2590  
 1841 Bway, NYC.  
 PROD: Hayes-Porter c/o Stax  
 926 E. McLemore Ave., Memphis, Tenn.  
 PUB: Walden ASCAP c/o Atlantic  
 Birdees ASCAP—1501 Bway, NYC.  
 WRITERS: Isaac Haynes-David Porter  
 FLIP: Come On In

**#89\***  
**IF I HAD TIME (3:10)**  
 Nick De Caro-A&M 1000  
 1416 N La Brea, H'wood, Calif.  
 PROD: Tommy LiPuma-Nick DeCaro c/o A&M  
 PUB: Duchess BMI—1771 N Vine, H'wood, Cal.  
 WRITERS: Fugaim-Delanoe-Fishman  
 FLIP: Caroline, No

**#90**  
**THIS MAGIC MOMENT (2:50)**  
 Jay & The Americans-United Artists 50475  
 729 7th Ave., NYC.  
 PROD: Jata 1619 Bway, NYC.  
 PUB: Rumbaero-Progressive-Quintet BMI  
 1619 Bway, NYC.  
 WRITERS: D. Pomus-M. Shuman ARR: Tommy Kaye  
 FLIP: Since I Don't Have You

**#91**  
**HONEY DO (2:17) Strangeloves-Sire 4102**  
 529 West 25 Street, NYC.  
 PROD: Feldman Goldstein Gottehrer  
 146 W. 54 St., NYC.  
 PUB: Unart BMI 729 7th Ave., NYC.  
 New Life BMI  
 WRITERS: Jeff Barry-Marty Sanders  
 FLIP: I Wanna Do It

**#92\***  
**FLY WITH ME (2:49)**  
 Avant Garde-Columbia 44701  
 51 West 52 Street, NYC.  
 PROD: Billy Sherrill c/o Columbia  
 PUB: Cedarwood BMI  
 815 16th Ave., Nashville, Tenn.  
 WRITER: C. Woolery  
 ARR: Don Tweedy  
 FLIP: Revelation's Revolutions

**#93\***  
**NOT ON THE OUTSIDE (3:35)**  
 The Moments-Stang 5000  
 c/o All Platinum  
 106 W Palisades Ave., Engelwood, N.J.  
 PROD: Sylvia Robinson-L. Roberts  
 (same address)  
 PUB: Gambi BMI (same address)  
 WRITERS: S. Robinson-L. Roberts  
 ARR: Bert Keys  
 FLIP: Understanding

**#94\***  
**LOOKING BACK (2:30)**  
 Joe Simon-Sound Stage 7-2622  
 530 W Main St., Hendersonville, Tenn.  
 PROD: JR Entrp. Bx 6128—Nashville, Tenn.  
 PUB: Eden BMI 1697 Bway, NYC.  
 Sweco BMI c/o Copyright Ltd., 221 W 57 St., NYC.  
 WRITERS: Benton-Hendricks  
 ARR: Bergen-White & The American Studio Group  
 FLIP: Standing In The Safety Zone

**#95\***  
**CONDITION RED (2:52)**  
 Goodies-Hip 8005  
 c/o Stax 926 E McLemore St., Memphis, Tenn.  
 PROD: D. Davis c/o Stax  
 PUB: East BMI c/o Stax  
 Groovesville BMI—13640 Pembroke, Det., Mich.  
 WRITERS: D. Davis-F. Briggs  
 FLIP: Didn't Know Love Was So Good

**#96\***  
**NOBODY (2:18)**  
 3 Dog Night-Dunhill 4168  
 449 S. Beverly Drive, Bev. Hills, Calif.  
 PROD: Gabriel Mekler c/o Dunhill  
 PUB: Neil Shell BMI c/o Lawrence Williams  
 4742 Don Miguel Dr., L. A., Calif.  
 WRITERS: B. Cooper-B. Shelby-B. Beatty  
 FLIP: It's For You

**#97\***  
**CHITTY, CHITTY, BANG, BANG (2:00)**  
 Paul Mauriat-Philips 40574  
 35 E. Wacker Drive, Chicago, Ill.  
 PUB: Unart BMI 729 7th Ave., NYC.  
 WRITERS: R. M. Sherman-R. B. Sherman  
 FLIP: Comme Un Garcon (What A Guy)

**#98**  
**SLOW DRAG (2:19)**  
 1650 Broadway, NYC  
**Intruders-Gamble 221**  
 PROD: Gamble-Huff—250 S. Broad St., Phila., Pa.  
 WRITERS: K. Gamble-L. Huff  
 PUB: Razor Sharp—BMI c/o Gamble-Huff  
 FLIP: So Glad I'm Yours

**#99**  
**REACH OUT (4:42) Merrilee Rush-AGP 107**  
 c/o Bell Records, 1776 Bway, NYC.  
 PROD: Tommy Cogbill-Chips Monan c/o AGP  
 PUB: Jobete BMI 2457 Woodward Ave., Det., Mich.  
 WRITERS: Holland-Dozler-Holland  
 FLIP: Love Street

**#100\***  
**YOU GOT THE POWER (2:35)**  
 Esquires-Wand 1193  
 254 West 54 Street, NYC.  
 PROD: Bill Shepperd  
 c/o Miefus Copyright—10 E 44 St., NYC.  
 PUB: McLaughlin BMI c/o Miefus  
 WRITER: R. McDougall  
 ARR: Mike Terry  
 FLIP: No Doubt About It



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**BILLY WILDER and I. A. L. DIAMOND**

**Music by BURT BACHARACH**  
**Lyrics by HAL DAVID**

**Starring JERRY ORBACH**  
**JILL O'HARA EDWARD WINTER**

Set/Scenery Designed by **ROBIN WAGNER**  
Lighting by **MARTIN ARONSTEIN**  
Orchestrations by **JONATHAN TUNICK**

Costumes Designed by **DONALD BROOKS**  
Musical Direction and  
Dance Arrangements by **HAROLD WHEELER**  
Associate Producer **SAMUEL LIFF**

Musical Numbers staged by  
**MICHAEL BENNETT**  
Directed by  
**ROBERT MOORE**

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**LIKE IT IS**, WABC-TV-New York's Sunday afternoon program, presented Miriam Makeba, Reprise recording artist, on television for the first time with her husband, civil rights activist Stokely Carmichael. The telecast, hosted by Gil Noble, also explored the work of Hal Jackson, a WJNR-Newark, N.J., deejay. Miriam Makeba's latest Reprise album is "Makeba."

### Atco Signs Otis Rush

**NEW YORK**—Blues singer Otis Rush has signed with Atco Records and cut his first sides for the label. The first session was staged last week in Muscle Shoals, Ala., where many of the Atlantic-Atco stars record.

The first single from Rush, to be released in the near future, was co-supervised by Mike Bloomfield and Nick Gravinities, who were brought together for the first time to A&R the sessions at the suggestion of Atlantic executive vp Jerry Wexler.

### Bell Pacts 3 Heavies

**NEW YORK**—Bell Records has signed the Shirelles, the Music Machine and Nino Tempo and April Stevens, all with impressive track records, to its label complex.

The Shirelles, the first major femme rock group, have rolled up a string of hits, including "Will You Love Me Tomorrow" and "Met Him On A Sunday." The first Shirelles session for Bell will be produced by Randy Irwin.

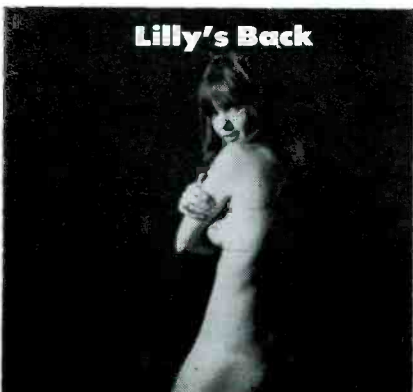
The Music Machine, who scored awhile back with "Talk Talk" and "The People In Me," will be produced by Bryan Ross.

Nino Tempo and April Stevens, who scored with several revived standards, including "Deep Purple" and "Whispering," will be produced by Tempo.

### Ruby & Romantics Pacted By A&M

**HOLLYWOOD**—Ruby and the Romantics, whose best known tune is "Our Day Will Come," have been signed to a recording contract by A&M Records, it was announced last week (13) by Allen Stanton, director of A&R for the label.

Stanton, who was instrumental in the success of the group in 1963-64 when it recorded on the Kapp label, arrived in New York last week to produce the act's first A&M release.



**Lilly's Back**



## Platter Spinner Patter

A case of recording tapes along with reels and mailing boxes has been given to the Dade County Chapter of the American Red Cross by WIOD-Miami, Fla. The tapes are for use in the Red Cross "Voices From Home" program, stated Elliot Nevins, program manager of WIOD, who explained that relatives here record their letters on tape which is then sent to members of their families serving with the armed forces overseas. Walter Humkey, a Miami attorney, who is chairman of the Dade County Chapter, said that the recording materials were easy to handle, and termed the gift a "most generous" one for a Red Cross project already underway. Nevins said the tapes would provide for hundreds of hours of recorded letters which eventually will reach servicemen stationed from Europe to the Far East. WIOD is also proffering Christmas cheer to south Florida servicemen stationed in Vietnam through the Alan Courtney Cartons For Vietnam program on WIOD. Courtney reported that more than 100 of the five-pound packages containing a miscellany of 28 items favored by the GI's had been mailed in the last several weeks in time to reach Vietnam by Christmas Day. The Yuletide mailings bring the number of cartons sent in the last 18 months to more than 1,000. Courtney, who hosts the WIOD "Open Phone Forum," explained that the cartons are shipped by a group in San Diego similar to the Miami sponsorship. The packages include non-perishable specialty foods, writing materials, shaving equipment, insect repellents, and other gift items. The cartons are sent to men whose names have been suggested by listeners to Courtney's WIOD program, and are financed by funds raised through the "Sound Of Majority" broadcasts. Courtney initiated the gift cartons idea during the Korean conflict, when more than 5,000 packages were sent to the battlefronts.

The winner of the Radio-Television News Association's coveted 1968 Golden Mike Award is Art Kevin, director of special events for the KHJ-Los Angeles news department. Kevin's winning entry was his radio documentary, "The Candid Camera Versus Crime," which examined in depth the city of Newport Beach's controversial proposed installation of remote, closed-circuit TV surveillance cameras in the municipal marina and on various public thoroughfares. Kevin's award constitutes a new category which was established this year, recognizing the broadcast newsman who develops a newsworthy story on his own initiative, as contrasted with awards heretofore given for distinguished reporting of assigned coverage.

The WABC-New York 1968-69 station sales presentation, currently being shown to key agency people in six major U.S. markets by a team of WABC executives headed by vice president and general manager Don B. Curran, emphasizes "personalized showmanship." The 15-minute presentation combines Cari-Vision desk-top rear screen projection, simulated-movement Technamation slides, and the humor of comedy duo Stiller and Meara, Jerry Stiller and Anne Meara, noted for their "Irish wife/Jewish husband" routine, created and recorded original, improvisatory comedy material which highlights key points of the WABC story. These recorded vignettes are augmented by color slides of Stiller and Meara in costuming to suit the story-line. Stiller and Meara have made many guest appearances on such TV'ers as the Ed Sullivan Show, the Johnny Carson Show, the Joey Bishop Show, and Kraft Music Hall. WABC's desk-top "personalized showmanship" was produced and designed to create an atmosphere of intimacy between sales rep and agency viewers. "The conference

room-size" projection unit and audio tape permit station reps to insert their own "live" comments and answer questions from viewers.

Separate agreements to sell a radio outlet in Coral Gables, Fla., and to purchase a station in Miami, Fla., have been signed by Mission Broadcasting Company of San Antonio. Making the announcement in San Antonio was Jack Roth, president of Mission Broadcasting. Roth said that an application for the sale of WRIZ-Coral Gables was tendered for filing with the Federal Communications Commission (FCC) on Friday, November 29. Robert W. Sudbrink of Fort Lauderdale, Fla., has contracted to acquire the facility, pending FCC approval of the transaction. Roth also stated that an application for the sale and purchase of WAME-Miami was filed with the FCC on Monday, December 2. Mission East Co., a subsidiary of Mission Broadcasting, has agreed to acquire the outlet from WAME Broadcasting Co. of Miami. Mission Broadcasting Co. has also applied recently to the FCC for approval of its purchases of WKNR-Detroit and WWOK-Charlotte, N.C. An application for approval of the company's purchase of a permit to build a UHF TV station on Channel 18 in Jackson, Mich., is also pending with the FCC. Mission Broadcasting operates KONO-San Antonio and KITY-FM-San Antonio.



**POSTING THE WINNER:** Mike Gratz (l.), St. Louis promo man for Warner Bros.-Seven Arts Records, and Ron Elz of KSHE-FM-Crestwood, Mo., who judged the finalists in the Reprise-KSHE Poster Contest in conjunction with the Jimi Hendrix Experience concert in St. Louis last month at Kiel Auditorium, stand beside the winning poster.

**SPUTTERS:** George Nicholaw, vice president of CBS Radio Division and general manager of KNX-Los Angeles, has been re-elected as one of the directors of the Southern California Broadcasters Association.

**VITAL STATISTICS:** William B. Williams, one of New York's top radio personalities, has been signed to a new three-year contract by WNEW-New York, and will continue as host of the outlet's "Make Believe Ballroom," a slot he has filled for the past eleven years. . . . John McShane has been appointed program manager of KGU-Honolulu. . . . Arlen Peters has been assigned to the post of production assistant in the operations department of KNX-Los Angeles.

### UA Promises 'Promises'

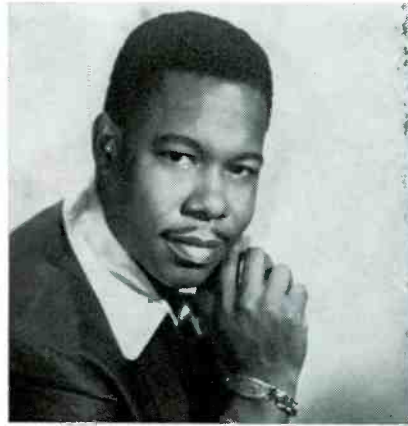
**NEW YORK**—United Artists Records has completed recording of the original cast album from "Promises, Promises." The Broadway show score is now going into immediate release as the result of a coordinated rush effort by the A&R, art and production departments which will have the set marketed before the holiday season closes.

This LP presents the first legit score by the composing team of Burt Bacharach and Hal David. "Promises, Promises" is an adaptation of "The Apartment" and was produced for Broadway by David Merrick.

According to UA's label vp & gm Mike Lipton, the album will be supported by a full-scale promotion.

## Bios for Dee Jays

Eddie Floyd



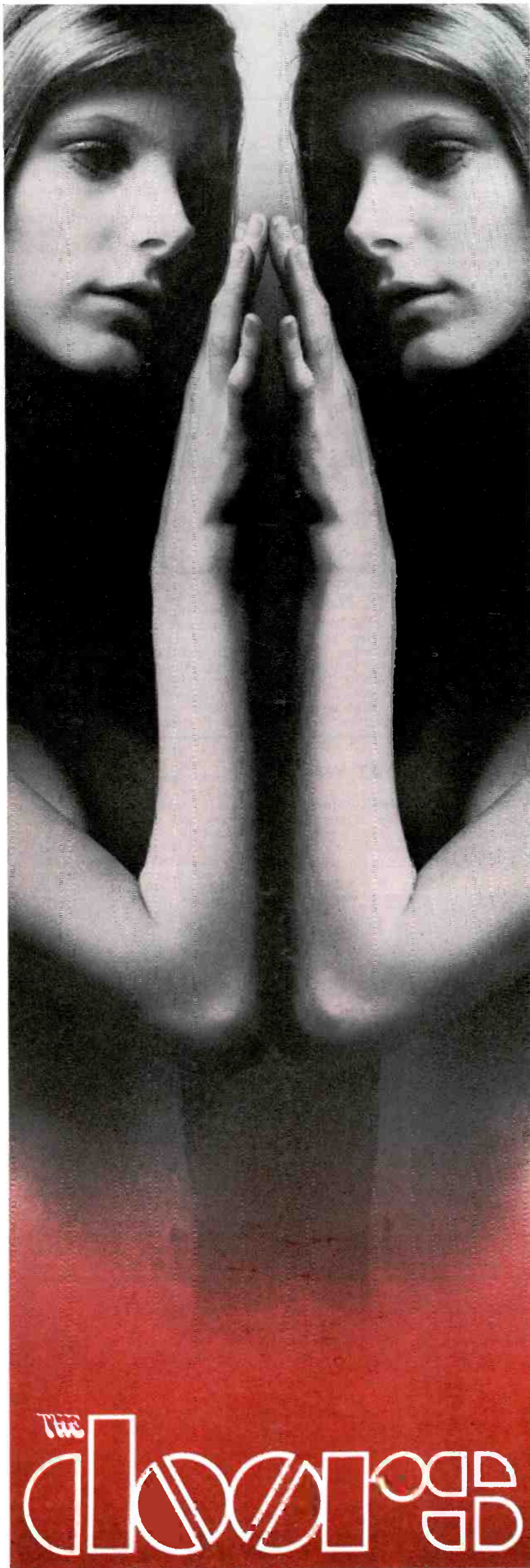
Eddie Floyd, currently on the chart with his Stax single, "Bring It On Home To Me," enjoys recording above all his other singing activities. However, he also finds TV an exciting challenge and has appeared on several network TV shows. Eddie began his professional career with a gospel group called the Falcons, which included Wilson Pickett and Mack Rice who wrote "Mustang Sally." The Falcons started in 1956 in Montgomery Alabama, singing, travelling, and making records for seven years. The group moved gradually into R&B. During his association with Al Bel and the Stax family of recording artists as a writer-producer, he produced his first record, "Comfort Me," by Carla Thomas, which was co-produced with Bell. Among the tunes penned by Eddie are "634-5789" for Wilson Pickett; "Comfort Me" for Carla Thomas; "Don't Mess With Cupid" for Otis Redding; and "Someone's Watching Over You" for Solomon Burke. Eddie's hobbies include fishing, chess, and his newest interest, drag racing.

### Kasenetz-Katz Super Cirkus



Currently on the Top 100 with "Quick Joey Small (Run, Joey, Run)," the Kasenetz-Katz Cirkus made its first appearance last June at Carnegie Hall in a two-hour show of music, strobe lights, dancers, and animal-costumed musicians (including our friend above) in what the New York Times called "rock vaudeville." Produced by Jerry Kasenetz and Jeffrey Katz, the Cirkus' "Quick Joey Small" hit on Buddah Records follows their noisemaker, "Down In Tennessee." Their new single, "I'm In Love With You," goes into release shortly and is included on their "Quick Joey Small" album. The Kasenetz-Katz Super Cirkus is composed of five groups—the 1910 Fruitgum Company, the Ohio Express, the Music Explosion, Professor Morrison's Lollipop, and the Shadows of Knight—26 singers and musicians in all. The Super Cirkus plans a tour of both the United States and England in the summer of 1969.

# TOUCH



# ME

Last night, while the over-30s watched Bonanza, 27.1 million of the turned-on tuned in Smothers Brothers and heard The Doors break their next million-selling single TOUCH ME (b/w Wild Child) EK 45646 Stock it now. You will be richer for the



xperience.

The **doors**



# CashBox Record Ramblings

## NEW YORK

### RIGHT TIME, RIGHT PLACE

The Miami Pop Festival is an ambitious attempt to take advantage of the huge crowds of college (and high school) students who flock to that city for the Xmas vacation. 32 top acts, spanning the range from jazz through soul and folk to contemporary and rock (in other words, a true collection of pop artists) will be presented during the three day event, Dec. 28-30, held at Gulfstream Park in Hallendale, Florida.

The festival will run from 1pm-10pm each day, and the promoters have promised enough sideshows between acts to keep the crowd content. Among the added attractions are electronic skydivers, kaleidoscopic elephants, blue meanies on parade, a giant 32-seat slide, strolling minstrels and troubadours, and ample food concessions.

Most of the previous festivals (with exception of the Newport Jazz and Folk fests) have received mixed reviews, both on musical and comfort levels. However, the experience and professionalism of this festival's producers gives us hope for a newsworthy event.

The Miami Pop Festival is bringing the music to where the people are, and the eyes of the industry should be watching for the results.

**VIEW FROM BROADWAY:** Bobby Vinton, singing with the Les Brown band, will be entertaining at President-elect Nixon's Inaugural Ball, Jan. 20, in Washington. Also appearing at the Ball will be Lionel Hampton, Les-

ter Lanin and Meyer Davis. Vinton and the Brown ensemble will also be appearing at Galas for the President-elect, being held in 5 major cities. Peter Bennett, who's working closely with Nixon since the start of his campaign, is co-ordinating the appearance. Bennett is promotion director for the Allen Klein Company. Ron Weisner of Kama Sutra infos



Feliciano

Bubble Gum Machine

Shadow Mann

that his prediction of a giant hit for John Sebastian has come true, with the disk, "She's A Lady," approaching the 100,000 mark after 10 days. His new prediction for a hit is "She's Not There" (the old Zombies hit) by the Road. He's also running with "Don't Make Me Cry," by Cucumber on Cobblestone.

The New Christy Minstrels, at the Rainbow Grill thru Dec. 31, participated in the tree lighting festivities at Rockefeller Center, Thursday Dec. 12, televised over WNBC-TV.

Robert Fallon Productions will produce Buddy Greco's Valentine's Day special, "Funny Valentines," featuring

Elaine Dunn, Marie Wilson, Sal Mineo, Jackie DeShannon and the Backporch Majority.

Liberty V.P. Lee Mendell celebrating the birth of his first child, Alexandra, Dec 4 at Cedars of Lebanon Hospital, L.A.

The Critters stopped up with their latest Project 3 deck, "Lisa, But Not The Same," a change-of-pace for the group.

Earth Opera opens at the Scene tonight (16) for a week, with the

The Bubble Gum Machine have been booked for a tour of Argentina and Brazil during February and March. They're currently doing the DJ circuit to break their new Senate single, "Do You Really Love Me," and will visit Cincinnati, Kentucky, Dallas & San Francisco.

New York Is A Shadow Festival, as Roulette Records bows its new Tomorrow's Productions label with a look-like-a-smash debut by Shadow Mann, "Come And Live With Me."

Jose Feliciano will be one of the 32 headliners at the Miami Pop Festival.

Bert Sommer, who wrote "And Suddenly" for the Cherry People, in Hollywood to cut his first album. . . Julie Budd flew to Hollywood with her producer, Herb Bernstein, to tape a Jonathan Winters Show to be seen on Dec. 18. . . Canned Heat lost \$30,000 worth of custom amplifiers to thieves, marring an otherwise perfect national tour. . . We're grooming a whole new crop of East Coast Girls. Look for them starting in Jan. . . The Young Americans have set a mandatory "retirement" age of 21, throwing 15% overage members out of work. . . Tom Paxton at the Bitter End thru Dec. 23. . . Tim Hardin back into the Cafe Au Go Go, on a \$3.50, 4.50 & 6.00 hard ticket basis. Engagement runs from Dec. 20 through New Years Eve. Dec. 31 show, by the way, will be a gala bash featuring the city's top singer/songwriters in concert and party. . . It's not nepotism. They're not related. But it does seem funny that Mason Williams will write and produce this year's Andy Williams Christmas Special to air Dec. 19.

## HOLLYWOOD

### VAIL—NOT MAIL—FRAUD A FACTOR AT VMC

With all the major news breaks in this column during the past few weeks we haven't had a chance to properly investigate Vance Music's great election day scandal. Still a recent recount, we are told, produced exactly the same results. Once again president Steve Vail's proxy vote predominated, carrying the vote of his major stock-minority continues to hold out, claiming that the election was indeed a fraud. In the interests of fairness, we are reprinting the minority statement which arrived on our desk a few weeks back:

"We've fought a long time for enfranchisement and the secret ballot and now we at Vance Music feel we have to speak out against this abuse. Last Tuesday some holders along with him. Yet a small of us wanted to eat lunch at the health store and others insisted on the local hamburger palace. Steve Vail, our president, and a man heavily committed to hamburgers, called for a secret ballot. Now we don't mind the health faddists losing but it looks mighty shifty when Mr. Vail's choice was unanimous. Especially when we personally cast sixteen votes for the health store."

VMC's current plugs include the

Pacific Ocean's "I Can't Stand It" and Eastville Meadow's "Silent Night." According to Vail, D. J. response has been "practically unanimous." But he didn't explain exactly in which way.

\* \* \* \* \*



Lynn Carey



Shani Wallis



Carol Ross

[Ed. Note: We'd like to remind all our Hollywood friends (and Hollywood CB staffers) that they too are eligible to participate in our Toys For Tots drive. Checks can be made out to Mke Martucci and sent to our New York office or to our busy Hollywood center.]

Our "West Coast Girl of the Week" is 21 year old Lynn Carey, daughter of actor MacDonald Carey and the "C"

in CK Strong, one of the more creative rock contingents on the coast. Group, heralded here a few weeks back, has just been pacted by Atlantic. First sides due early next year. Mom is a real estate broker for Jack Hupt in Beverly Hills. A part time dancer, actress and painter, Lynn is also contributing tunes to the act. As noted previously she is a radiating, well endowed young miss whose pyro-



magnetic caroling scans three octaves. We're betting on CK Strong to be one of the top new acts of '69.

For some strange reason this page omitted the photo of Shani Wallis, a recent west coast damsel. Shani deserves to be seen and heard—here and in her starring role in "Oliver," which gets our Ramblings' award as the best film musical of '68—a contender for at least a dozen Oscar

awards. . . Kerry Cowin former publicist with Columbia Records promo department, has joined the Robert Fitzpatrick Corp. here. Firm reps Cream, Buckingham, McCoy's, Buddy Miles Express, C. K. Strong and others.

Mary Katherine Greene has joined Bob Abrams and Assoc., in an associate capacity. Greene formerly was with Time-Life in N.Y.

Bill Medley cutting his new Verve LP this week—it'll be titled "Soul Soulful."

It'll be the Jimmy Henderson Orch. that'll be playing for the post-premiere party at the Beverly Hills Hotel—following the coast premiere of Columbia's "Oliver."

Gordon Lightfoot, winner of four ASCAP writer-publisher awards for songs including "Steel Rail Blues" and "Early Mornin' Rain," makes his L.A. concert debut at UCLA's Royce Hall on Saturday, Jan. 4. For ticket info, contact UCLA at 825-2953.

Booker T. Jones, one of the youngest men ever to serve as a musical director on a major motion picture, has completed the musical score to Paramount's "Up Tight." The original soundtrack LP and single will be debuting shortly on Stax.

A couple of weeks back we were privileged to witness a projected Stan Kenton TV special which, hopefully, will be aired soon. A documentary tour with the Kenton band, it's titled "Bound to Be Heard." Director, producer and photography credit goes to Baldwin Baker. Music by Dee Barton. A low bow to both.

Mimi Greenberg has joined the staff of Jim Flood and Assoc., Hollywood based pub. rel. firm. She'll serve as account exec in the personality dept. Country music pub and record producer Charlie Adams has jumped into the rock portmanteau with a new act—Johnny Orvis. Jimmie Haskell producing the date for Adams.

Wedding Bells—for Carol Ross, Herb Alpert's secretary, married last week to Carey Doug Loftin. Groom is a graduate of N. Hollywood High. Carol matriculated at Valley College in N. Hollywood. . . Lawrence "Skip" Taylor. . . and still more bells are set for on Dec. 22nd for songwriter Diane Lampert and publicist Fred Stuart. In honor of the occasion Lam-

## CHICAGO

Allied Producers Ltd. have booked Wilson Pickett into the Aragon for a one-nighter on Saturday (28). Appearing with Pickett will be The Fugs and Baby Huey. . . Recent Columbia pactee Ronald Buskirk departs for New York this week to wax his first side, for post-holiday release. Songster is represented by Shelton-Carlins, Chi-based management firm. . . Bill Simonini, who recently took over the helm of Signett Records Corp., announced the formation of Pumpkin Productions, in partnership with Larry Skaja. Firm is headquartered in Chicago and has a fully equipped recording studio on the premises. . . Decca songster Jimmy Damon, whose debut single is "Young Hearts Young Hands" guested on the Dick Clark

TV'er (14). . . Congrats to WLS' Larry Lujack, who was voted "best disk jockey personality" by the American College of Radio Arts, Crafts & Sciences! . . . Liberty's promo rep Bill Roberts has been on the move here exposing recent outings "Know When To Leave" by Sue Raney (Imperial), "Laurel Canyon" by Jackie DeShannon (Imperial) and "The Chipmunk Song" by Canned Heat & The Chipmunks. Bill's also planning some local p.a.'s for German lark Suzanne Doucet who's appearing in the Moulin Rouge for three weeks and has a new Liberty single tagged "The Swan Song". . . The Serendipity Singers were in town last Saturday (14) for an appearance in the Aragon. . . Trio Los Panchos, here for a concert,

were feted by Columbia Records at a luncheon in Su Casa (6). . . Also in from Columbia, author J. Marks whose Bantam book "Rock And Other Four Letter Words" is available on the label. Marks made the rounds with promo rep John Galobich. . . Among newies happening out at Garmisa Dist. are the Ray Charles deck "If It Wasn't For Bad Luck" (ABC), "Shake A Poo Poo" by Chet Ivey (Tangerine) and "How The West Was Really Won" by Guy Marks (ABC). . . The New Colony Six are scoring big in this area with their latest Mercury side "Things I'd Like To Say". . . Ted Black, head of Peer-Southern educational dept., will be in Chi 12/16 for the Midwest Band Clinic, being held in the Sherman House.

Now it's here...



there

...and everywhere!

(A most fantasmagorical original cast soundtrack.)

STEREO UAS 5188  
ORIGINAL CAST SOUNDTRACK

**Chitty Chitty Bang Bang**



Albert R. Broccoli  
presents  
Dick Van Dyke  
Sally Ann Howes  
Lionel Jeffries  
in Ian Fleming's  
"Chitty Chitty  
Bang Bang"

MUSIC AND LYRICS BY  
RICHARD M. SHERMAN and ROBERT B. SHERMAN  
MUSIC SUPERVISED AND CONDUCTED BY  
IRWIN KOSTAL



UAS 5188

Make sure you've got it!!

Also available on 4 track 4085  
8 track 3032 cassette tape cartridges.



United Artists Records  
Entertainment from  
Transamerica Corporation

KANSAS CITY

COLUMBUS

Grand

CLEVELAND

Fox Cedar

# Gavin Radio Conference

(Continued from page 10)

Haley and the Comets—when rock and pop music was in a kind of primitive state. It was elementary, vocally, lyrically and harmonically. It occurred to me very early in my endeavors as a songwriter that the basic problem in the ascendancy of pop music was the writer. I remember listening to records and patterning my writing after some things that Teddy Randazzo did with Little Anthony and the Imperials and some early Burt Bacharach with people like Gene Pitney and Bobby Vinton. I still regard those as the most important initial steps in the development of pop music . . . there has always been an implied limitation in rock music—the feeling that you can go a certain length with a lyric, you can do certain things harmonically. But in the past few years (what I call the parenthesis syndrome—the idea that the writer is the guy in parenthesis under the title) it has become possible for a young creative writer to do something original and unique and be recognized for it. This has had a direct influence on the quality of work that's been done in the industry. The finest pop music that has ever been written at any time is being written today and is going to be written in the next five years . . . from guys like Lennon and McCartney, Harry Nilsson—we have great poetic statements to look forward to."

## THE CAT DOING THE AD

Speaking on the subject of new directions in radio advertising, Chuck Blore offered a number of bright and creative commercials produced by his west coast agency. "Radio," he said, "is the instant transmission of what's

IF I CAN DREAM ELVIS PRESLEY	RCA Gladys Music, Inc.
EDGE OF REALITY ELVIS PRESLEY	RCA Elvis Presley Music, Inc.
SWEETS FOR MY SWEET CENTRAL PARK WEST	EVENT Brenner Music, Inc. Progressive Music Pub. Co. Trio Music, Inc.
TAKE A HEART DON FARDON	GNP CRESCENDO Big Top Records, Inc.
A MINUTE OF YOUR TIME TOM JONES	PARROT Ann-Rachel Music
THIS MAGIC MOMENT JAY & THE AMERICANS UNITED ARTISTS	Rumbalero Music, Inc. Progressive Music Pub. Co. Quintet Music Tedlow Music
ELOISE BARRY RYAN	MGM Valley Pub., Inc.
RATTLER LULU	EPIC Noma Music, Inc. Inquiry Music, Inc.
WHITE HOUSES ERIC BURDON & ANIMALS	MGM Noma Music, Inc. Eric Burdon, Inc.
HONEY HUSH HENRY LUMKIN	BUDDAH Progressive Music Pub. Co., Inc.
LONG BLACK LIMOUSINE O. C. SMITH	COLUMBIA Rumbalero Music, Inc. Elvis Presley Music, Inc.
SOUNDS OF GOODBYE TOMMY CASH GEORGE MORGAN	UNITED ARTISTS STARDAY Noma Music, Inc. S-P-R Music, Inc.
<b>THE ABERBACH GROUP</b>	
241 West 72 Street, New York, N.Y.	

happening. It can be and is the most avant garde form of advertising—because of its tremendous flexibility and the real absence of budget problems. The only real limitations are with the cat doing the ad . . . this new technique is still merely the old technique of grabbing the public's ear."

## RADIO THE CAUSE OF AIR POLLUTION

Comic Pat Paulsen's tongue-in-cheek editorial on radio was a humorous highlight of the conference. "If we don't do something soon," he warned, "radio will destroy life in this country. I've been carrying on an independent research program for the past five years and have found the real cause of air pollution to be radio . . . air pollution occurs most frequently in our large cities where there's a heavy concentration of radio stations. There's more being broadcast than there's being listened to. Unlistened to music, talk and news is left in the atmosphere. The sun warms this unlistened to material—synthesizes it into a photosynthesis of a lot of smelly programs. The cumulative effect of unlistened to radio noise has been stinking up things for years . . . perhaps it's cruel and inhuman, but I am going to propose that all managers and program directors listen to their own radio stations."

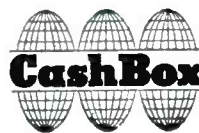
## GHETTO NOT BEING REACHED BY RADIO

Reminiscent of executive director of the Urban League, Whitney Young's statements to last year's conclave was Michigan congressman John Conyers, Jr.'s luncheon speech on Friday (Dec. 5th). Noting that it's up to media to influence public opinion, he cited figures which demonstrated the power of the radio. "Fourteen percent in ghettos read newspapers—100% have radios. Only one tenth of one percent of the radio outlets are owned by blacks."

"No one in America is poor because he is white," Conyers said. "But many in America are poor because they are black . . . the news media has not communicated to the majority of their audience (which is white)—a sense of the degradation, the misery and the hopelessness of living in the ghetto. They have not projected to whites the feeling for the difficulties and the frustrations of being black in the United States. They have not shown the understanding or appreciation of a sense of black culture, thought and history. And, equally important, most of the newspaper articles and the television programming ignores frequently that an appreciable part of their audience is black . . . And by failing to portray the negro as a matter of routine and in the context of the total society the news media inadvertently contributes to the increasing black-white schism in this country. And when the white press refers to blacks and black problems I'm sorry to say that frequently it does so as if blacks were not a part of the audience." Conyers called for black employment in radio "at a higher level, not merely as disk jockeys."

## MARKETING—THE FINAL TRUTH

In the afternoon session on Friday (Dec. 5th), Mercury Record's executive v.p., Irwin Steinberg, along with John Sippel of Mercury's marketing division, & rack jobbers Dennis Laventhal and Amos Heilicher examined new directions in record marketing. Steinberg opened by saying that "marketing is the area through which the final truth is known." His slide presentation demonstrated that 65% of sales are now through rack jobbers. "The conduit of radio time, the kind of format set up that radio is giving the record industry really does not permit the kind of opportunity to expose the great variety of music being created by the record industry. So we see that the odds of getting a single into the top ten are quite small—1.4% which indicates that your organization has to



# CashBox New Christmas Albums

A LIST OF NEWLY ISSUED CHRISTMAS ALBUMS OFFERED AS AN AID TO THE DEALER. ALBUMS ARE LISTED IN ALPHABETICAL ORDER ACCORDING TO COMPANY.

- HERB ALPERT & THE TIJUANA BRASS CHRISTMAS ALBUM—A&M SP 4166
- SOUL CHRISTMAS—Various Artists—Atco SD 269
- THE MAGIC OF CHRISTMAS—Soulful Strings—Cadet LPS 814
- PEACE—Rotary Connection—Cadet/Concept LPS 318
- 'Twas THE NIGHT BEFORE CHRISTMAS—Children's Songs & Stories—Camden CAS 1101
- THAT CHRISTMAS FEELING—Glen Campbell—Capitol ST 2978
- GREAT INSTRUMENTAL CHRISTMAS MUSIC—Hollywood Pops Orchestra—Capitol ST 2980
- THE DAVID ROSE CHRISTMAS ALBUM—Capitol—ST 2853
- THE CHRISTMAS WORLD OF SANDLER & YOUNG—Tony Sandler & Ralph Young—Capitol ST 2967
- THE BEST OF CHRISTMAS—Various Artists—Capitol STBB 2979
- THE SOUND OF CHRISTMAS VOL. 2—Various Artists—Capitol SL 6534
- THE JOY OF CHRISTMAS—Various Artists—Capitol SP 8693
- A CHRISTMAS DEDICATION—Checker—LPS 10050
- SNOWFALL/THE TONY BENNETT CHRISTMAS ALBUM—Columbia CS 9739
- ROBERT GOULET'S WONDERFUL WORLD OF CHRISTMAS—Columbia CS 9734
- CHRISTMAS WITH MAHALIA—Mahalia Jackson—Columbia (S 972)
- FAVORITE SONGS OF CHRISTMAS—Mickey Mouse Conducts The All Mouse Chorus—Disneyland DQ 1319
- HAVE YOURSELF A MERRY CHRISTMAS—Billy Vaughn—Dot DLP 25899
- A CHARLIE BROWN CHRISTMAS—Original T.V. Soundtrack—Fantasy 85019
- JOYEUX NOEL—Paul Mauriat—Fantasy 8389
- MERRY CHRISTMAS—Raymond Lefevre—4 Corners of The World FCS 4257
- NOEL—Lennon Sisters—Mercury SR 61180
- A CHRISTMAS CAROL—Lionel Barrymore—MGM PMS 32
- CHRISTMAS ISN'T CHRISTMAS WITHOUT YOU—Wayne Newton—MGM SE 4539
- CHRISTMASTIME—Swingle Singers—Philips PHS 600-282
- THE MANY MOODS OF CHRISTMAS—Perry Como—RCA LSP 4016
- MERRY CHRISTMAS—James Cleveland & Angelic Choir—Savoy MG 14195
- CHRISTMAS IN YOUR HEART—Bob Braun—United Artists UAS 6664
- THE FAMILY CHRISTMAS PACKAGE (3 ALBUM SET)—(1) Patti Page (2) Organ & Chimes (3) Children's Songs & Stories—Wing PKW 110

be sophisticated. You have to be in good control of the market place. Reporting must be timely and very accurate. You not only have to know when to get on a record but you have to know when to get off . . . with LP's only 1% of all issued reached the top ten in '67." 7000 singles and 4000 LP's were issued by the industry last year.

"Marketing is becoming more sophisticated. We don't find the kind of sectionalizing of music that existed in the business when we first came into it. T.V., radio, the kind of traveling that young people are doing have upgraded the sophistication of many of them . . . the beautiful, complex



**POINTING TO NEW DIRECTIONS—**At the Bill Gavin 1968 Radio Program Conference last week, speakers explored the theme of "New Directions" in radio and its audience. Seen in the photos with Gavin are: (left) Jim Webb, songwriter extraordinaire ("Wichita Lineman", "Worst That Could Happen", "MacArthur Park"), whose subject was "New Directions In Recorded Music". (right) Gavin welcomes Congressman John Conyers, Jr. of Michigan, who spoke on "The Challenge of the Radio Media" as a force for social harmony. Webb's and Conyers' comments appear in this issue.

and meaningful music and poetry of today is reflected in underground radio. We took a good look at the charts the other day . . . 25 of the top 50 LP's we would have classified as 'underground'."

John Sippel cited several new fields of marketing 1—TV, "the eye and ear doubles the sales appeal over the audible" 2—Mercury's video tape distribution program 3—specialized press, including contests 4—Tours taking acts into smaller markets 5—Linking up with college press and radio 6—merchandising through tie-ins with other major manufacturers. Dennis Laventhal and Amos Heilicher answered questions on datarized computerization, Laventhal noting that a relationship had been developed with radio stations in his Seattle market for a mutual exchange of information.

## RESEARCH ON RECORDS

Kent Burkhart, Frank Magid, Betty Breneman and Buzz Bennett, representing both radio and independent research organizations, continued the "new directions" aspect of the afternoon meet, with Frank Magid, who conducts independent research for some of the largest radio and TV chains in the U.S., examining the subtleties and innovations in research. "A substantial portion of listeners cannot tell you why they are listening to what they're listening to . . . As a consequence it takes a new form of research to be able to take whatever answers they can articulate—to put

(Continued on page 42)

# BOO

on  
you"  
BANG 559

bazooka

CYMBAL/TOBIN PROD.



BIG  
KAHOONA  
PROD.

"Loving  
you  
is

Freddie Scott

SHOUT 238



Killing  
me"

FROM THE GANG AT BANG/SHOUT RECORDS • DIVISIONS OF WEB IV MUSIC, INC. • 1650 Broadway, N.Y.C.

## New Decca Coast Studio Ready For Use

HOLLYWOOD—Decca Records newly completed recording studio, located on the Universal City Studio lot that also houses Decca's recording offices, was officially opened on Wed., Dec. 4, at a gathering of invited guests that included record producers, artists and company executives.

According to Charles "Bud" Dant, Decca's West Coast director of A&R, the facility will be available to outside record producers.

The studio has been installed with utmost quality and flexibility and features a new console built and designed by Electrodyne, according to the specifications of Decca's engineering staff headed by Wallace Barneke, chief engineer for the company. The

unit is one of the most sophisticated console yet designed, featuring a system of pushbutton controls that will insure producers the finest quality in recorded product. Using the new modular series of integrated circuit components, it is capable of recording and playing back 16 track tape and can produce any effect immediately that a producer might desire. As well as the equalizers on each channel provided on the board, there are rack-mounted Pultecs, filters, limiters, and Dolbies.

The new studio itself is compact and acoustically dry, enabling a producer to achieve great isolation without the use of extemporaneous separations.



Shown here looking over the 16 track console at the new Decca West Coast studio are (from left to right) Teddy Wilburn of the Decca recording act, the Wilburn Brothers; crack chanter Buck Owens; Mario DeFilippo; Sonny Burke, executive manager of the music department at Warner Bros.-Seven Arts Records; Charles "Bud" Dant, Decca's West Coast director of A&R; famed singer Dinah Shore; Decca vice president Owen Bradley; Decca chanter Jimmy Wakely; and Dusty Rhodes, Blue Book Music's Los Angeles manager.

### NOTE FROM FLORENCE GREENBERG

*to those of you who  
believed with me - I  
want to say thank you -  
and be happy with me  
as you look at the  
charts this week -  
My sincerest appreciation  
to all who helped*

*Florence*



## CashBox Looking Ahead

- 1 SWEET CREAM LADIES,  
FORWARD MARCH**  
(Blackwood—BMI)  
The Box Tops (Mala 12035)
- 2 THE THOUGHT OF LOVING YOU**  
(Golden Egg—BMI)  
Crystal Mansion (Capitol 2275)
- 3 I CAN'T HELP IT**  
(Fred Rose—BMI)  
Al Martino (Capitol 2355)
- 4 TAKE FIVE**  
(Derry—BMI)  
Willie Mitchell (Hi 2154)
- 5 THINGS I'D LIKE TO SAY**  
(New Colony—BMI)  
New Colony Six (Mercury 72858)
- 6 SATURDAY NIGHT AT THE  
WORLD**  
(Irving—BMI)  
Mason Williams (Warner Bros./7 Arts  
7248)
- 7 PLEASE SEND ME SOMEONE  
TO LOVE**  
(Venice—BMI)  
B. B. King (Bluesway 61021)
- 8 SO TRUE**  
(Dymor—ASCAP)  
Peaches & Herb (Date 1633)
- 9 THE GROOVIER GIRL IN  
THE WORLD**  
(Teeny Bopper—ASCAP)  
The Fun & Games (Uni 55098)
- 10 WILL YOU BE STAYING  
AFTER SUNDAY**  
(Screen Gems/Columbia—BMI)  
Peppermint Rainbow (Decca 32410)
- 11 RAMBLIN' GAMBLIN' MAN**  
(Gear—ASCAP)  
Bob Seger (Capitol 2297)
- 12 CAN I CHANGE MY MIND**  
(Dakar—BMI)  
Tyrone Davis (Dakar 602)
- 13 WHAT THE WORLD NEEDS  
NOW IS LOVE**  
(Blue Seas/Jac—ASCAP)  
Cilla Black (DJM 70007)
- 14 FIFTY-TWO PERCENT**  
(Screen Gems/Columbia—BMI)  
Max Frost & The Troopers (Tower 452)
- 15 FOX ON THE RUN**  
(Dick James—BMI)  
Manfred Mann (Mercury 72879)
- 16 AIN'T GOT NO; I GOT LIFE**  
(United Artists—ASCAP)  
Nina Simone (RCA Victor 9686)
- 17 GAMES PEOPLE PLAY**  
(Lowery—BMI)  
Joe South (Capitol 2248)
- 18 HAYRIDE**  
(Sons of Ginza—BMI)  
The Saturday Morning Cartoon Show  
(Elf 90021)
- 19 KUM BA YAH**  
(Cinton—ASCAP)  
Tommy Leonetti (Decca 32421)
- 20 SOMEONE TO LOVE ME**  
(Screen Gems/Columbia—BMI)  
Bobby Vee (Liberty 56080)
- 21 LONG LINE RIDER**  
(Argent—BMI)  
Bobby Darin (Direction 350)
- 22 FREEDOM TRAIN**  
(Partner—BMI)  
James Carr (Goldwax 338)
- 23 MAY I**  
(Rhineland—ASCAP)  
Bill Deal & The Rhondels (Heritage 803)
- 24 KAY**  
(Moss Rose—BMI)  
John Wesley Ryles 1  
(Columbia 44682)
- 25 SWEETS FOR MY SWEET**  
(Brenner, Progressive, Trio—BMI)  
Central Park West (Event 3301)
- 26 HARD TO HANDLE**  
(East, Time, Dedwal—BMI)  
Patti Drew (Capitol 2339)
- 27 BORN TO BE WITH YOU**  
(Mayfair—ASCAP)  
Sonny James (Capitol 2271)
- 28 THE CANDY KID**  
(Pocket Full of Tunes—BMI)  
The Cowsills (MGM 14011)
- 29 I GOT A LINE ON YOU**  
(Hollenbeck—BMI)  
Spirit (Ode 115)
- 30 THE SPLIT**  
(Hastings—BMI)  
Lou Rawls (Capitol 2348)
- 31 HEART TEASER**  
(Helios—BMI)  
Flavor (Columbia 44673)
- 32 TAKE A HEART**  
(Hill & Range—BMI)  
Don Fardon (GNP Crescendo 418)
- 33 WHY ARE WE SLEEPING**  
(Amm Jay—BMI)  
The Soft Machine (Probe 452)
- 34 HUSBANDS & WIVES**  
(Tree—BMI)  
Wayne Newton (MGM 14014)
- 35 RELEASE ME**  
(Four Star—BMI)  
Johnny Adams (SSS Int'l 750)
- 36 LET ME GET THROUGH TO  
YOU, BABY**  
(Screen Gems/Columbia—BMI)  
Ginny Tiu & The Few (Amaret 100)
- 37 THE WORM**  
(Jell—BMI)  
Jimmy McGriff (Solid State 2524)
- 38 GOODNIGHT MY LOVE**  
(Quintet—BMI)  
Paul Anka (RCA Victor 9648)
- 39 THE MEDITATION**  
(Cotique—BMI)  
TNT Bond (Cotique 136)
- 40 "HELLO IT'S ME"**  
(Screen Gems/Columbia—BMI)  
The Nazz (SGC 001)
- 41 COO COO**  
Big Brother & The Holding Co.  
(Mainstream 678)
- 42 TIL I CAN'T TAKE IT ANYMORE**  
(Eden—BMI)  
Ben E. King (Atco 637)
- 43 BUBBLE GUM MUSIC**  
(Greyhound—BMI)  
The Rock & Roll Dubble Bubble  
Trading Card Co. of Philadelphia  
19141 (Buddah 78)
- 44 GET ON YOUR KNEES**  
(JAMF—BMI)  
Los Canarios (Calla 156)
- 45 LET GO ALL THE WAY**  
(Fred Rose—BMI)  
Troy Shondell (TRX 5015)
- 46 ONLY FOR LOVERS**  
(Spicman—ASCAP)  
Roger Williams (Kapp 949)
- 47 I'M A TIGER**  
(Leeds—ASCAP)  
Lulu (Epic 10420)
- 48 WHAT TIME DID YOU SAY  
IT IS IN SALT LAKE CITY?**  
(Filigree—BMI)  
Fever Tree (UNI) 55095
- 49 ON THE WAY HOME**  
(Springalo, Cotillion—BMI)  
Buffalo Springfield (Atco 6615)
- 50 I'M A FOOL**  
(Four Star—BMI)  
Peanut Butter Conspiracy  
Columbia 44667



**TO WHOM IT MAY CONCERN:**

**TAKE THE SONGS FROM THE**  
**"MASON WILLIAMS EAR SHOW"**  
**AND STICK 'EM IN YOUR EAR.**

**Yours Truly,**

**Irving**

IRVING MUSIC, INC. SOLE AND EXCLUSIVE PUBLISHER OF SONGS BY MASON WILLIAMS

NEXT WEEK: The Big Year End Issue Of Cash Box  
 "The World Of Recording Artists" ... A Complete  
 Report On The  
 Top Artists ...  
 Top Records •  
 Top Songs ... Top Publishers and Top  
 Producers Of 1968 ... Make Sure Your  
 Message Is In This Important Edition ...

# Cash Box

DEADLINE: DEC. 16

ISSUE DATED: DEC. 28



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# MOTOWN IS A SOUND INVESTMENT

PRODUCING  
THREE #1 HITS  
IN THREE  
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WEEKS!

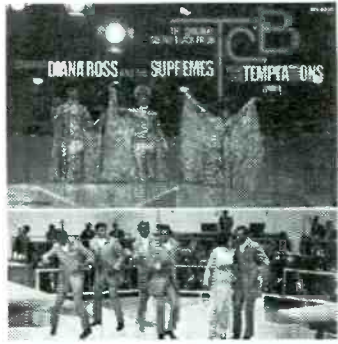
## Cash Box TOP 100

- 1** I HEARD IT THROUGH THE GRAPEVINE Tamla 54176  
MARVIN GAYE CASH BOX TOP 100—DEC. 21, 1968
- 1** FOR ONCE IN MY LIFE Tamla 54174  
STEVIE WONDER CASH BOX TOP 100—DEC. 14, 1968
- 1** LOVE CHILD Motown 1135  
DIANA ROSS & THE SUPREMES CASH BOX TOP 100—DEC. 7, 1968

AND MORE TO COME  
**MOTOWN**  
RECORD CORPORATION  
*The Sound of Young America*<sup>®</sup>

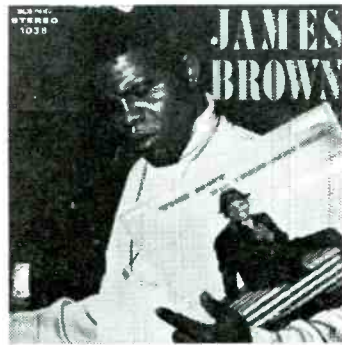
# CashBox Album Reviews

## Pop Picks



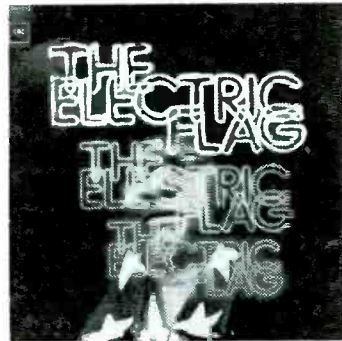
**THE ORIGINAL SOUND TRACK FROM TCB**—Diana Ross and the Supremes with the Temptations—Motown MS 682

The "TCB" ("Taking Care of Business") TV special that was aired last week (9) brought together the bright talents of Diana Ross and the Supremes and the Temptations. This original soundtrack recording of that program should easily create a sales storm among those who wish to own a permanent memento of the show. Singing alone and in ebullient togetherness, the two powerhouse acts are captured on this album in a dynamically professional performance.



**THINKING ABOUT LITTLE WILLIE JOHN AND A FEW NICE THINGS**—James Brown—King 1038

James Brown pays tribute to the late soul singer, Little Willie John, with a moving and dramatic performance. The artist sings a number of the tunes associated with Little Willie John, including "Talk To Me," "Cottage For Sale," and "Heart Break." This is soul music at its best, and the album should be in immediate and heavy demand.



**THE ELECTRIC FLAG**—Columbia CS 9714

The Electric Flag split up recently, but interest in the group is still running high, and the combo's second and last album should experience excellent sales. Guitarist Mike Bloomfield is not on the set, but Harvey Brooks (bass, guitar, vocal), Buddy Miles (drums, vocals), Herbie Rich (organ, tenor, vocal), and the other Flag members (who make up an entire band, complete with brass and winds), offer a host of powerhouse progressive rock sounds. Most of the selections are by members of the group.



**I GOTTA BE ME**—Sammy Davis, Jr.—Reprise RS 6324

Sammy Davis, Jr., ignites a shower of sparks on his new album, which features his recent chart single, "I've Gotta Be Me," from the hit Broadway musical, "Golden Rainbow." The artist also gives dynamic treatment to "My Personal Property," "I'm A Brass Band," and "If My Friends Could See Me Now," all from the film "Sweet Charity." Already on the charts, this set should be Sammy's biggest in some time.



**THE ICE MAN COMETH**—Jerry Butler—Mercury SR 61198

Jerry Butler's star has never dimmed, but in recent months it has reached nova dimensions as a result of two strong Gamble-Huff produced decks, "Never Give You Up" and "Hey Western Union Man," both of which are included as sales-bait on his new album. In addition, Butler's new chart single, "Are You Happy," is also present, along with such new original tunes as "Only The Strong Survive," "How Can I Get in Touch With You," and "Go Away, Find Yourself."



**GOODY GOODY GUMDROPS**—1910 Fruitgum Co.—Buddah BDS 5027

Titled after and including the 1910 Fruitgum Co.'s latest chart single, this album should appeal to the group's many fans. The music is young-teen and pre-teen oriented and contains a host of contagious ditties with such titles "Hot Diggity Dog," "Dee-licious," "A, B, C, I Love You," and "Fee-Fi-Fo-Fum." The Fruitgum Co. has done very well in the singles department, and this could be their first hit album.



**SOULFUL STRUT**—Young-Holt Unlimited—Brunswick BL 754144

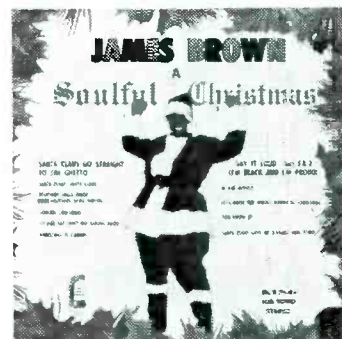
The pulsating, buoyant sounds of Young-Holt Unlimited (bassist Eldee Young, drummer Red Holt and pianist Don Walker) should generate busy sales activity for this disk. Among the strong instrumentals are the group's current chart entry, which is the LP's title tune, "Who's Making Love," O. C. Smith's hit, "Little Green Apples," and "Love Makes A Woman," with which Barbara Acklin scored chart success.



**MEMORIES**—Lawrence Welk—Ranwood R 8044

Lawrence Welk goes way back in time for the 12 songs included on this set, aptly titled "Memories." The sound is as old as the songs—slow, sweet, lush, and fully melodic—and a considerable number of Welk's older fans will treasure this collection. Tunes include "Melody Of Love," "Paradise," "Cinco Robles," "When I Grow Too Old To Dream," "I'll See You Again," "Fascination," and "The Anniversary Song." Look for steady sales for a long time to come.

## Christmas Picks



**A SOULFUL CHRISTMAS**—James Brown—King KS 1040

James Brown brings his own brand of scintillating soul to the Christmas season with this album, which includes his latest single, "Santa Claus Go Straight To The Ghetto," his recent chart tune, "Say It Loud (I'm Black And I'm Proud)," five instrumentals by the James Brown Band, and four other James Brown vocals. This set provides a most welcome Christmas gift.



**THE MAGIC OF CHRISTMAS**—Soulful Strings—Cadet LPS 814

The soft-beat, not-quite-rock sound of the Soulful Strings has already helped pull in considerable coin through previous chart albums, and the ensemble should rake in some more with this seasonal set. Fronted by a variety of lead instruments (flute, harp, sitar, cello, guitar or vibes, depending on the tune), the Strings come up with highly interpretive readings of "The Little Drummer Boy," "Deck The Halls," "Merry Christmas Baby," and others. Wide audience appeal.

## Pop Best Bets



**ROBERT FRANCIS KENNEDY—A MEMORIAL**—Columbia D2S 792

This 2-record album is a most fitting memorial to the late Senator Robert F. Kennedy. Record 1 presents him in his own words; he is heard making a memorial address for the slain President John F. Kennedy at the Democratic National Convention in 1964; and there are speeches from his 1968 Presidential campaign. Record 2, Side 1, contains excerpts from the funeral service held for Robert Kennedy at St. Patrick's Cathedral last June. Andy Williams sings "Battle Hymn Of The Republic" on Side 2. Royalties from the sale of the album are being donated to the Robert F. Kennedy Memorial Foundation.

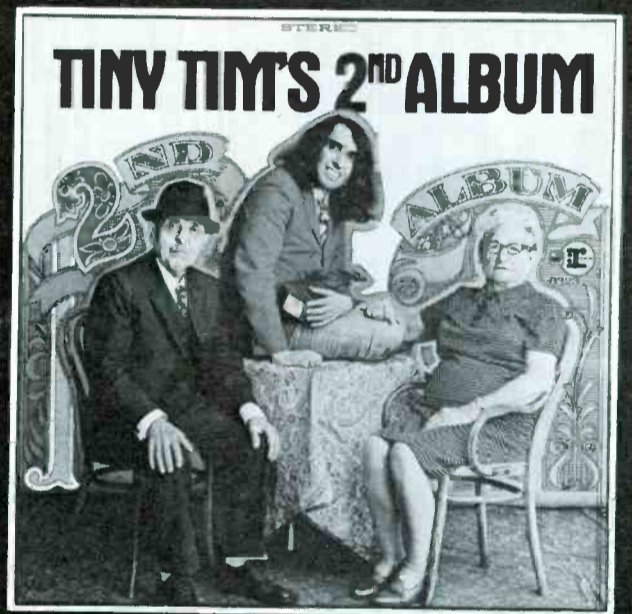


**KASENETZ-KATZ SUPER CIRCUS**—Buddah BDS 5028

Ringmasters Jerry Kasenetz and Jeff Katz herewith present their all-rock orchestra, the Kasenetz-Katz Super Circus, which consists of five groups: the 1910 Fruitgum Co., the Ohio Express, the Music Explosion, Prof. Morrison's Lollipop, and the Shadows of Knight. The Fruitgum Co., the Express, and the Explosion have all had hits on their own, and the Circus has had a single hit, "Quick Joey Small," which is on this LP. Lots of tempting bubble gum music for the young set in these grooves.



# THE SECOND COMING



RS 6292

# THE LEGEND ENLARGES!



Due to Overwhelming Demand, "Great Balls of Fire"  
Will Be Released as Tiny Tim's Next Single.

# CashBox Album Reviews

## Pop Best Bets

Gladys Knight & the Pips



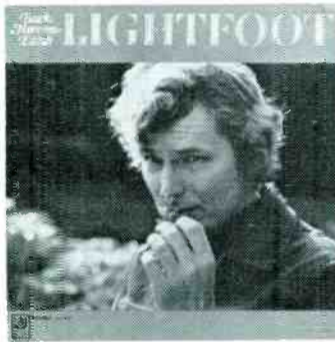
**SILK N' SOUL**—Gladys Knight & the Pips—Soul SS 711

"Silk N' Soul" is an apt title for this set by Gladys Knight and the Pips, for the sounds the group creates are an appealing blend of smoothness and soul. The LP includes the foursome's recent chart single, "I Wish It Would Rain," "You've Lost That Lovin' Feelin'," "Theme From 'Valley Of The Dolls,'" and "Baby I Need Your Loving." This album may well see brisk sales action in both pop and R&B areas.



**LOVE IN THE GENERATION GAP**—Ferrante & Teicher—United Artists UAS 6677

The popular piano duo of Ferrante & Teicher, using the theme of love and music, attempt to bridge the generation gap with this collection of 12 tunes, evenly split between oldies and newies. The pair certainly proves that a good song is a good song as they glide through "The Look Of Love," "This Guy's In Love With You," "Love Is Here To Stay," "I Can't Give You Anything But Love," and "When I Fall In Love," among others. Good sales in store.



**BACK HERE ON EARTH**—Gordon Lightfoot—United Artists UAS 6672

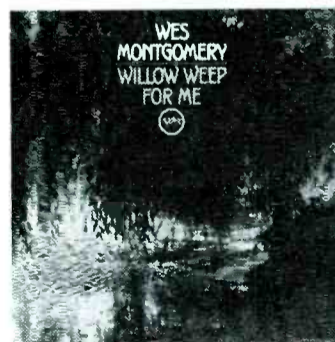
Canadian contemporary/folk singer Gordon Lightfoot has been gaining more attention from U.S. fans in recent months, and his new album could be the one to take him up the Top 100. Lightfoot is an excellent songwriter ("Early Mornin' Rain" and "For Lovin' Me," among others), and on this album, he works his way through 11 new self-composed odes, including "Bitter Green," "Cold Hands From New York," "Unsettled Ways," and "Don't Beat Me Down." Striking set.



**WE'RE THE BANANA SPLITS**—Decca DL 75075

The Banana Splits, hosts of their own Saturday morning comedy-cartoon-adventure series, debut on LP with a set designed to appeal to pre-teen and early teen buyers. Hard blues, soul, country, hard rock, and bubble gum music all get exposure as the Splits display a catchy, versatile sound. Tunes include "Wait Til Tomorrow," "Toy Piano Melody," "Don't Go, Away—Go Go Girl" and "You're The Lovin' End." As with the Monkees, several tunes are showcased each week on the TV'er to help bring home the sales.

## Jazz Picks



**WILLOW WEEP FOR ME**—Wes Montgomery—Verve V6-8765

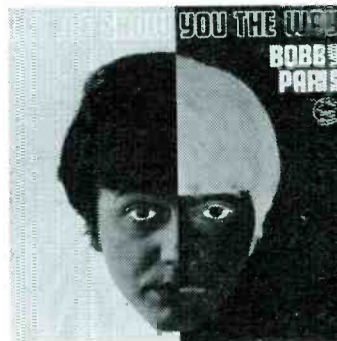
This album was put together from previously unreleased tapes made at the Half Note jazz nitey in Greenwich Village in the summer and fall of 1965, three years before Wes Montgomery's death. The guitarist had not yet attained the commercial success that was to come to him when he began to play in a more popular vein. He was playing jazz, good jazz, the music he was most fond of and attuned to. Listen.

## Classical Picks



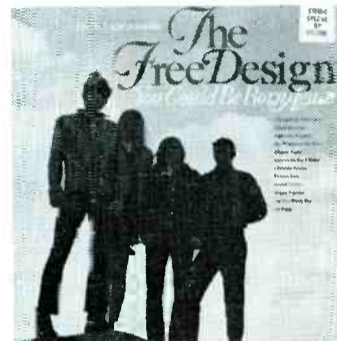
**BELLINI AND DONIZETTI HEROINES**—Beverly Sills—Westminster WST 17143

On this album, American coloratura soprano Beverly Sills portrays six heroines from operas by Italian composers Gaetano Donizetti (1797-1848) and Vincenzo Bellini (1801-1835). Singing with superb grace and spirit, the artist offers her interpretations of Lucia in "Lucia di Lammermoor"; Rosamund in "Rosamunda d'Inghilterra"; Linda in "Linda di Chaounix"; Elisabetta in "Roberto Devereux" (all by Donizetti) and Amina in "La Sonnambula" and Gioletta in "I Capuleti ed i Montecchi" (both by Bellini). Jussi Jalas leads the Vienna Volksoper Orchestra and the Vienna Akademie Chorus. Excellent album.



**LET ME SHOW YOU THE WAY**—Bobby Paris—Tetragrammaton T-105

Chanter Bobby Paris had a sizeable item not long ago with a song called "Personally," and he may well see substantial action with his new LP. His funky voice has an appeal that could spell spins and sales aplenty. The set includes "Personally" and eleven other goodies. The title tune is Paris' new single. Keep tabs on this album.



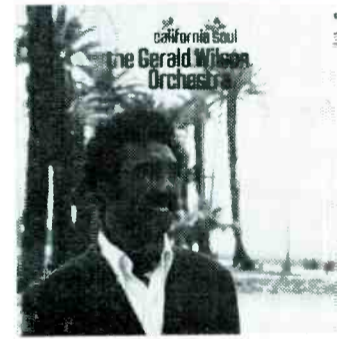
**YOU COULD BE BORN AGAIN**—Free Design—Project 3 PR 5031

The Free Design has already begun to build an audience with a previous album and several singles picking up heavy play on good music outlets. The vocal group, now expanded to quartet size, should convert even more fans to their highly stylized arrangements as they turn out several strong originals, coupled with the heavy songs as "California Dreamin'," "Eleanor Rigby," "Happy Together," and "The Windows Of The World." A delightful set.



**LADY IN CEMENT**—Original Motion Picture Soundtrack—20th Century-Fox S4204

Composed and conducted by Hugo Montenegro, the score for "Lady In Cement" fittingly mirrors the drama of the motion picture. The flick is the second starring Frank Sinatra as private detective Tony Rome. Dan Blocker ("Hoss" on the "Bonanza" TV'er) and Raquel Welch also star. People who enjoy the movie and fans of Hugo Montenegro will comprise the audience for this set. Keep it in sight.



**CALIFORNIA SOUL**—Gerald Wilson Orchestra—World Pacific Jazz ST 20135

Gerald Wilson has arranged and conducted an album of smooth-flowing, polished tunes, which are likely to be received with approval in both pop and jazz circles. In addition to three melodies written by Wilson, the set includes the title track, "Light My Fire," "Lullaby From Rosemary's Baby," and the theme from the film "Cool Hand Luke," "Down Here On The Ground." The full, rich sounds on the LP are most appealing.



**THE BEST OF THELONIOUS MONK**—Riverside RS 3037

Pianist Thelonious Monk, widely recognized as one of the key innovators in jazz, is represented on this set at the height of his creative originality. Monk wrote four of the six tunes on the LP: "Blue Monk," "Monk's Mood," "Straight, No Chaser," and "Nuttty." "Body And Soul" and "Just A Gigolo" complete the album. Here is a most valuable addition to the record library of Monk fanciers.



**RACHMANINOFF: THE PIANO SONATAS**—John Ogdon—RCA LSC 3024

Russian composer Sergei Rachmaninoff (1873-1943) wrote only two piano sonatas, the first in 1907 and the second in 1913 (the latter was revised in 1931). Both of these sonatas have been generally neglected in live performances and on disks (neither sonata has a listing in the Schwann catalog), but pianist John Ogdon shows the works to be worth of hearing. Rachmaninoff buffs should find this set of great interest.

# Talent On Stage

## LESLIE GORE

ALLADIN HOTEL, LAS VEGAS—Like a fragile bisque figurine, Lesley Gore stands alone on the giant stage. Dressed in sun-yellow crepe and silver sequins, her titian hair glittering in the light, the tiny 22-year-old singer bursts into a song like a shooting star.

Lesley Gore is no beginner. She sings with an ability that takes years to develop, and more years to perfect. Her voice, somewhere between Connie Stevens' and Nancy Wilson's, is not quite the voice of a woman. But the charm is in this uniqueness.

The little girl of "Sunshine and

Lollipop" fame has turned in her long hair and angelic facade for the look of fragile sensuality.

At times she seems sure, of her ability and her appearance, then, she seems to become afraid, perhaps of the glaring lights, or the horde of staring people.

Just when they seem to become bored by her syrupy voice and naivete, she goes into two numbers from "Funny Girl" leaving the crowd astonished.

Versatility is her bag. She transmits this well, and the impression she makes carries throughout the show.

## FLEETWOOD MAC

THE SCENE, N.Y.—When we saw Fleetwood Mac on their first U. S. swing a few months ago, we were highly disappointed. The group is one of England's top blues outfits, and in addition to some highly successful albums, they've also scored with a series of Top 10 singles, a rarity for an underground-styled group.

Apparently Epic Records has maintained the faith, and the group was brought back for another try. This time, we're happy to report, Fleetwood Mac came across as winners. Formerly a quartet, the group has been expanded with the addition of Danny Kirwan on rhythm guitar. Kirwan also contributed some fine vocal performances. Peter Green, another graduate of John Mayall's Bluesbreakers, came over as the strong blues guitarist that advance publicity claimed he would be, and, like the rest of the group, eschews stage theatrics to concentrate on his music. It takes a while to get used to the fact that although Fleetwood Mac looks bored and static, it is only because they are so deeply involved

with their music that they release all their emotions in it instead of in body motions. Mick Fleetwood, the group's drummer, looks like a sleeping cat, but plays like a hungry tiger. Jeremy Spencer alternates on piano, slide guitar, vocals and rest (some of the group's arrangements don't require the additional instrumentation, so he takes a break) and he does it all well. Bassist John McVee is the fifth member of the group, but we've run out of superlatives, so invent your own.

Some of the tunes on the set (many of which can be found on the group's new Epic album, due out almost immediately) are "Home Work" (our choice), "If You'd Be My Baby," "Mr. Wonderful" (Green's only vocal stint), "A Talk With You" and "Something Inside Of Me." Although the set we caught featured mostly slow tunes, we did get an opportunity to hear the group knock out some hard blues and old rock tunes, and needless to say, the same electric qualities were still present and highly intensified. Look for the group's tour to establish them on our shores.

## C. K. STRONG

WHISKY A GO-GO, LOS ANGELES—A voluptuous blonde, with a voice comparable to a speeding train intercepted by electrical shocks, C. K. Strong has the volume to sing above the loud, occasionally uncontrollable sounds of the rest of her.

Perhaps it was the Whisky's acoustics (which are not significant enough to even mention), but sometimes Miss Carey had to really scream and yell the lyrics of the song to be heard.

The rest of the group, Jeff Kewley on lead guitar, Geoff Weston on rhythm guitar, Aristotle on bass guitar, and Mike Stuart on drums look

and sound like a cleaned-up Canned Heat.

Kewley, rotating his bulbous body on the end of the stage, has a quivering guitar which responds like a velping dog under his huge hands. Weston, his long hair draping his shoulders, remains in the background, but his music can be heard between Kewley's solo flights.

"I got a mean-hearted man," wails Miss Carey, and the audience believes her. She sings with genuine soul-baring sincerity that elevates her above most female singers. She closes her eyes and the lyrics seem to come directly from her heart.

## ARLO GUTHRIE

CARNEGIE HALL, N.Y.—On Saturday night, December 7, Arlo Guthrie charmed, delighted, and totally captivated a large audience of his young followers. Accompanying himself on an acoustic guitar, the artist sang a number of romantic ballads, one of which, "If You Would Just Drop By," was a wistful song about the contingencies of getting together ("If you would just drop by/I could be there if I tried"). On this tune, Guthrie sang to his own piano accompaniment.

A melody which the artist referred to as a "tearjerker" was "Mother The Queen Of My Heart," which inveighed with tongue in cheek against the evils of poker-playing. "Hurry To Me" and "Living In Golden Temples" showed the influence of Eastern music on Guthrie, the performer displaying fine guitar work on the latter, making the instrument sound like a sitar.

But the undoubted highlight of the evening was "The Multi-Colored Rainbow Roach" song, which is a segment of Guthrie's continuing saga of "Alice's Restaurant." Marijuana missiles replaced ballistic missiles in the artist's version of an incipient World War III. Unlike many of his "new Left" contemporaries, Guthrie has a fine sense of humor, which he used to advantage in his spoken comments about the prohibitions against "hazardous beach games" posted on a California beach. He also created the sad-comic picture of a little girl at that beach digging a hole in the sand, only to be jarred by a public address system booming out "No holes deeper than two feet."

Guthrie's witty compassion, his song writing ability, and his performing excellence made for a rare evening with a rare artist.

## NEW CHRISTY MINSTRELS

RAINBOW GRILL, N.Y.—The New Christy Minstrels, making one of their infrequent New York appearances, opened a three-week stand at the Rainbow Grill last Mon. (9) and provided the packed opening house with an hour's worth of entertainment.

The Christies, the only remaining major act of the 1960 pop/folk boom, have not changed their style, and only partially altered their material, but when you're number one, that's perfectly alright.

While lacking some of the vitality and versatility of earlier editions of the group, the new New Christy Minstrels have found a strong anchor man in 'Fats' Johnson, who's humorous interchanges with the audience kept the show moving at a fast clip. Opening with three familiar folk songs, "Gulf Of Mexico," "Shenandoah" and "Oh Susannah," the group

won immediate acceptance from the audience, who were already mellowed by a top-rate meal. An unpronounceable Russian folk song was followed by "Down The Ohio," which featured the group's banjo sound. "Today," one of the Christies' early hits, was rendered faithfully while a medley from "Chitty Chitty Bang Bang" (the group has recorded the entire score for Columbia) was rendered tongue-in-cheek. Each of the group members took a turn to show his (or her) stuff at some point in the show, and each came through. "Green Green," another Christy hit, was followed by "Drinking Gourd" and "This Land Is Your Land," two songs which have become standards in the repertoire of many top folk artists, including the Christies. The show closer, "Michael, Row Your Boat Ashore," brought a well deserved ovation.

## MAN

THE SCENE, N.Y.—Although bubble-gum music has its merits, it does tend to lose its flavor quickly for all but the teen set. At the same time, musically strong, underground music is incomprehensible to many record buyers. The gap between these two markets is being filled by the creation of a new, harder and more durable form of hard rock. Rhinoceros has led the way, preparing the market, and it seems that there are other groups around who will help popularize this highly commercial sound.

Man, a group created out of the ashes of the Rich Kids, a long-time top disko outfit, emerged to the acclaim of the highly critical Scene audience last week, and to the acclaim of this reviewer. As a disko group, the Rich Kids learned to emulate the styles of the most popular groups. In their new incarnation, Man has fused some of these styles, along with some style of their own, into an original and exciting melange of sound. In addition, the group has overcome the most serious deficiency plaguing new combos by turning into highly competent songwriters.

In an hour long set, the Columbia artists let it all hang out as they performed such tunes as the satiric, but rocking "Sister Salvation," the true story of a night at "Riverhead Jail," the possibly single-bound "When Can I Call You, Friend" and the bluesy "Far Too Many Changes Came." Throughout the set, the lead singer, Supa, sang with a force that we thought

would tear the lining out of his throat, but his vocal power was never more evident than on the group's interpretation of "Try A Little Tenderness," in which they moved from style to style with style. Man in person is a joy, but they are also one of the few groups who sound like they can make the all-important transition to disk.

The Rationals, a Detroit group who scored a regional hit with "Respect" a few years ago, made their New York debut at the club on the same bill, and although they displayed moments of power, their potential has yet to be realized. Best tune on their set was an untitled instrumental, but a harmonic version of "Temptation Bound To Get Me" was also strong. As an in-person act, the Rationals have some weaknesses, but they too sound like a strong disk act.

NRBQ, discovered in the wilds of Kentucky, are somewhat of an enigma. When they're good, they're good, but they are also mediocre at times and never great. Someone suggested to us that they deliberately play up their weak points, and in that case they might be the first successful proponents of 'hillbilly camp.' In this business who knows. We liked their opening, "C'Mon Everybody" (an old Eddie Cochran song), and a version of the Coasters "Wait A Minute," and perhaps with a little work we might like their interpretations of "Let The Good Times Roll" and "Hey Baby."

## Bridge Tolls For TV

NEW YORK—The Brooklyn Bridge, the hot new Buddah Records group climbing the charts with the Wes Farrell-produced "The Worst That Could Happen," made their major network TV debut last night (15) on the Ed Sullivan show. The group features the strong lead voice of Johnny Maestro, formerly with the Crests.

## Butterfly Cuts 3rd

NEW YORK — The Iron Butterfly has completed the recording of its third Ato album, "Iron Butterfly Ball" for near future release. The set follows the pattern of their two best selling LP's & features all original compositions. Their former albums were "In-A-Gadda-Da-Vida" and "Heavy" which have kept the group on the best seller lists for nearly a complete year.

producer Jimmy Miller. All of the ex-Traffic members will remain under the management of Chris Blackwell, Island Artists Ltd.

## Traffic Breaks Up

LONDON — Traffic, one of Britain's top groups, has officially disbanded. The announcement was made here, where the act's new single, "Medicated Goo," was being released on Island Records. In the U.S., the group is currently represented on the album charts with "Traffic."

Traffic was originally formed in early 1967, when singer-instrumentalist Stevie Winwood parted company with the Spencer Davis Group, and joined Jim Capaldi, Chris Wood, and Dave Mason. The group enjoyed success with such singles as "Paper Sun," "Hole In My Shoe," and "Here We Go Round The Mulberry Bush," and their first album "Mr. Fantasy."

Explaining the decision to split up, Winwood said: "We feel that today's scene is moving very much away from permanent groups and more towards recognition for individual musicians. It's becoming more like the jazz scene, with artists free to jam together as they please, without feeling obligated or restricted by a group's identity."

The 20-year-old Winwood will soon begin work on his first solo LP with

## Disk Industry's Gavin Award Winners



RIVIERA HOTEL, LAS VEGAS—Undoubtedly a great moment for all at the Radio Program Conference was being named a winner of a Gavin Award. Above we see some of the record industry winners: A&M's president Jerry Moss accepting an award for Burt Bacharach, named Non-Rock A&R man of the year; 2. Henry Allen of Atlantic, named R&B promo man of the year. 3. Tommy Dowd of Atlantic named R&B A&R man of the year. Dowd made three trips up to the dais. He accepted for Jerry Wexler named Record Executive of the year and he also picked up the plaque for Atlantic Records chosen Record Company of the year. 4. Jerry Fuller, Columbia, named Pop A&R man of the year. 5. Don Graham of A&M Records named National Promotion man of the year. 6. Wade Pepper of Capitol named Country Music Promotion man of the year.

## Gavin Programming

(Continued from page 32)

them together and so analyze that you are able to put forth a model of exactly what are the reasons for individuals listening to what they do . . . by actually playing music for individuals in their home, analyzing, feeding answers into a computer, re-analyzing. It's amazing what comes out . . . there's a significant difference in what people like to hear other than music. And these new kinds of tests are giving us data which work and we've seen work when it comes to looking at ratings."

Betty Breneman of KHJ in L.A. explained the methods of testing records in various markets, the utilization of sales as a guide "but not as a gospel," noting that the intangible was still a significant factor in selecting records. "Our consideration is still mostly subjective," she said, "with program balancing an important consideration . . . ideally, of course, the idea is to appeal to the greatest number of people the greatest amount of time . . . avoiding negatives . . . if you have any doubts about a record leave it out."

Buzz Bennett, recently tapped as assistant music director at WMCA in N.Y., noted that Frank Magid had directed most of his talk to the radio industry. "The value of research and demographics to the record industry is probably bigger than it is to the radio industry. The sooner we can determine at a radio station whether a record is a hit then the sooner we can determine the frequency of play. The frequency of play is, of course, in direct relationship of how many records you will or will not sell."

"The most successful radio men in the past have tried to give people what they wanted . . . but a lack of information, a basis for rationalization has combated this . . . research is not a cold word—it's a search for a better understanding of the warm bodies around us . . . we shouldn't play a record because it's a soft sound, an R&B sound, a Country sound, a psychedelic sound—I think we should play a record because it's a hit." Telephone research, in-store research are just a couple of methods. "We must innovate, reject the rejection of new and untried ways, the opposition to new ideas."

### SMALLER MARKETS

The 3rd session of the seminar (Saturday AM, Dec. 6th) was devoted to small market radio with Jim Davenport (Manager of WFOM, Marietta, Georgia), Buddy Deane (Manager of KOTN, Pine Bluff, Arkansas) and Woody Roberts (Manager of KTSA, San Antonio, Texas) agreeing that smaller markets don't usually sell in volume that impresses labels, but that they can aid as test and experimental areas. Deane adding that he was getting more than a little concerned about "the pornograph phonograph record — it's disturbing. We've got to start policing ourselves or else big brother will do it." Woody Roberts brought up the question of record replacements for stations, suggesting that better vinyl disks might avoid costly replacements on click disks. "The consumer is not restricted to big cities," and perhaps it's time for the record industry to evaluate its markets in terms of top stations instead of top markets."

Jim Davenport's off the cuff speech (he said he had a great one prepared but he had read it over so many times it bored him stiff) included an interesting innovation in selecting new records for air play—having the local promo men sit with him, helping pick new titles.

### PAYOLA AND PLUGOLA

Guest Speaker Douglas A. Anello, legal counsel for the NAB, touched upon time brokerage, contests, lotteries, plugola and payola. "The programming function of a station rests solely with the licensee . . . it is not delegable. Time brokerage is not illegal. But if, at any time, the licensee relinquishes the ultimate, control over programming to a time broker, he is in for lots of trouble . . . when it becomes clear that a time

broker has assumed full programming authority, the licensee is in trouble with the commission . . . all time brokerage contracts for the sale of time must be filed with the commission within thirty days of their execution."

In connection with lotteries—"FCC rules and current federal law prohibit the broadcast not only of the lottery itself but any information relating to it. This is under attack by the N.Y. broadcasters at this time who feel that in view of the fact that N.Y. has legalized state lotteries, stations in N.Y. should be permitted to advertise those lotteries."

"Bottle cap promotions have been carried—and are still being carried by a number of stations. Several have been subjected to fines . . . another area in which the commission has recently taken, I think rather a peculiar quirk, relates to contests . . . the fact that a licensee may be personally without fault and the problem was caused by a dishonest employee may serve as a mitigating factor. But will not usually excuse the violation . . . the chief problem is what the commission calls 'deceptive contests'—an example is the 'Lucky Buck' type where the station announces a total available cash prize that far exceeds the amount that could remotely could be won."

As to plugola and payola—"The most obvious problem could occur when a disk jockey or the station itself is actively promoting and participating in some outside interests. The station management must remain aware that the use of its facilities as an economic weapon against business competition in another field could raise a serious question of unfair and deceptive business practices . . . public rather than private interests are paramount with the FCC . . . licensee must constantly guard against private gain by the individuals with the station. All employees are also liable with a maximum penalty of not more than \$10,000 and not more than a year in jail. The commission has provided examples of what constitutes consideration in some cases. And they illustrate that licensees and disk jockeys who act in a normal, honest manner are not going to get into any trouble."

### TOP 40 IN TROUBLE

Ken Palmer of KIMN, acting as moderator in a panel discussion on the future of top 40, asked "Is top 40 radio in trouble?" It drew a variety of answers from panelists Paul Drew (WIBG, Phil.), George Burns WSAI, Cinn.), Pat O'Day (KJR, Seattle), Joe Smith (Warners-7 Arts), Larry Uttal (Bell Records) and Bud Dain (Liberty Records).

Drew recalled a time when in major and small markets broadcast facilities were owned by individuals. "It's interesting to note that over the past six or eight months we've had a great number of record companies and broadcasters, through mergers, that have become conglomerates . . . I think this is, perhaps, a healthy situation because maybe somewhere along the way record people will understand radio people better and radio people will better understand record people since you have the same kind of folks in the same company." George Burns noted that "we have here two industries who touch and that our discussions can only take place in the area in which they touch. Specifically in the placing of phonograph records on turntables . . . I personally would be the last person to comment on artist and repertoire . . . and I think it's unfair for persons to comment on the programming of radio stations when in reality this is not their area." Burns went on to compare radio as a building and records as "indoor plumbing." Adding that anyone in radio who approaches the selection of music for his station "with anything other than great trepidation is very wrong. If he feels he's a real expert then he's a fool."

Pat O'Day opened his short talk by expressing a concern that "as each year goes by top 40 radio is getting extremely inbred. Yes, we are looking at diminishing numbers. There's no question about it . . . the 'middle of the road' stations were on their backs

and they have courageously come back. And not by copying. They've tried to discover music that an audience wanted to hear, ways they could serve, tried to do unique things, they tried to take people and give them meaningful things to say. They tried to entertain. As a result in rating throughout the country, they're giving top 40 radio a difficult time." (Bill Gavin, the following evening, seemed to take issue with this statement, listing a number of top 40 stations that were #1 in major markets.)

Larry Uttal, explaining that Bell Records works with indie producers, noted a trend where producers, in a number of cases, no longer were interested in cutting singles. "The dangerous point of view from the manufacturer is the tremendous cost and risk involved with a lesser percentage of return with LP's . . . We all know that single record sales are very soft—with no relation today between LP and singles charts. R&B records are no longer spilling over into pop the way they did six and twelve months ago. Who's at fault? The record buyer's not wanting to buy what they hear or are they tuning out top 40 and not listening. Are we at fault as manufacturers? Are radio programmers at fault?"

Bud Dain opened his talk by noting that in 1964 top 40 was the leader in presenting new music to its audience. "Today top 40 has lost that lead. The major reason for it is their inability or lack of desire to play good hit LP product. There are many good artists being broken every day—some past examples are Cream, Canned Heat, Country Joe and the Fish, the Jefferson Airplane. These groups are being broken by so called 'underground radio.' There's no reason in my opinion that top 40 radio cannot investigate and play this kind of product . . . I would like to make one suggestion—in every market there's a record store that handles this kind of product . . . top 40 radio must find that store and then find out which cut or which two cuts are selling this LP . . . From a record company's standpoint I am definitely going to design more LP product and it'll behoove me to tell you and prove to you that certain cuts from those albums will definitely increase your audience and maintain your leadership in the market."

At this point Joe Smith of Warner-7 Arts made what he described as "generalizations," admitting that there were bright, creative people in top 40 radio and disagreeing with Burns who, Smith said, "made our contacts minimal." A complete transcript of Smith's talk can be found on page 10 in this issue.

### STOP THINKING PRODUCT START THINKING MUSIC

Goddard Lieberman, president of CBS/Columbia Group, addressing the conclave at a luncheon following the top 40 radio panel discussion, recalled that many years ago, at an early Columbia Records sales convention, how baffled a soprano was when people kept coming up to her and saying that they loved her singing of ML-4105 or her performance of CL-3237. "She didn't know that she had performed CL-3237 and sung ML-4105."

"Even before the computer age, too much of our time was spent in thinking of numbers, too much of our souls belonged to the charts." . . . "Even now—perhaps now more than ever before—we pay more attention than we really must to charts and lists and catalogs and picks and breakouts, to release lists and order forms. Heaven knows we have to pay plenty of attention to all these things. But we think of singles, and albums, and bands, and 4 and 8 and 16-tracks, and we think of "product"—and we don't stop often enough to think about music and its qualities and the fact that it too is a kind of language with a vocabulary, a grammar and syntax and that it expresses ideas and emotions."

"It's shocking sometimes to discover how little attention is really paid to music by people who think that they

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### Rollicking Radio

Gathered in convivial conclave at the recent WMCA-New York party at Nephtha are (l. to r.): Pete Bennett, promotion director for Allen Klein & Co.; Michael P. Mallardi, vp and general manager of the Straus Broadcasting Group; Bobby Vinton, Epic recording artist; and R. Peter Straus, president of the Straus Broadcasting Group. The Gala introduced WMCA's two new deejays, Chuck Browning and Lee Gray, new program director Terrell Metheny, and welcomed back Murray the K to the outlet.



### Cowsills To Record First 'Live' Album

NEW YORK—Plans have been made to have the Cowsills record their first live album during an appearance this week (13) at the University of Illinois.

The LP, recorded for MGM under the supervision of the Hanley Sound Co., will include about one hour's worth of the performance featuring several original songs and a medley of the Cowsills' pop hits. Release date as yet uncertain, but mid-April issue is anticipated.

### NARAS 'Calls Shots'

(continued from page 9)

have something in the grooves—simply because they are not given an opportunity for proper exposure!" He then went on to enumerate criteria for dealers' selecting some records and passing on others: a record by a top artist, which is pre-sold; a concept that "sounds exciting," or an exciting cover.

Producer Wilson predicted growing use of audio-visuals. "We're going to become movie producers as well," he quipped. Then he entered a plea for "greater understanding among all of us. We have," he emphasized, "one common enemy: the non-listeners, such as (1) the record company executive who forgets where product came from; (2) the salesman who would rather abstract from an album than listen to all of it; (3) the executive secretary at the record company who is often responsible for an oppressive atmosphere; (4) the infamous wit who organizes record company conventions and over a period of days allow all of 22 minutes for listening to music; (5) the gimmick-man who has no real feeling for talent, and (6) those who play the 'Match-'Em-Up' game and do nothing but copy other

### Bill Drake 'Altars' Chart

LAS VEGAS, NEVADA—Programming consultant Bill Drake, president of the Drake-Chenault Corp., added a major "hit bound" to his life chart this past week. Her name is Karen Dunphy, the attractive daughter of KNX-TV newscaster Jerry Dunphy. Couple was wed here Sunday (Dec. 8th) at Caesar's Palace following the Radio Program Conference. Drake, who had planned to attend the Gavin Seminar, made just one or two meetings before being bedded with the Hong Kong bug on Saturday. Antibiotics helped him thru the ceremony. Couple planned to remain in Vegas for just a few days with a more extended honeymoon set for after the 1st of the year.

The Gavin conference has inspired wedding bells before. In '67 Kent-Modern's v.p. Fred DeMann mated "Candy" Christman several hours after the awards banquet.

companies' ideas." "They all ought to start listening more. Let's put the record back in the record business."

Columbia's Van Gorp, alluding directly to the subject at hand, insisted that "it is John Q. Public who calls the shots. The sales department finds out what's happening out there in the street and passes the information back to the company. Then the merchandising department passes on it and turns it over to the A & R department." Once the company decides to produce the record, the process is reversed.

Father O'Connor, in concluding the confab, reiterated that "there seems to be a surprising lack of communication between those who create the records and those who sell and promote them. Hopefully, through more meetings like this, NARAS will be able to help establish greater communication."

## AFM To Back \$2 Mil Harlem Project

NEW YORK—The American Federation of Musicians will actively participate in a planned \$2 million Harlem building project, which will give ownership of the land and building to members of the black community. Announcement of the union's backing was made by AFM president Herman Kenin, who stated that the union would furnish up to \$210,000 in second mortgage money for the venture.

The site for the proposed project is a Woolworth's building on W. 125 St., which will be enlarged to 55,000 sq. ft., and will necessitate the hiring

of an additional 150 employees, all of whom are to be taken from the Harlem community. Officials of the retail chain have estimated that the annual payroll for the expanded store, most of which will remain in Harlem, would top the half million dollar mark.

Kenin, who will represent the AFM at a press conference in Harlem this week, stated that the "investment by the American Federation of Musicians is consistent with the AFM's policy of conservative placement of the general union funds for the benefit of the federation's membership, and the continuing desire on the part of our members to give assistance to local community project, especially those which will benefit citizens in disadvantaged areas."

The press conference was held last week (10) at the Canaan Baptist Church, at 132 W. 116 St.

### 'Drummer Boy' Rolls Into 10th Yule Year

NEW YORK—Almost exactly 10 years after becoming a hit for the Harry Simeone Chorale, "The Little Drummer Boy" can now boast of more than 170 recorded versions. The figure has been confirmed by Mills Music, publishers of the Katherine Davis-Henry Onorati-Simeone composition.

This year, in addition to being featured in new albums by a variety of artists, "The Little Drummer Boy" has inspired a television special and a new children's book.

The program will be telecast on NBC-TV this Thursday (19). It stars Greer Garson, Jose Ferrer and the Vienna Boys' Choir.

Macmillan is publishing the children's book based on the character of the 1958 song. It was prepared with four-color illustrations by award-winner Ezra Jack Keats.

### President Product Thru CBS In U. S.

NEW YORK—American Metropolitan Enterprises has concluded a deal with the CBS organization for U.S. distribution of all acts on AME's President Records label (except the Equals) under the Epic and Okeh logos.

According to E. Kassner, AME's president, the President label covers a large number of European acts. First release under the new deal will be an Okeh single by Watson T. Browne and the Explosives, "Some Lovin'" b/w "Home Is Where Your Heart Lies." An upcoming release by Johnny Tudor, a young Welsh song-stylist, is also skedded.

The Equals, whose latest record "Softly, Softly," is distributed in the U.S. by Laurie under the President Record logo, earned an English gold disk for "Baby Come Back," also an American hit. The "Baby Come Back" lid, and a followup LP, were handled by RCA.

The London-based Joy label, also controlled by AME is currently enjoying chart status with Betty Everett's "It's In His Kiss," a while back American hit on the now defunct Vee Jay label.

### Public Records To Pak

PAK Management has concluded a deal with publicist Stan Zimmerman which will see the latter's Public Records become part of the PAK operation. Hunger!, a Northwest rock group now working out of Hollywood are also included in the deal.

Joe Koistra and Jim Pettinotti, PAK toppers, have also formed Neo-Note Music (BMI), which will co-publish original material from Hunger! with Zimmerman's Thirst Music (BMI). Additional writers signed to Neo-Note include Gene Rockwell and Jim Horton.

Hunger!'s first album, tentatively titled "Strictly From Hunger!," is being readied for release after the first of the year. Corby Record Productions will produce the Hunger! set as well as dates with c&w singer Gene Rockwell. Also signed to the label is soul artist George Jackson.

Public Records and Neo-Note Music will be headquartered at 6565 Sunset Blvd., home office of PAK Management.

### Monument Issues 10 LP

NASHVILLE — Monument Records has released 10 albums for December, it has been announced by Steve Poncio, vice president and sales marketing director for the label.

The new albums will be merchandised in a specially prepared sales kit, Poncio said. The sales kits will be rushed to distributors throughout the United States and to foreign licensees for their salesmen.

Monument's new LP line-up includes: Ray Stevens' "Even Stevens;" "Coming On Strong," by Henson Cargill; Jeannie Seely's "Little Things;" the Nashville Guitars' "The Nashville Guitars in Tijuana;" Jerry Byrd's "Polynesian Suite;" "Voices In Love," by Bill Justis and the Voices In Love Chorus; Don Cherry's "Take A Message To Mary;" Cam Mullins' "Velvet Underground;" the Knightsbridge Strings' "Marching Strings" in the Monument Artistry series; and Monument's Sound Stage 7 LP, Joe Simon's "Simon Sings." In "Simon Sings" Simon sings his recent chart single "Message From Maria."

### SSS Total Expansion

(continued from page 9)

Henry O'Neil in midwest and southeast R&B promotion.

#### FOREIGN DEALS

While in England for the Riley promotion tour, Singleton talked with several London publishers about setting up Shelby Singleton Music Limited. "At the present time, it appears that Peter Maurice Music there will handle all of SSS publishing catalogues in the United Kingdom," said Singleton.

While in London, Singleton conferred with Stig Anderson of Sweden Music on the possibilities of getting publishing representation in Scandinavia.

Talks were also held in Paris with Geinz Leitchti of Switzerland and Maurice Bochoux of Tutti Publications of France. "Most of the negotiations for our international expansion are still in their preliminary stages," explained Singleton. "However, we expect to consummate them in January when my key executives and I attend the MIDEM Festival in Cannes."

#### STILL 'HARPER'

Singleton, quoting from Jeannie Riley's latest Plantation single, "The Girl Most Likely," said that "the evidence is plain" concerning her reception in England. The outcome of her radio and personal interviews, her appearance on BBC's "Top of the Pops" show and other visitations, resulted in most complimentary press write-ups and during and immediately following her stay, "Harper Valley PTA" sales showed giant increase." The disk hit the English Top 20 charts last week.



**BIG BLOW OUT:** Bubbling over with enthusiasm for "Bubble Gum Music," by the Rock and Roll Double Bubble Grading Card Co. of Philadelphia 9141, are Buddah execs (l. to r.): Cecil Holmes, Buddah director of R&B promo; Lenny Evanoff, Team Records national promo director; Marty Thau, director of Buddah pop promo; and Buddah vp and general manager Neil

Bogart. Produced by F. G. G. Productions (which accounted for "Hang On Sloopy" and "My Boyfriend's Back"), each single is being serviced with 250 pieces of Fleers bubble gum in a promo tie-in. At the same time, Jerry Goldstein of F. G. G. is setting up an "international chew-in" at The Factory, a Hollywood discotheque, with the theme "Blow Out — Not Up."

## Conniff Christmas TV'er Set For 93 Markets

NEW YORK—The second "Ray Conniff Christmas Show," a one-hour television special starring the popular Columbia orchestra and chorus leader and arranger, will be seen in a total

## Dick Clark Adds Communications Arm To Agency

HOLLYWOOD—After a dozen years as TV performer, a half dozen as TV producer, a decade as motion picture actor and more recently as film producer, Dick Clark (also president of Dick Clark Concert Tours) has formed a "communications" department. Arm, which'll be involved primarily with the marketing aspect of the Dick Clark Agency, will be headed by Stafford Clark with Jack Mann in charge of marketing, Florence Stanley tapped as account exec and Janet DeHaven named press assistant.

Firm is involved in two major campaigns—as official spokesman for the Thomas Organ Co., subsidiary of Whirlpool, and in the presentation of Sear's fall fashions for teens.

Thomas, which produces Vox guitars, recently merged with Mosrite in a combined distribution deal. Tie-in with the Nashville country convention saw Thomas donating approximately \$100,000,000 in Vox guitars to the Salvation Army. Such artists as Lawrence Welk, Paul Revere, Eddy Arnold, Iron Butterfly, Beach Boys, Glen Campbell, Merle Haggard and Buck Owens are exclusive Vox and/or Thomas Organ performers.

Clark is also creating a film to be shown at Sears stores throughout the country—kicking off the "Junior Bazaar" fall line. Clark will intro the film on film with personal appearances planned to aid the promotion. The \$100,000,000 Vox guitar donation is set for world wide distribution to underprivileged youth in more than seventy countries in the world. It was made last month in order to facilitate delivery in time for Xmas. Current Clark produced flick is "Killers Three," distributed through American International with a sound track by Sidewalk Productions for Tower Records. Clark also stars in the film.

of 93 markets throughout the nation.

Conniff, who is one of Columbia's best-selling artists, has been turning out successful albums since his signing with the label in 1956. Columbia's catalog lists over thirty Conniff albums, and he has received gold records for sales exceeding one million dollars as certified by the RIAA for his LP's "Somewhere My Love," "S Marvelous," "Concert In Rhythm" and "Memories Are Made Of This."

Conniff began his career as an arranger and musician working with such greats as Harry James, Bob Crosby, Mitch Miller and Artie Shaw. He has toured both the United States and Europe and today is one of the kings of middle-of-the-road music.

## New Mgmt. Firm: Sennett-Brovsky

NEW YORK—Sennett-Brovsky Management has been formed by Bryan Sennett and Mike Brovsky, both formerly with Fred Weintraub's Fredana Management firm. Initial acts with the office include the Serendipity Singers (UA), Jerry Jeff Walker (Atco) and McKendree Spring (Decca.). The office has also signed writer-performer Larry Santos (who wrote the Four Seasons' "Candy Girl") and writer-performer Keith Sykes. Negotiations have already begun to set these writers with recording companies.

Sennett, a former Fredana exec, has been involved in the college concert field for 6 years. In addition he has been intimately involved with the development of the Campus Coffee House Circuit, which he saw grow from its original four members to a present membership of 130 schools.

Brovsky, former talent director with Fredana, also heads up T.D. Shawbyn Productions, which recorded such acts as the Serendipity Singers, and produced the music for TV and radio commercials for such accounts as Ford, Bufferin and Schaefer Beer.

Sennett and Brovsky plan to handle all areas of management, concentrating heavily on the college concert field. They intend to associate their firm with long term performing-oriented acts. The firm will headquarter at 40 West 55th St., New York.



STEED RECORDS' conclusion was to sign the Illusion, a five-piece, self-contained rock combo, as the label's Jeff Barry performed the packing. Grouped above are (top row, l. to r.): Mark Alan, president of New Beat Management; Mike Ricciardella drums; Chuck Aler, bass; Richie Cerniglia, lead guitar; and Jeff Barry; (bottom row, l. to r.): John Vincl, lead singer, and Mike Maniscalco, organ, sax, guitar. Barry penned the A side of the group's first single, "Did You See Her Eyes," which is backed with "Falling In Love," written by the Illusion. The disk is skedded for January release.

## McEuen On The Move

NEW YORK—The West Coast independent production and management firm, William E. McEuen Productions, has been extremely active of late. McEuen last week announced the signing for management of comedy writer-comic Steve Martin; the 18 year old sister act known as the Taylor Twins, who will shortly cut a folk-based LP; and Mercy, a group from the north-west. The week before, McEuen signed singer-songwriter-guitarist, Steve Gillette, to the roster, which now also includes the Nitty Gritty Dirt Band, the Sunshine Company, British duo, Harper and Rowe and Gregg Allman, highly regarded West Coast blues singer and guitarist, and former leader of the Hour Glass.

Mercy, which features the songwriting of singers Kathy Smith and Tom Grant, have been signed to an exclusive pact by World Pacific Records. The deal was worked out by McEuen and Dick Bock, W-P chief of the Liberty-affiliated label.

Martin, who is now at the Troubadour, along with the Dirt Band, writes material for the Smothers Brothers television show and is soon expected to cut a comedy LP of his own.

The Taylor Twins, from Salt Lake City, will also be signed to a label shortly, according to McEuen.

The Dirt Band, to be featured in a Look Magazine spread early next year, along with the Taylor Twins, has just completed cutting a live LP for Liberty Records at the famed Hollywood club, the Troubadour.

The album, to feature the group's comedy as well as its music, was cut during a series of nights at the club. Eight-track remote recording equipment was used. The Dirt Band has completed filming its featured role on location in Baker, Oregon, for the Paramount film, "Paint Your Wagon," and has just taped the "Donald O'Connor Show" and "Playboy After Dark" for CBS-TV.

## Dunhill Signs Going Thing

BEVERLY HILLS—Dunhill Records has just signed the Going Thing, a team originally formed to appear on radio and television commercials for the Ford Motor Co. The Going Thing, so named for the Ford theme, was assembled from more than 200 vocalists screened over a four-month period in preparing the advertising campaign.

Writer-producer Jim Webb spotted the group and entered negotiations to sign them with his Canopy Productions firm. Jay Lasker, Dunhill president, then spearheaded talks which culminated last week in signing the act.

The Going Thing will continue to appear in Ford commercials while appearing as a recording group to be produced by Webb.

## NMC Shows Records Year

OCEANSIDE, NY—NMC Corp., national record distributor and owner of the Riverside, Jazzland and Orpheum labels, reported sharp increases in sales during the firm's last fiscal year. Sales for the year rose 83% to a record high of \$5,113,420 (from last year's \$2,791,094).

President of NMC Jesse Selter also noted that net income peaked at \$321,012 or .75 per share from fiscal '67 figures of \$173,273 (.41 per share). Per share earnings are computed on an aggregate of 430,351 shares to reflect adjustment for the 3-for-2 stock split in January '68.

Selter attributed NMC's gains to major advances in the company's bulk record business involving retail chains, department stores, mail order houses, variety stores and other large users of records.

## New Activities

NMC has contracted with Interstate Department Stores to supply the record departments of Topp's discount stores. Acting as a rack jobber, the firm supplies disks and tapes, maintains quantities and provides for proper retail display. The company has also formed a new tape division handling cassettes cartridges and reel-to-reel product.

## Record Ramblings

(continued from M-4)

Add special thanks to Toys For Tots contributors Pete Bennett (of the Allen Klein office), Carmella Bonacia (Warner Bros.), strong contributions from the Buddha/Kama Sutra group, Decca Records, Viva Records, a personal donation from Neil Bogart, and, living up to its size, the largest donation of the campaign from White Whale Records. We have more than tripled last year's total. Again, thanks. (But we're not thru yet.)

Paul Anka's wife gave birth to a baby girl last Tues. (10). Congrats. Former Animal Danny McCulloch (and there seem to be as many former Animals as former Yardbirds) out with his first single, "Wings Of A Man." Debut LP due in February.

Sparing no expense in the search for talent, Fred Weintraub sent Steve Mislove to audition talent for his Campus Coffee House Circuit at Larry Bruner's La Cave club in Cleveland. Out of 18 acts, two, the Natchez Trace, a C&W influenced rock quartet, and Leatherwood and Lisa, a pop duo, were chosen. Charlie Fox, having scored Paramount's "Barbarella" with Bob Crewe, takes on a solo assignment for the studio, scoring "Goodbye Columbus." The Association will supply several new songs for the movie. Phoenix honored Glen Campbell with his own day yesterday (14), the community's first tribute to an individual entertainer. Lester Collins of E. B. Marks called to say that Campbell's next single may be "If You Go Away," a cut from his "Wichita Lineman" LP.

New York Rock and Roll Ensemble go into the studio Tues. (17) for their second Atco album. Adrian Barber will produce, with release set for March. The group is skedded for an appearance on a Leonard Bernstein Young Peoples concert in January.

Al Hirt has signed with Screen Gems for a 1-hour CBS special. They have signed with Bert Richman for management in all fields. Comie Jack Durant, currently at the Latin Quarter, will cut his first comedy album for GP Records.

Charlie Morrison, now with Dot, off and running with Brian Hyland's "Tragedy" winner. Charlie was a top host at the party to introduce Rocky Marciano discovery Ray Frushay to the trade.

Ray Passman of Strobe Records reports good early reaction to "Take A Walk With Me" by the Sound Solution. Group was a finalist in the recent NARAS talent showcase.

Biff Rose guests on the Tonight show Thurs. (19). Celebration, new UA group, make their cafe debut in January at La Cave in Cleveland.



SHADOWY FIGURES: The stance that is becoming widely familiar throughout the country is exhibited by (l to r.): Shadow Mann; his producer, Ron Haffkine; Alouette Productions' Kelli Ross; and Morris Levy, president of Roulette Records, who is backing Shadow Mann with a heavy promotion campaign. Levy is launching a new label, Tomorrow's Productions; the company's first release is "Come Live With Me," produced by Haffkine for Ross and Art Wayne's Alouette Productions. Shadow Mann made his TV debut recently on the Upbeat Show in Cleveland, and has appeared on the Hy Litt and Jerry Blavatt TV'ers in Philly. Haffkine and Ross are putting together a nine-piece group (a five-piece rock-rhythm section and a string quartet) in preparation for Shadow's first concert, which is scheduled for the beginning of the year. "The Shadow Mann Album" is due for immediate release.



### Soulful Gait

A recent Soul at the Village Gate show in Greenwich Village featured Eddie Floyd, Stax recording artist, shown at left. Also appearing on the program were the Pazant Brothers, the Exciters, and Buster. More recent appearances were made by the Unifics, the Jimmy McGriff Trio, Benny Gordon and the Soul Brothers, the Pazant Brothers, Jimmy Richards and Troy Keyes.

## Phil Gernhard: Off To New Horizons

NEW YORK—"A good producer is a good producer," according to Phil Gernhard, who believes that a producer should be able to work with any type of artist: bubble gum, hard rock, folk, even jazz. "I don't think producers should be typecast. Just because I've turned out some chart material in the teen rock vein, doesn't mean I can't turn out heavier material."

Although Gernhard achieved early success with "Stay," by Maurice Williams and the Zodiacs, his major claim to fame so far has come from the "Snoopy" decks and other sides by the Royal Guardsmen. Gernhard was anxious to get involved with more contemporary projects, and through a combination of coincidence, intuition, and a great deal of patience, he got his wish, along with a RIAA disk for "Abraham, Martin and John." It began the day after the assassination of Senator Robert F. Kennedy in Los Angeles last June. Songwriter Dick Holler responded to the tragedy personally in his own medium or expression and wrote "Abraham, Martin and John." Phil Gernhard, the indie producer with whom Holler is signed, and who has produced seven chart records, showed the song to Laurie Records. Everyone agreed the song was destined to be a hit if they could find the right recording artist.

The search for a sensitive artist to perform the folk/social vehicle ran into months. Coincidentally, at the end of the summer Gene Schwartz, Laurie's A&R chief, contacted Gernhard whose office is in St. Petersburg, Florida, and asked him to set up a creative meeting with Dion who was recuperating from an illness at his home in Miami. Dion had recorded for Laurie from 1958 to 1962, and Schwartz was interested in resuming what had been a highly successful relationship between Dion and Laurie. Gernhard arranged the meeting expecting to find the old Dion, a rock and roll singer who had sold millions

and millions of records during his years at Laurie. What he found, on hearing Dion work, not only surprised but delighted the producer. Gernhard found Dion was really tuned in to today, and was amazed that he was not recording. In addition, here was the artist to record "Abraham, Martin and John." Laurie agreed, and the rest is history.

"Dion," the new Laurie album, features "Abraham, Martin and John", and includes a broad spectrum of songs which amply demonstrate Dion's versatility and talent as a performer. Both the album and the single version of "Abraham, Martin and John" were arranged by John Abbott. Gernhard, who is enthusiastic about the "new" Dion, produced the album, and feels that Dion is on his way to unlimited success as today's super-talent.

Gernhard had devoted a major part of his time in recent years to developing talent in the southern section of the country, and was particularly proud that the sentiments expressed in "Abraham, Martin and John" were written by Dick Holler who is from Baton Rouge, Louisiana, and now resides in St. Petersburg.

## 'Jungle Book' Turns Gold For Disneyland

GLENDAL, CALIF.—The Record Industry Association of America (RIAA) has certified Disneyland Records' "Jungle Book" album, in the label's Storyteller series for children, as a gold record. It is believed that this is the first time a record intended strictly for children has been so honored.

The record, which utilizes music from the soundtrack, retails for \$3.79, monaural or stereo. By the RIAA's rules, one-half of the retail price is arbitrarily set as the wholesale price for the calculation of the one million dollars of sales required in order to achieve a gold record. Thus, in units, Disneyland's "Jungle Book" had to sell many more than is required for a Gold Record on LP's priced at \$4.79 or \$5.79. To get its gold record, "Jungle Book" had to sell 526,300 units.

Between them, the Disneyland and Buena Vista labels have three "Jungle Book" LP's, one seven-inch Little LP book-and-record, and three children's 29¢ titles. Buena Vista's soundtrack of "The Jungle Book," which retails at \$4.79, utilizes the same master as the children's record except that the narration and dialogue are omitted and the pages of art work which accompany the children's record are not included. This record was released as an afterthought when it was found that there was a demand for the music from the sound track of "Jungle Book" by teenagers and adults who weren't interested in the storytelling features of the lower-priced Disneyland LP.

Th combined sales of the "Jungle Book" records on the two labels are now estimated at more than one and a quarter million, and the disks have enjoyed international success.

## Tetragrammaton To Distribute LP By Kingston Trio

BEVERLY HILLS — Negotiations have been concluded between Arthur Mogull, president of Tetragrammaton Records, and Frank Werber, manager of the Kingston Trio, for Tetragrammaton to distribute "The Farewell Concert Of The Kingston Trio" on February 1.

The double-album, recorded during the Trio's final concert at the Hungry i in San Francisco, where the group got its start, will include such popular Kingston Trio tunes as "Tom Dooley," "Green Back Dollar," "Where Have All The Flowers Gone," and "Tijuana Jail."

## Morty Wax Forms Record Newsletter

NEW YORK—The Megalopolis Newsletter, a newspaper for people in the recording industry, has been initiated by Morty Wax, president of Morty Wax Promotions. The paper will include the latest gossip, important news, promotions, single and LP reviews, group appearances, interviews with deejays and music directors, new label listings, and publicity releases.

Wax and his staff have invited the entire industry to participate in the project, and ask that all press and photo releases, and new singles and albums be sent to: Morty Wax Promotions, 1650 Broadway, New York, N.Y. 10019.

## Mandeville Pub Group Formed By Gulf Pacific

HOLLYWOOD—Gulf Pacific Industries has formed the Mandeville Group of Music Publishers, bringing together Filigree (BMI), Peddler (BMI), Arianna (ASCAP) and Now (ASCAP). Don Altfeld, vice president in charge of production for Gulf Pacific, will serve as president of the Mandeville group. Michael Shapiro, vice president in charge of business affairs for Gulf Pacific, will assume the same role for the new firm.

Altfeld, a songwriter with extensive credits, has had his tunes recorded by such artists as Jan and Dean, the Beach Boys, Ronnie and the Daytonas, Shelly Farbares and the Who. Currently, Altfeld is overseeing production for fever tree (Uni), the Children (Atco), Fun and Games (Uni) and Canticle (Tetragrammaton) for Gulf Pacific.

Gulf Pacific Industries was created through the merger of Zax, Altfeld and Shapiro, Inc., with Horizon Records earlier this month.

## Guardian Gets 'Sweets' Master, Forms Event Label With Disk

NEW YORK—Julie Rifkind of Guardian Productions last week revealed that the firm has outbid several others for "Sweets For My Sweet," by Central Park West. This master is now part of a package production deal between Event Records and the writing and producing team of Cashman, Pistilli and West, who produced "Sweets."

Event Records was formed expressly for this particular disk. "Sweets For My Sweet" was written by Doc Pomus and Mort Shuman and was a hit several years back for the Drifters.

Guardian Productions is a publicity - production - management firm headed by brothers Julie and Roy Rifkind. Julie Rifkind, with Bert Berns, was one of the founders of Bang Records.

In addition to the new Event Records, Guardian also has the Spring label. Included in Spring's artist roster are Little Eva Harris, the Luv Company, H. T. Express Ltd. and writer - producer - singer Harold Thomas. The third branch of the firm is Roy Rifkind Management which represents artists such as Joe Simon and recently initiated an international program for representing independent record producers.

Singles and LP's on the new Event Records label are being planned now. The firm is currently engaged in an all out promotion campaign for Central Park West and "Sweets For My Sweet" which includes mailing out such items as candies and Central Park West hats.

Cashman, Pistilli and West's agreement with Guardian calls for them to produce four acts for Event Records, the first of which is Central Park West.

## Religious LP By Durante Re-Issued by WB-7 Arts

NEW YORK — Warner Bros.-Seven Arts Records has re-issued a religious album recorded by Jimmy Durante almost two years ago.

The LP, "Songs For Sunday," has been given new life via extensive play on both religious and pop radio stations. The revival of this religious recording is the initial result of several Philadelphia area radio stations that have taken turns giving the LP major air time. One song getting most of the treatment is "He Touched Me" which the WB-7A label is pulling from album for release as a single.

As a result of the Philadelphia spin-action, other outlets throughout the country have picked up on the action and are spinning Durante's album. The "Touched" number is the theme song of famed woman evangelist Katherine Kuhlman.

The Warners label has rushed out 2,000 copies of the album to religious book stores with the request that they in turn give a copy of "Sunday" to their local stations for air play. One factor in the company's decision to release the "Touched" song as a single was that it is non-denominational and appeals to all religious persuasions.

Jackie Barnett, long time associate of Durante, produced the "Sunday" album.

## Silver Cloud Signing

HOLLYWOOD—Singer Judy Branch, formerly with the Harry James Band, has been signed to Ernie Freeman's Silver Cloud Records. The 24-year-old lark has just finished an engagement at New York's Living Room, and opens at Mr. Kelly's in Chicago on Dec. 9, appearing with Flip Wilson. Freeman plans to start recording sessions on her first album in February in Hollywood.

## Hendell Assoc. Is Danelectro Distrib

NEPTUNE CITY, N.J.—A new policy in the distribution of the products of Danelectro, a division of MCA, has been announced by Nathan I. Daniel, president of the company.

Henceforth, amplifiers and instruments bearing the Danelectro and Coral brands, will be distributed on an exclusive basis by Magnus Hendell Associates. Magnus Hendell, formerly the director of marketing for the company, has relinquished his position to organize and head this new distributorship. Hendell's company will operate out of offices in Neptune City adjacent to the Danelectro man-



Nathan I. Daniel, president of Danelectro (l.), and Anthony LoBianco, vice president (center), demonstrate the new Vincent Bell Combo Guitar, which features an "adjustable sound post" (patents pending), to Magnus Hendell, MHA president.

ufacturing facilities. In making the announcement Mr. Daniel commented, "We are confident that this move will substantially benefit all our dealers since each organization will be able to concentrate all its attention on what it can do best. Mr. Hendell's firm will put its efforts into marketing, promotion and customer relations, thereby leaving Danelectro free to devote all its efforts to design and manufacturing. We expect to create great excitement in the industry with new products, which we have in development, and which are nearing production at this time."

Hendell remarked, "I consider it a great opportunity to represent the Danelectro Corporation who over a period of years has made so many contributions to the development of new sounds and innovations in both amplification and guitars. A continuing program of new product development, consumer promotion and intensified dealer contact presents a most optimistic outlook for our music dealers and new distributing company."

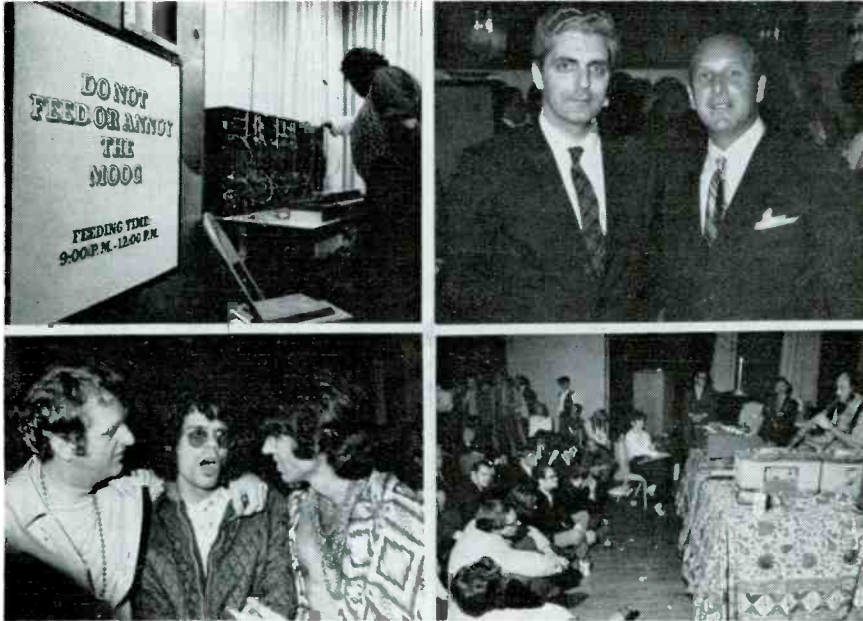
## Cohan Manuscripts Housed At NYC Museum

NEW YORK—Edward B. Marks Music Corp. has presented a collection of scripts, manuscripts and memorabilia of the late George M. Cohan to the Museum of the City of New York. The properties were obtained by Marks last January when the firm acquired George M. Cohan Music.

The gift includes a complete collection of all the music written, directed, sung and produced by Cohan, many of the nearly four hundred songs are original editions.

According to Herbert Marks, president of the publishing firm, this particular museum was selected because its Theater & Music Collection is one of the largest in this country and, he felt that the valuable collection could best be protected there.

Along with the musical mementoes, the collected memorabilia include letters and items from many of the persons in all fields who were endeared by Cohan's personal qualities.



**MOOG MUSIC:** The new Moog Synthesizer, the electronic instrument used on the Columbia Masterworks' album, "Switched-On Bach," was demonstrated recently by the label at a party at which three new LP's were also introduced. A total environment program was presented to guests at Columbia's 30th Street studio in NYC. The program included a performance of a "theater piece" by J Marks, the artist responsible for the "Rock And Other Four Letter Words" album, and his troupe. Marks also wrote the Bantam book of the same title. In bottom right photo, composer Terry Riley performs one of his avant garde compositions. Top left photo shows a "Do Not Feed Or Annoy The Moog" sign (the Moog's caretakers might have felt that the ordinarily friendly Moog might be made anxious by the partygoers). At top right are Clive J. Davis (r.), president of CBS Records and Robert Moog, creator of the Moog Synthesizer. At bottom left (l. to r.) are John McClure, director of CBS Masterworks; producer and Columbia rock artist Al Kooper; and J Marks.



## Top 50 In R & B Locations

<b>1</b>	<b>I HEARD IT THRU THE GRAPEVINE</b> Marvin Gaye (Tamla 54176)	<b>1</b>	<b>26</b>	<b>SLOW DRAG</b> Intruders (Gamble 221)	<b>19</b>
<b>2</b>	<b>FOR ONCE IN MY LIFE</b> Stevie Wonder (Tamla 54174)	<b>2</b>	<b>27</b>	<b>JUST AIN'T NO LOVE</b> Barbara Acklin (Brunswick 55388)	<b>28</b>
<b>3</b>	<b>CLOUD NINE</b> The Temptations (Gordy 7081)	<b>4</b>	<b>28</b>	<b>ARE YOU HAPPY</b> Jerry Butler (Mercury 72876)	<b>36</b>
<b>4</b>	<b>TOO WEAK TO FIGHT</b> Clarence Carter (Atlantic 2569)	<b>6</b>	<b>29</b>	<b>PAPA'S GOT A BRAND NEW BAG</b> Otis Redding (Atco 6636)	<b>29</b>
<b>5</b>	<b>LOVE CHILD</b> Diana Ross & The Supremes (Motown 1135)	<b>3</b>	<b>30</b>	<b>PLEASE SEND ME SOMEONE TO LOVE</b> B. B. King (Bluesway 61021)	<b>35</b>
<b>6</b>	<b>SOULFUL STRUT</b> Young Holt Unlimited (Brunswick 55391)	<b>8</b>	<b>31</b>	<b>I CAN'T TURN YOU LOOSE</b> Chambers Brothers (Columbia 44679)	<b>30</b>
<b>7</b>	<b>WHO'S MAKING LOVE</b> Johnnie Taylor (Stax 0009)	<b>5</b>	<b>32</b>	<b>SOCK IT TO ME (Part I)</b> Deacons (Shama 100)	<b>32</b>
<b>8</b>	<b>SEE SAW</b> Aretha Franklin (Atlantic 2574)	<b>9</b>	<b>33</b>	<b>MY SONG</b> Aretha Franklin (Atlantic 2574)	<b>40</b>
<b>9</b>	<b>GOODBYE MY LOVE</b> James Brown (King 6198)	<b>10</b>	<b>34</b>	<b>NOT ON THE OUTSIDE</b> The Moments (Stang 5000)	<b>33</b>
<b>10</b>	<b>THIS IS MY COUNTRY</b> The Impressions (Curton 1934)	<b>12</b>	<b>35</b>	<b>FREEDOM TRAIN</b> James Carr (Goldwax 338)	<b>37</b>
<b>11</b>	<b>I'M GONNA MAKE YOU LOVE ME</b> Diana Ross & The Supremes (Motown 1137)	<b>14</b>	<b>36</b>	<b>YOU GOT SOUL</b> Johnny Nash (Jad 209)	<b>46</b>
<b>12</b>	<b>BRING IT ON HOME TO ME</b> Eddie Floyd (Stax 0012)	<b>7</b>	<b>37</b>	<b>LOVE MACHINE</b> O'Kaysions (ABC 11153)	<b>39</b>
<b>13</b>	<b>PICKIN' WILD MOUNTAIN BERRIES</b> Peggy Scott & Jo Jo Benson (SSSI 748)	<b>11</b>	<b>38</b>	<b>CALIFORNIA DREAMIN'</b> Bobby Womack (Minit 32055)	<b>41</b>
<b>14</b>	<b>I FORGOT TO BE YOUR LOVER</b> William Bell (Stax 0015)	<b>18</b>	<b>39</b>	<b>THE MEDITATION</b> TnT Band (Cotique 136)	<b>43</b>
<b>15</b>	<b>EVERYDAY PEOPLE</b> Sly & The Family Stone (Epic 10407)	<b>22</b>	<b>40</b>	<b>THE BEGINNING OF MY END</b> Unifics (Kapp 957)	<b>44</b>
<b>16</b>	<b>TALKING ABOUT MY BABY</b> Gloria Walker (Flaming Arrow 35)	<b>13</b>	<b>41</b>	<b>HEY JUDE</b> Wilson Pickett (Atlantic 2591)	<b>—</b>
<b>17</b>	<b>PEOPLE</b> Tymes (Columbia 44630)	<b>21</b>	<b>42</b>	<b>SOUL SISTER, BROWN SUGAR</b> Sam & Dave (Atlantic 2590)	<b>—</b>
<b>18</b>	<b>HE CALLED ME BABY</b> Ella Washington (Sound Stage 7 2621)	<b>20</b>	<b>43</b>	<b>SWEET &amp; EASY</b> Van McCoy Strings (Shore 102)	<b>45</b>
<b>19</b>	<b>LOOKING BACK</b> Joe Simon (Sound Stage 7 2622)	<b>24</b>	<b>44</b>	<b>LOVE WON'T WEAR OFF</b> J. R. Bailey (Calla 158)	<b>50</b>
<b>20</b>	<b>READY OR NOT</b> Delfonics (Philly Groove 154)	<b>31</b>	<b>45</b>	<b>OPEN ONE EYE</b> Masked Men & Agents (Dynamo 125)	<b>48</b>
<b>21</b>	<b>I'VE GOT LOVE FOR MY BABY</b> Young Hearts (Minit 32049)	<b>17</b>	<b>46</b>	<b>IF IT WASN'T FOR BAD LUCK</b> Ray Charles & Jimmy Davis (ABC 11170)	<b>—</b>
<b>22</b>	<b>DON'T BE AFRAID</b> Frankie Karl & The Dreams (D. C. 108)	<b>23</b>	<b>47</b>	<b>KEEP ON DANCING</b> Alvin Cash (Toddlin Town 111)	<b>38</b>
<b>23</b>	<b>MALINDA</b> Bobby Taylor & The Vancouvers (Gordy 7079)	<b>27</b>	<b>48</b>	<b>CAN I CHANGE MY MIND</b> Tyrone Davis (Dakar 602)	<b>—</b>
<b>24</b>	<b>DON'T MAKE THE GOOD GIRLS GO BAD</b> Della Humphrey (Artic 144)	<b>15</b>	<b>49</b>	<b>DRESSES TOO SHORT</b> Syl Johnson (Twilight 110)	<b>42</b>
<b>25</b>	<b>ROCKIN' IN THE SAME OLD BOAT</b> Bobby Bland (Duke 440)	<b>26</b>	<b>50</b>	<b>UNTIE ME</b> James & Bobby Purify (Bell 751)	<b>—</b>

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# TOP 100 Albums

DECEMBER 21, 1968

1	<b>THE BEATLES</b> (Apple SWEO 101)	1	35	<b>THE GRADUATE</b> Original Soundtrack (Columbia OS 3180)	33	68	<b>THE DOORS</b> (Elektra EK 4007 EKS 7407)	67
2	<b>CHEAP THRILLS</b> Big Brother & Holding Company (Columbia KCS 9700)	2	36	<b>STEPPENWOLF</b> (Dunhill DS 50029)	32	69	<b>OTIS REDDING IN PERSON AT THE WHISKY A GO-GO</b> (Atco 265)	72
3	<b>WICHITA LINEMAN</b> Glen Campbell (Capitol ST 103)	3	37	<b>HAIR</b> Original Cast (RCA Victor LSO 150)	38	70	<b>ED AMES SINGS THE HITS OF BROADWAY AND HOLLYWOOD</b> (RCA Victor LSP 4079)	73
4	<b>THE SECOND</b> Steppenwolf (Dunhill DS 50037)	5	38	<b>ROAD SONG</b> Wes Montgomery (A&M SP 3012)	41	71	<b>STAR</b> Original Soundtrack (20th Century Fox DTSC 5102)	70
5	<b>FOOL ON THE HILL</b> Sergio Mendes & Brasil '66 (A&M SP 4160)	7	39	<b>SUPER SESSION</b> Mike Bloomfield, Al Kooper, Steve Stills (Columbia CS 9701)	28	72	<b>IDEA</b> Bee Gees (Atco SD 253)	64
6	<b>FELICIANO</b> Jose Feliciano (RCA Victor LPMSF 3957)	6	40	<b>MAGIC BUS</b> Who (Decca 75064)	40	73	<b>ELVIS-TV SPECIAL</b> Elvis Presley (RCA LPM 4088)	—
7	<b>ELECTRIC LADYLAND</b> The Jimi Hendrix Experience (Reprise 2 RS 6307)	4	41	<b>ARCHIES</b> (Calendar KES 10)	42	74	<b>TURN AROUND LOOK AT ME</b> Vogues (Reprise RS 6317)	62
8	<b>BEGGARS BANQUET</b> Rolling Stones (London PS 539)	35	42	<b>BY THE TIME I GET TO PHOENIX</b> Glen Campbell (Capitol T/ST 2851)	44	75	<b>EDIZIONE D'ORO</b> 4 Seasons (Philips PHS 2-6501)	85
9	<b>IN-A-GADDA-DA-VIDA</b> Iron Butterfly (Atco 250)	9	43	<b>THE TURTLES PRESENT THE BATTLE OF THE BANDS</b> (White Whale WWS 7118)	46	76	<b>THE SOFT MACHINE</b> (Probe CPLP 4500)	82
10	<b>THE RASCAL'S GREATEST HITS TIME PEACE</b> (Atlantic SD 8190)	11	44	<b>GOLDEN GRASS</b> Grassroots (Dunhill DS 50047)	54	77	<b>WHO KNOWS WHERE THE TIME GOES</b> Judy Collins (Elektra EKS 74033)	89
11	<b>GENTLE ON MY MIND</b> Glen Campbell (Capitol ST 2809)	8	45	<b>SAILOR</b> Steve Miller Band (Capitol ST 2984)	37	78	<b>HEAD</b> Monkees—Original Soundtrack (Colgems COSO 5008)	—
12	<b>LIVING THE BLUES</b> Canned Heat (Liberty LST 27200)	14	46	<b>VANILLA FUDGE</b> (Atco 224)	51	79	<b>GIRL WATCHER</b> O'Kaysions (ABC ABCS 664)	79
13	<b>WHEELS OF FIRE</b> Cream (Atco SD 2-700)	12	47	<b>SPECIAL OCCASION</b> Smokey Robinson & Miracles (Tamla 290)	53	80	<b>THE ASSOCIATION'S GREATEST HITS</b> (Warner Bros./7 Arts WS 1767)	—
14	<b>WILDFLOWERS</b> Judy Collins (Elektra EKS 74012)	20	48	<b>BOOGIE WITH CANNED HEAT</b> (Liberty LST 7541)	43	81	<b>BOX TOPS SUPER HITS</b> (Bell 6025)	88
15	<b>INCREDIBLE</b> Gary Puckett & Union Gap (Columbia CS 9715)	16	49	<b>2001 A SPACE ODYSSEY</b> Original Soundtrack (MGM S TE-13)	55	82	<b>CRUISING WITH RUBEN &amp; THE JETS</b> Mothers of Invention (Verve V6 5055-X)	93
16	<b>SOULED JOSE FELICIANO</b> (RCA Victor LSP 4045)	26	50	<b>LOVE CHILD</b> Diana Ross & Supremes (Motown 670)	60	83	<b>THOSE WERE THE DAYS</b> Johnny Mathis (Columbia CS 9705)	87
17	<b>ARETHA IN PARIS</b> Aretha Franklin (Atlantic SD 8207)	19	51	<b>CRAZY WORLD OF ARTHUR BROWN</b> (Track SD 8198)	45	84	<b>DION</b> (Laurie SLP 2047)	—
18	<b>CROWN OF CREATION</b> Jefferson Airplane (RCA Victor LSP 4058)	22	52	<b>A HAPPENING IN CENTRAL PARK</b> Barbra Streisand (Columbia CS 9710)	48	85	<b>MEMORIES</b> Mantovani (London LS 542)	68
19	<b>FUNNY GIRL</b> Original Soundtrack (Columbia BO 3220)	15	53	<b>RARE PRECIOUS &amp; BEAUTIFUL</b> Bee Gees (Atco 264)	63	86	<b>OLIVER</b> Original Soundtrack (Colgems COSD 5501)	86
20	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> Capitol ST 2928)	18	54	<b>WILD IN THE STREETS</b> Original Soundtrack (Tower 5099)	47	87	<b>LIVE AT THE APOLLO VOL. 2</b> James Brown (King 1022)	65
21	<b>BOOKENDS</b> Simon & Garfunkel (Columbia KC 9529)	17	55	<b>TRUTH</b> Jeff Beck (Epic BN 26413)	52	88	<b>HOLD ME TIGHT</b> Johnny Nash (Jad JS 1207)	98
22	<b>THE HURDY GURDY MAN</b> Donovan (Epic BN 26420)	23	56	<b>FINIAN'S RAINBOW</b> Soundtrack (Warner Bros./Seven Arts BS 2550)	58	89	<b>GET IT ON</b> Pacific Gas & Electric (Power P 701)	90
23	<b>200 M.P.H.</b> Bill Cosby (Warner Bros./7 Arts 1757)	25	57	<b>IN SEARCH OF THE LOST CHORD</b> Moody Blues (Deram DES 18017)	50	90	<b>IN MY LIFE</b> Judy Collins (Elektra EKS 74027)	84
24	<b>TRAFFIC</b> (United Artists UAS 6676)	29	58	<b>ARETHA NOW</b> Aretha Franklin (Atlantic SD 8186)	57	91	<b>SUPER HITS VOL. 3</b> Various Artists (Atlantic SD 8203)	95
25	<b>DIANA ROSS &amp; THE SUPREMES JOIN THE TEMPTATIONS</b> (Motown MS 679)	39	59	<b>ELECTRIC MUD</b> Muddy Waters (Cadet Concept LSP 314)	49	92	<b>CYCLES</b> Frank Sinatra (Reprise FS 1027)	—
26	<b>THE YARD WENT ON FOREVER</b> Richard Harris (Dunhill DS 50042)	21	60	<b>YOU'RE ALL I NEED</b> Marvin Gaye & Tammi Terrell (Tamla TS 284)	59	93	<b>ONLY FOR LOVERS</b> Roger Williams (Kapp KS 3565)	96
27	<b>THE TIME HAS COME</b> Chambers Bros. (Columbia CL 2722/CS 9522)	13	61	<b>DISRAELI GEARS</b> Cream (Atco 232/SD 232)	66	94	<b>REALIZATION</b> Johnny Rivers (Imperial LP 12372)	75
28	<b>HARPER VALLEY P.T.A.</b> Jeannie C. Riley (Plantation PLP 1)	10	62	<b>CHRISTMAS ALBUM</b> Herb Alpert & Tijuana Brass (A&M SP 4166)	81	95	<b>WEST SIDE STORY</b> Original Soundtrack (Columbia OL 5670/OS 2070)	97
29	<b>SHINE ON BRIGHTLY</b> Procol Harum (A&M SP 4151)	30	63	<b>ARLO</b> Arlo Guthrie (Reprise RS 6299)	56	96	<b>LOOK AROUND</b> Sergio Mendes & Brasil '66 (A&M-SP 4137)	76
30	<b>WAITING FOR THE SUN</b> Doors (Elektra EKS 74024)	27	64	<b>HICKORY HOLLER REVISITED</b> O. C. Smith (Columbia CS 9680)	61	97	<b>CHITTY CHITTY BANG BANG</b> Original Soundtrack (United Artists UAS 5188)	99
31	<b>A NEW TIME—A NEW DAY</b> Chambers Bros. (Columbia CS 9671)	34	65	<b>IN THE GROOVE</b> Marvin Gaye (Tamla TS 285)	69	98	<b>I'VE GOTTA BE ME</b> Sammy Davis Jr. (Reprise RS 6324)	—
32	<b>LATE AGAIN</b> Peter, Paul & Mary (Warner Bros./7 Arts WS 1751)	24	66	<b>THE BEAT OF THE BRASS</b> Herb Alpert & Tijuana Brass (A&M-SP 4146)	71	99	<b>SHADES OF DEEP PURPLE</b> (Tetragrammaton T 102)	78
33	<b>A MAN WITHOUT LOVE</b> Engelbert Humperdinck (Parrot PAS 71022)	31	67	<b>PROMISES, PROMISES</b> Dionne Warwick (Scepter SPS 571)	77	100	<b>SOUNDS OF SILENCE</b> Simon & Garfunkel (Columbia CL 246/CS 9265)	83
34	<b>ARE YOU EXPERIENCED</b> Jimi Hendrix Experience (Reprise R/RS 6261)	36						

101	<b>THIS IS MY COUNTRY</b> Impressions (Curtom CRS 8001)
102	<b>THREE DOG NIGHT</b> (Dunhill DS 50048)
103	<b>PUT YOUR HEAD ON MY SHOULDER</b> Lettermen (Capitol ST 147)
104	<b>LITTLE ARROWS</b> Leapy Lee (Decca DL 75076)
105	<b>THOSE WERE THE DAYS</b> Exotic Guitars (Ranwood R 8040)
106	<b>GENTLE ON MY MIND</b> Dean Martin (Reprise RS 6330)
107	<b>DIANA ROSS &amp; THE SUPREMES GREATEST HITS</b> (Motown M/MS 2-663)
108	<b>JOHNNY CASH AT FOLSOM PRISON</b> (Columbia CS 9639)
109	<b>VELVET GLOVES AND SPIT</b> Neil Diamond (UNI 7030)
110	<b>THE MASON WILLIAMS EAR SHOW</b> (Warner Bros./7 Arts WS 1766)

111	<b>LADY SOUL</b> Aretha Franklin (Atlantic 8176)
112	<b>CHER'S GOLDEN GREATS</b> (Imperial LSP 12406)
113	<b>THE BEST OF THE IMPRESSIONS</b> (ABC ABCS 654)
114	<b>BARE WIRES</b> John Mayall & Blues Brakers (London PS 537)
115	<b>PARSLEY, SAGE, ROSEMARY &amp; THYME</b> Simon & Garfunkel (Columbia CL 2563/CS 9363)
116	<b>YESTERDAY'S DREAMS</b> Four Tops (Motown 69)
117	<b>HONEY</b> Bobby Goldsboro (United Artists UAS 6642)
118	<b>PREVAILING AIRS</b> Paul Mauriat (Philips PHS 600-280)
119	<b>THE LOOK OF LOVE</b> Midnight String Quartet (Viva V36015)
120	<b>SHAPE OF THINGS TO COME</b> Max Frost & Troopers (Tower ST 5147)

121	<b>THE SOUND OF BOOTS</b> Boots Randolph (Monument SLP 18099)
122	<b>DR. ZHIVAGO</b> Original Soundtrack (MGM E/ES 65T)
123	<b>LIVE WIRE/BLUES POWER</b> Albert King (Stax STS 2003)
124	<b>ONE OF THOSE SONGS MRS. ROBINSON</b> King Richard & The Flugel Knights (MTA MTS 5011)
125	<b>HONEY</b> Andy Williams (Columbia CS 9662)
126	<b>MAMAS &amp; PAPAS GOLDEN ERA (VOL. 2)</b> (Dunhill DS 50038)
127	<b>HEY, LITTLE ONE</b> Glen Campbell (Capitol ST 2848)
128	<b>IN LOVE WITH YOU</b> Al Hirt (RCA Victor LSP 4020)
129	<b>COLOR BLIND</b> The Glitterhouse (Dynavoic DY 31905)
130	<b>AXIS: BOLD AS LOVE</b> Jimi Hendrix Experience (Reprise RS 6281)

131	<b>DAYS OF FUTURE PASSED</b> Moody Blues (Dream DE 16012/DES 18012)
132	<b>I WISH IT WOULD RAIN</b> Temptations (Gordy GS 927)
133	<b>BARBARELLA</b> Original Soundtrack (Dynavoic DY 31908)
134	<b>MOZART CONCERTO 21</b> Elvira Madigan Theme (DGG 13783)
135	<b>SOUND OF MUSIC</b> (RCA Victor LOCD/LOSD 2005)
136	<b>WORD PICTURES</b> Bobby Goldsboro (United Artists UAS 6657)
137	<b>TEMPTATIONS GREATEST HITS</b> (Gordy GM/GS 919)
138	<b>ELECTRIFYING EDDIE HARRIS</b> (Atlantic SD 1495)
139	<b>LORD'S PRAYER</b> Jim Nabors (Columbia CS 9716)
140	<b>CREEDENCE CLEARWATER REVIVAL</b> (Fantasy 8382)

# Basic Album Inventory

A check list of best selling pop albums other than those appearing on the CASH BOX Top 100 Album chart. Feature is designed to call wholesalers' & retailers' attention to key catalog, top steady selling LP's, as well as recent chart hits still going strong in sales. Information is supplied by manufacturers. This is a weekly, revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

## COMMAND

Persuasive Percussion		800SD
Enoch Light	Provocative Percussion	806SD
Tony Mottola	Roman Guitar	816SD
Enoch Light	Stereo (Sounds) 35/MM	826SD
Doc Severinsen	The Big Band's Back In Town	837SD
Tony Mottola	Spanish Guitar	841SD
Tony Mottola	Roman Guitar	847SD
Dick Hyman at Lowrey Organ	Electrodynamics	856SD
Doc Severinsen	Torch Songs for Trumpet	859SD
Tony Mottola & Orch.	Sentimental Guitar	864SD
Ray Charles Singers	Something Special for Young Lovers	866SD
Enoch Light & Light Brigade	Dimension 35/MM	867SD
Ray Charles Singers	Al-Di-La	870SD
Doc Severinsen—trumpet & Orch.	High Wide & Wonderful	883SD
Tony Mottola	Love Songs Mexico/S.A.	889SD
Doc Severinsen—trumpet & Orch.	Fever	893SD
Persuasive Percussion/1966		895SD
Tony Mottola Live!	Amor-Mexico/S.A.	900SD
Count Basie & Orch.	Basie's Way-Broadway	905SD
Tony Mottola	Guitar U.S.A.	908SD
Warren Kime & Orch.	Brass Impact	910SD
Count Basie & Orch.	Basie's Way-Hollywood	912SD
Ray Charles & Singers	A Special Something	914SD
Doc Severinsen	New Sound Of Today's Big Band	917SD
Warren Kime & Orch.	Explosive Brass Impact Vol. 2	919SD
Benny Goodman & Paris!	Listen! To The Magic! 35/MM	921SD
Dick Hyman & "Group"	Mirrors	924SD
Ray Charles Singers	Take Me Along	926SD
Doc Severinsen	The Great Arrival	927SD
Sound . . . In The 8th Dimension		928SD
Flamenco! First in Series of "Command Int'l" Albums		931SD
Warren Kime & "Brass Impact" Orch.	Go in' Someplace	935SD
Ray Charles Singers	MacArthur Park	936SD
Doc Severinsen & Strings		937SD
Command Stereo		100CSC
"Checkout" Record		
The Soft Machine	Probe	4500CPLP
Pittsburgh Symp. Orch.	Sound Of Music/My Fair Lady	CC11041SD

## COTIQUE

Johnny Colen & Orch.	Boogaloo Blues	1004
Joey Pastrano & Orch.	Let's Ball	1006
Johnny Rivera & Tequila Band		1010
The TNT Band	TNT Dynamites	1011
Joey Pastrano & Orch.	Joey	1012
The LeBron Bros. & Orch.	The Bklyn Bums	1015
Various Artists	Cotique Golden Goodies (Spanish)	1016
Various Artists	Cotique All Time Smashes	1017
Ramito	Alma De Ramito	1018
Machito & His Orch.	Soul Of Machito	1019
TNT Board	Mission Accomplished	1023
Joey Pastrano	Hot Pastrano	1025
New Swing Sextet	A Taste Of Spanish Harlem	1026
Gilberto Monroig	Tu Eres Mi Amor Baby	1027

## CRESCENDO

Joe & Eddie	There's A Meetin' Here Tonight	GNPS 86
Billy Strange	12 String Guitar	GNPS 94
Arthur Lyman	Cast Your Fate To The Wind	GNPS 607
The Seeds	The Seeds	GNPS 2023
Billy Strange	The Best Of Billy Strange	GNPS 2037
Joe & Eddie	The Best Of Joe & Eddie	GNPS 2032
Billy Strange	Railroad Man	GNPS 2041
Les Baxter	Love Is Blue	GNPS 2042
The Seeds	Raw & Alive	GNPS 2043
Don Fardon	Indian Reservation	GNPS 2044
The Challengers	Light My Fire	GNPS 2045
Buddy Merrill	The Guitar Sounds of Buddy Merrill	ACS 5010
Buddy Merrill	Sounds Of Love	ACS 5024
Dave Myers Effect	Land Of A Thousand Guitars	ACS 5026
	Greatest Racing Themes	CARS 8002

## COUNTERPOINT

<b>Dimitri Mitropoulos</b>		<b>Stereo</b>
<b>ISCM Concert Group</b>	Schoenberg: Serenade, Op. 24	5501
<b>Nicanor Zabaleta</b>	16th Century & Modern Harp Music	5509
<b>Noah Greenberg</b>		
<b>NY Pro Musica</b>	Handel: Music For Ancient Instruments	5515
	Adriano Banchiere: Festino. A Renaissance Madrigal	5516
	John Blow: Ode On The Death Of Henry Purcell	5519
	Thomas Morley: Elizabethan Madrigals	5520
<b>Noah Greenberg</b>		
<b>NY Pro Musica</b>	English Medieval Christmas Carols	5521
<b>Nicanor Zabaleta</b>	Vol. 2, Contemporary Harp Music	5523
<b>Nicanor Zabaleta</b>	Vol. 3, 18th Century Harp Music	5524
<b>Music of the Malinke &amp; Baoule Tribes</b>	Africa	529
<b>Noah Greenberg</b>		
<b>NY Pro Musica</b>	Henry Purcell: Songs	5535
	Children's Songs Of Shakespeare's Time	5540
<b>Nicanor Zabaleta</b>	17th & 18th Century Harp Music	5542
<b>Sistine Choir of Vatican City</b>	Collection of Sacred Music	5600

## COUNTERPOINT (CONT'D)

<b>Vocal Arts Ensemble.</b>		
<b>Roger Wagner</b>		
<b>Chorale</b>	Music Of The Renaissance	5601
<b>Anthony Bernard—</b>		
<b>London Symp.</b>	Handel: Water Music Suite, Royal Suite, Royal Fireworks Music	5606
<b>Orch.</b>		
<b>Gunter Wand Cologne</b>	Bartok: Divertimento For String Orch.	5607
<b>Philhar. Orch.</b>		

## DECCA—CORAL—BRUNSWICK

Bill Anderson	Greatest Hits	DL 74859
Bill Anderson	Happy State Of Mind	DL 75056
Bill Anderson	Wild Weekend	DL 74998
Bill Anderson and Jan Howard	For Loving You	DL 74959
Dave Brubeck and The Cincinnati Orch.	The Light In The Wilderness	DXSA 202
Patsy Cline	Greatest Hits	DL 74854
Bing Crosby	Merry Christmas	DL 78128
Lenny Dee	Gentle On My Mind	DL 74994
W. C. Fields	Original Voice Tracks From His Greatest Movies	DL 79164
Red Foley	Greatest Hits	DL 75003
Pete Fountain	Walking Through New Orleans	CRL 757503
Earl Grant	Ebb Tide	DL 74165
Earl Grant	Gently Swingin'	DL 74937
Earl Grant	Greatest Hits	DL 74813
Earl Grant	Winter Wonderland	DL 74677
Jack Greene	Love Takes Care Of Me	DL 75053
Bill Haley	Greatest Hits	DL 75027
The Irish Rovers	All Hung Up	DL 75037
The Irish Rovers	The First Of	DL 74835
The Irish Rovers	The Unicorn	DL 74951
Burl Ives	Greatest Hits	DL 74850
Al Jolson	The Best Of Al Jolson	DXSA 7169
Bert Kaempfert	Blue Midnight	DL 74569
Bert Kaempfert	Greatest Hits	DL 74810
Bert Kaempfert	My Way Of Life	DL 75059
Bert Kaempfert	Strangers In The Night	DL 74795
Brenda Lee	Wonderland By Night	DL 74101
Brenda Lee and Pete Fountain	Ten Golden Years	DL 74757
Leapy Lee	For The First Time	DL 74955
Loretta Lynn	Little Arrows	DL 75076
Loretta Lynn	Don't Come Home A Drinkin'	DL 74842
Loretta Lynn	Fist City	DL 74997
Loretta Lynn	Greatest Hits	DL 75000
Loretta Lynn	Singin' With Feelin'	DL 74930
Loretta Lynn	You Ain't Woman Enough	DL 74783
Warner Mack	The Many Country Moods	DL 74995
Bill Monroe	Greatest Hits	DL 75010
Jimmy Newman	Born To Love You	DL 75065
Original London Cast	Man Of La Mancha	DXSA 7203
Webb Pierce	Greatest Hits	DL 74999
William Shatner	The Transformed Man	DL 75043
Ernest Tubb	Country Hit Time	DL 75072
Ernest Tubb	Greatest Hits	DL 75006
Ernest Tubb and Loretta Lynn	Singin' Again	DL 74872
Conway Twitty	Next In Line	DL 75062
Kitty Wells	The Cream Of Country Hits	DL 75067
Kitty Wells	Greatest Hits	DL 75001
The Who	Magic Bus	DL 75064
The Wilburn Brothers	Greatest Hits	DL 75002
Young-Holt Unlimited	Funky But!	BL 754141

## DIAMOND

<b>Ronnie Dove</b>	Right Or Wrong	(SID-5002)
<b>Ronnie Dove</b>	One Kiss For Old Times' Sake	(SID-5003)
<b>Ronnie Dove</b>	I'll Make All Your Dreams Come True	(SID-5004)
<b>Ronnie Dove</b>	The Best Of Ronnie Dove	(SID-5005)
<b>Ronnie Dove</b>	Sings The Hits For You	(SID-5006)
<b>Ronnie Dove</b>	Cry	(SID-5007)
<b>Ronnie Dove</b>	The Best Of Ronnie Dove (Vol. 2)	(SID-5008)

## DOLTON

Vic Dana	Red Roses For A Blue Lady	8034
Ventures	Walk. Don't Run	8003
Ventures	The Ventures Play Telstar	8019
Ventures	Let's Go	8024
Ventures	Walk. Don't Run II	8031
Ventures	Ventures A Go-Go	8037
Ventures	Where The Action Is	8040
Ventures	Go With The Ventures	8045
Ventures	Wild Thing!	8047
Ventures	Guitar Freakout	8050
Ventures	Super Psychedelic	8052
Ventures	Play Guitar With Ventures I	17501
Ventures	Play Guitar With Ventures II	17502
Ventures	Golden Greats By The Ventures	8053
Ventures	Million Dollar Weekend	8054
Ventures	Play Guitar With Ventures III	17503
Ventures	Play Electric Bass With The Ventures IV	17504
Ventures	Play Country Guitar With Jimmy Bryant V	17505
Ventures	Play Guitar With Chet Atkins VI	17506
Ventures	Play Guitar With Ventures VII	17507
Ventures	The Horse	8057
Ventures	Underground Fire	8059

# RADIO PROGRAMMING CONFERENCE

(Continued from page 42)

are very deeply involved in it. I read an enormous amount of writing that claims to be about the new popular music for example, in publications as far apart ideologically and geographically as the *New York Times* and the San Francisco rock paper *Rolling Stone* and I often wonder if the writers know that they almost invariably discuss performers and their performances in terms of lyrics, in terms of what could be in most cases called the literary content and not the musical content of the material they are supposed to be examining . . .

"In conclusion: If you live by music, you should live by your ear not by the numbers. I ask you to spend every minute you possibly can listening to the records that are *not* on the charts. See if you can tell why. See how quickly you have a stack of records on your desk that you think *could* be on the charts or *should* be or *would* be if you could get enough people to share your enthusiasm for them. Don't play it safe all the time with the records that are listed and numbered and charted.

"Too many decisions are made by the numbers these days—and there's not really enough playing by ear!"

## FM — FIVE YEARS AWAY FROM #1

Simultaneous meetings were held on Saturday (Dec. 7) afternoon—FM Radio was discussed by a panel which included George Duncan (WNEW), Don Barrett (McLendon Stations), Bill Keffury (KPEN, S. F.), Ron Elz (program consultant, St. Louis), Jac Holzman (Elektra Records), Don Graham (A&M Records), Jan Wenner (Rolling Stone) and Tom Donahue (KSAN, S.F.).

Donahue opened by explaining that he called his FM format "free form." In some ways that's truer than calling it "underground" since we're on the fourth floor. Or "progressive rock" since we play a lot more than rock music . . . I think that over-formatting has caused the elimination of the human element in the structure and we've gotten away from the expression of individual personality and artistry that's part of the one-to-one communication that's necessary to make radio a viable medium . . . experiment is what radio will have to do or it will die of mediocrity." Donahue forecast that "free form" was "five years away from ratings that'll show us #1 in our markets."

## Jac Holzman commended

Jack Holzman commended FM broadcasters saying that "as communicators and entertainers they're eager to listen to us and we're anxious to learn from them." Because most records people felt Holzman's comments were of great significance to both radio and the record industries, a complete summary of his remarks appear on page 10.

Bill Keffury noted that the AM-FM gap had narrowed. The differences—disadvantage in potential audience for FM. But "superior advantages in FM fidelity and in offering stereo." He concluded by requesting more stereo singles from manufacturers.

Rolling Stone Magazine editor Jan Wenner explained that "we at Rolling Stone prefer to call so called 'underground' 'rock and roll.' . . . you have to understand it and that's the key to it. First and foremost it's good music . . . the reason for the success of rock and roll on FM is that it's music—new music that people want to hear that's unavailable elsewhere. It's FM rock and roll. It's an all embracing term. There's a tremendous convulsion taking place . . . the criteria for FM radio is what's good. The best music—play the best music. FM represents a way and an avenue and a method of getting back to the reality of the music."

## TOKENISM IS OVER

An hour and a half panel discussion on R&B produced some heated discussions, principally dealing with integrated radio and record promoters. John Hardy of KDIA in Oakland noting that "R&B has been swept

under the rug when it comes to handing out applause and awards. . . . top 40 has been using our worn out phrases—our debris. R&B might just be the salvation of radio . . . Should radio in general decide to hire black announcers—the same way you hire anybody else? What would this do to R&B stations?"

Rodney Jones, president of NAFTRA, felt "it would add to a more competitive field. I don't think it would hurt R&B stations at all."

Jim Randolph, P.D. at KGFJ, noting that his station was the only integrated station in the country, said, "It is not enough to hire one man and call it integration." Adding that there were no black local promotion men in the L.A. market. . . . "the era of tokenism is over."

Al Bell, V.P. of Stax-Volt, said, "The day will come when there will be guys that will primarily promote R&B records. This does not necessarily mean that they'll have to be black. The solution is complete integration."

Randolph, at the close of the panel discussion, said that a group of concerned citizens in L.A. had gotten together with a Watts Training Center. "We have a pilot program now running at U.S.C., training blacks and browns right out of high school. IBEW, AFTRA and the Lighting Technicians Union is committed—and committed to the point that they are sending volunteers in to teach for free. So that we will have people to bring to Metromedia who are qualified. I might just add that KGFJ in Jan. will have for the first time, an apprenticeship program." It was generally agreed by the panel that a training program for record promoters (black and white) is needed.

## MIDDLE-OF-THE-ROAD RADIO BROADENING ITS BASE

There appeared to be a general agreement that Middle-of-the-Road or Rockless-Radio will be broadening its base to include new sounds during the coming year. PD's and station managers on the Rockless Radio panel hated both the MOR and Rockless tags, feeling it suggested very dull radio. James Hilliard, manager of WIBC in Indianapolis said a large segment of the industry will realize in 1969 that Top 40 radio is dead. Al Brame of Melody Sales (Dist.) in San Francisco noted that good music stations are broadening their base. Harold Childs, promotion rep for A&M Records, said that too often promotion men pre-judge what MOI stations will play.

When it was suggested that radio seek out young creative talent and enlist them in the radio field, Allan Newman, PD of KSFO in San Francisco, said that radio must create an environment for creative people if it hopes to attract same. Unfortunately radio puts too many restrictions on young people who want to try the unusual and they too often are frustrated into leaving the field.

WNEW's Mgr. (N.Y.) Dave Croninger, who served as chairman of the Rockless Radio panel, pointed out that less than 50% of a MOR station's programming is made up of music. He also advised all promo reps to know like the back of their hands what each station's criterion is for programming records.

It was also evident in the discussion that MOR radio is increasingly interested in playing more LP cuts.

## COUNTRY MUSIC'S FRUSTRATIONS

Jack Stapp of Tree Music; Billy Sherrill, Columbia C&W A&R head; CMA's Jo Walker; Publisher Al Gallico and talent rep Hubert Long represented the music side of the "Country Music Radio" panel discussion while Lee Arnold, M.D. of WJZZ, Newark; Roy Stingley, P.D. of WJJD in Chicago and Dave Olson, P.D. of WMGS in Bowling Green, Ohio represented the radio industry. Frustrations of various sorts were the subjects discussed. The inability to make product available in a territory where a deejay was playing a certain selection seemed to be a frequent complaint. The lack of interest on the part of a distributor to stock a single

that may only sell a few pieces in a given area disturbed a number of deejays. It was pointed out by Cash Box v.p., Marty Ostrow, that with rack jobbers frequently responsible for the product in a store in many of the small towns around the country, and with racks desirous of purchasing rapidly turning merchandise in combination with the fact that a rack in Boise, Idaho may be programmed by a jobber in Boston, this problem would be almost impossible to solve. Especially so since rack jobbers are comprising an ever greater share of the industry's volume.

There seemed to be a general dissatisfaction with the lack of significant sales increases being made in Country Records even though more stations were programming country music all over the nation. Shelby Singleton, president of SSS International pointed out that almost all country singles of a record that doesn't cross over into pop are consumed by juke boxes. Metromedia's Len Levy, who shaped a major country division when he was Epic's head, said that the manufacturers of country music must push their product through to the dealer and rack with constant pressure, promotion and advertising as well as continuous dealer education. If not, the rack almost forgets about Country music with the exception of a few hot C&W artists in the limelight and with a track record on the jobbers' computerized sales analyses.

Deejay Biff Collie advised stations not to program their C&W format in an effort to grab pop audiences. That a C&W station should develop a unique identity.

## Jac Holzman

(cont. from p. 10)

is the result of the relaxed, open, and creative atmospheres encouraged by enlightened FM station management. All types of experimentation are taking place:

In the preparation of commercials; In the quality of between music monologue;

In the broadcasting of news.

And in the use of editing and montage to construct out of already existing sounds and music fresh and original creations, the impact of which is always greater than the sum of its parts. Some of the most meaningful and illuminating of our musical experiences have occurred listening to masterpieces of montage on FM radio. FM radio is willing to let music be music. FM radio will play long cuts from albums ranging up to an entire LP side without interruption and without corruption. There is a high degree of integrity in FM programming.

Just as the practices of network AM radio became the primer for VHF television in its formative years, perhaps FM radio and particularly contemporary rock stations, will provide a primer and an inspiration for UHF television, now in its embryo stage, and for the boring forms of pre-recorded visual entertainment which will come pre-packaged in cartridge form for the home.

In fact, much of the creative inspiration which permeates FM radio derives from the sensitivity of young air personalities to the visual experience of motion pictures and television. And yet now the FM audience watches television infrequently. Once today's young people pass their mid-tween years, they become movie fans, record collectors, and FM radio listeners. Growing up with television they have learned to absorb a vast quantity and diversity of information and they easily deal with juxtaposition, complex musical relationships, and abstraction.

Contemporary pop music has become more than an accepted cultural form. Rock music is becoming the precursor of sociological change. It is evolution and it is revolution. FM radio thus becomes an accelerating force in the changing patterns of morality and political and social reform. There will be many alterations in our future lives as a direct result of rock music in combination with the broad communication ability of FM.

The experience of FM radio is an

unexplored boon to the record companies, because from the impetus provided by FM radio will come many of tomorrow's artists, producers, and creative people. Radio and recording both require taste, programming skill, and especially the ability and willingness to keep your ears open.

And yet perhaps the greatest benefit of the new marriage of FM and contemporary popular music will be the creative prodding each medium gives to the other. The results will be better records, innovative programming, and an enlightened audience for us all.

## Joe Smith

(cont. from p. 10)

old girl? Do you seriously believe that that mature and adult population that is listening to you really cares much about your dances that you talk about so much on the radio or really wants to go to the airport to meet the Rolling Stones when they arrive, or really cares much about the personal habits of the Beatles and every intimate little stop on their tour through the United States? If you do, you demean the intelligence of those people to whom you are directing this program content and this message you proclaim to the media and to everybody else who'll listen. There are all kinds of people who are listening to us. A twelve year old girl has no humor, just kind of silly, "they're coming to take me away," kind of humor so basically the top forty radio station is humorless. You're talking to your twelve year old. A twelve year old girl's imaginative horizons are limited by telephones, boys, make-up, record stars and so therefore top forty imagination is limited because you're hooked to, again, the twelve year old girl. We buy the need for formula and format radio; there's merit and you can give us justification for it, but you seem to be prisoners of this format. You're afraid to break out at all because, one deviation from your rigid type of formula is going to get that dippy twelve year old broad to tune you out. If she doesn't like the first six bars of that next record, whoops, you blew the whole audience. Example; you have been aware for five years of this continuing talk about the importance of long-playing records in the record industry—represents 50% of the units, 80% of the dollars, whatever. You have made no serious effort or study to assimilate them into your programming other than by surveying the same stores you do for your top forty singles and getting the top five albums. You play one cut for show and think "we've taken care of LP's now." There's a big star, Barbra Streisand. She's not an underground star. The woman goes on television once a year, sixty million people watch her; she's in a motion picture that, because she is part of it, will be one of the biggest pictures of the decade. The lady sells millions of record albums.

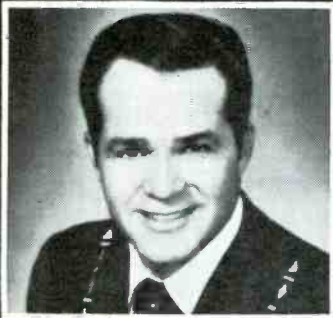
You haven't played a Barbra Streisand record since "Second Hand Rose," and won't until she has a hit single again. Isn't there a way to expose these people? They're not underground. She's a major star.

There are other major stars, and it seems to me that if you're appealing to this broad community who are those sixty million people? Don't you care about those who tune in a Barbra Streisand special? I really feel this.

You do lack humor, you lack imagination, and in so many cases you lack creativity. For years I heard Gordon McLendon all over the country, and for years after that I heard Chuck Blore all over the country, and now I hear Bill Drake all over the country. I've heard good guys and boss jocks till it comes out of my ears in every town. You are imitators for the most part. I really believe that until you shake off the insecurity, and really believe this story you tell (that there is a mature audience listening to you), and until we direct more of your programming towards this rather than towards that twelve year old, that as a vital force in your community, and as an innovative, intelligent factor in communications, you can't be expected to be taken too seriously by anybody.

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## CashBox Country Music Report

### Country Hits Booklet Distributed By BMI

NEW YORK—Broadcast Music, Inc., the performing rights licensing organization, is distributing a 36 page booklet entitled "BMI Country Hits 1944-1968" to music users, including both broadcast and nonbroadcast BMI licensees, newspapers, publications and affiliated BMI writers and publishers.

The booklet contains annual listings of BMI-licensed award-winning country music songs, together with the names of their writers and publishers affiliated with BMI, which have gained national acceptance as measured by consistent appearance in the music business trade press. The lists begin at the year 1944, the first year during which meaningful charts were first devoted to juke box play, record and sheet music sales and broadcaster use of country music. BMI first applied the measurement of broadcast use solely to the selection of songs, writers and publishers to be honored with BMI Citations of Achievement for popularity in the country music field in 1967.

#### BMI's C & W Role

In a foreword to the catalogue, BMI points out:

"Among the earliest agreements BMI made to act as custodian of performing rights were those with writers and publishers of country music. Before 1940, the first year of BMI's existence, most country music, its writers and publishers, had been barred from the national music establishment. As a result, although regional areas of the United States knew and loved country music, most Americans were unaware that such a meaningful form of our music existed and flourished.

"Much of this was changed during the years of World War II, as our people moved back and forth across the land. They brought their music with them and, in turn, heard the music of other regions. Many Americans first came into contact with country music because of these population shifts. BMI's concern for and dedication to the economic rights of writers and publishers was an equally significant factor in the democratization of American music. The competition and economic opportunity provided by BMI led to national and then international recognition and approval of the writers, publishers and performers of country music. We are proud that as early as the 1950's our role was affirmed by the then Governor of Tennessee, the Honorable Frank G. Clement, who said in part: "That competition has at last entered the music industry—and through this competition a greater opportunity for country music—is due in no small part to an organization called Broadcast Music, Inc., more generally known as BMI. This organization was created in 1940 to fight monopoly and to create competition. We who are so vitally interested in the health and well-being of all persons connected with country music are therefore indebted to BMI and to the opportunity it has brought about."

### Early Williams Is Newkeys' New Nat'l Promo Head

NASHVILLE—Newkeys Music has named Early Williams national promotion director. Jimmy Keys, New-



keys' president, made the announcement last week.

Williams, a 16 year veteran of the broadcasting field, was associated with Kansas City's KCKN until last June when he moved to Nashville and joined the WENO staff.

He will continue as a deejay in WENO's 6 pm-midnight slot.

### Turner Enterprises Of Canada Expands Country Operation

SARNIA, ONTARIO—Don Turner president of Don Turner Enterprises, has expanded his country operation to accommodate the growing Canadian country scene.

Turner, manager of Columbia country artist Myrna Lorrie, has successfully toured Canada with several country packages that revealed the potential for more country in Canada. He is now associated very closely with George Robertson and Great Lakes Production of Sarnia.

A recent signing to the Turner complex is popular pop/country singing artist Wayne Roblin from St. Catharines, Ontario. Turner has reorganized his Myrna Lorrie Show Band, putting the young Roblin up front as lead singer. This will allow Miss Lorrie the opportunity of spending more time on television and solo appearances, as well as songwriting.

The new Lorrie Show Band will operate as a four piece combo with Bill Wallace, lead guitar; Norm Carr, drummer; and Patty Gibson, female lead. Roblin plays bass.

The group has picked up a sizeable following since they have been reformed and are reported to be booked well into January.

### Friendly Visit

In the midst of a 7-city promo jaunt, songwriter Ray Frushay stopped by the Cash Box offices last week with co-managers Rocky Marciano and Sam Cammerata to chat with CB president George Albert. Frushay, whose first Dot deck was released recently, has been pacted for a guest spot on the "Wild, Wild West" TV'er and is also being cast for a role in Mark Anthony's upcoming Hollywood production, "Keene."



### Singleton Names Alou First C&W Promo Director

NASHVILLE—The Shelby Singleton Corp. has named former Georgia program director Bob Alou as the firm's first national country and western promotion director. Shelby Singleton said that Alou will be assisting Buddy Blake, vice-president in charge of international promotion, and will "coordinate and promote C&W activities of Shelby Singleton Productions and Shelby Singleton Music."

A native of Rome, Ga., Alou has been in radio since age 13. During his career as a music director for several of Georgia's Top-40 stations and program director for Columbus' C&W station, WPNX, Alou was serving as program director for Top-40 station WALG in Albany, Ga., just prior to joining Singleton's firm.

Alou, his wife, Susan, and their two children have relocated in Nashville.

### Jan. 5 Nashville Benefit Planned For Eddie Hill

NASHVILLE—A special benefit performance on behalf of entertainer Eddie Hill will be held on Sunday, January 5, at Nashville Municipal Auditorium and will reportedly feature top stars in the country music industry and top gospel quartets.

Announcement of the benefit was made by a special trust committee set up in Nashville to handle the details of the event. The committee is composed of Jo Walker, executive director of the Country Music Association; William Greenwood, executive vice president of First American National Bank; Charles Anderson, attorney with Life and Casualty Insurance Company; Ruth Talley, vice president of WLAC-TV; and Dr. Bill Sherman, pastor of Woodmont Baptist Church. Woodmont Baptist is the Church home of Eddie Hill and his family.

The committee said the decision to present the benefit performance arose from the tragic illness which struck down Eddie in July and kept him hospitalized for four months, and from the sincere and expressed desire of so many of his friends in country music to be of help to him.

#### Eddie's Illness

Eddie was admitted to Vanderbilt Hospital on July 13th for examination to determine the cause of extreme headaches which had bothered him for a week. Three days later he was stricken with a cerebral hemorrhage and was in a coma for more than a month. Later, surgery was undertaken on two occasions and a sufficient recovery was made to permit Eddie's release from the hospital on November 23. Eddie's illness was of such personal concern to his friends and fans that representatives of Vanderbilt Hospital reported an unprecedented amount of mail and phone calls regarding him. In order to relieve pressure on the hospital personnel and to provide daily bulletins on Eddie's condition, a special reporting system was devised for the news media with Bob Ford, a friend of the family, serving as liaison and contact man. This continued until Eddie's release from the hospital. While at home, the therapy continues, and the members of Eddie's family are prepared for an extended recuperation period and his possible return to the hospital for further treatments.

The Eddie Hill Benefit Committee announced that proceeds of the sale of tickets to the performance will be deposited in a special banking account and disbursements will be made by the committee based on the needs of the family.

Tickets for each performance will be sold for \$2 each, with no reserved seats. Requests for tickets should be addressed to Eddie Hill Benefit, P.O. Box 1, Nashville, Tennessee 37202. Include name and return address and specify which performance.



**Picks of the Week**

**BOBBY BRADDOCK** (MGM 14017)  
**The Girls In Country Music** (2:32) [Tree BMI-Braddock]  
 Programmers looking for a novelty change of pace will find some fine some fun fare in "The Girls In Country Music." Deejays ought to have a field day with the side. Flip: "Put Me Back Together Again" (2:20) [Tree BMI-Braddock]

**ED BRUCE** (Monument 1118)  
**Song For Jenny** (1:56) [Pamper BMI-Bruce]  
 A catchy country blues sound, funky and infectious, makes good listening and has a definite twin-market appeal. Bruce's handling of "Song For Jenny" is right in the groove and should make an impression on spinners. Flip: "Puzzles" (2:23) [Pamper BMI-Neese]

**Newcomer Picks**

**TOMMY OVERSTREET** (Dot 17189)  
**Watching The Trains Go By** (2:36) [Press BMI-Penn, Oldham]  
 Tommy Overstreet once again demonstrates hit potential, with "Watching The Trains Go By," and this time may convince enough buyers to get him name out there. A nice piece of material, although controversial in spots, the tune may give him the necessary shot. Flip: "Love, Love, Love" (2:08) [Ensign BMI-Overstreet]

**Best Bets**

**FLOYD TILLMAN** (Musicor 1342)  
**Autumn Song (I'm Losing You)** (2:22)  
 [Glad BMI-Tillman] Very attractive blues ballad by Floyd. Flip: "It Hurts So Hard So Long" (2:31) [Glad BMI-Tillman]

**GOLDIE HILL SMITH** (Epic 10423)  
**Tell It To Your Lonely Walls** (2:30)  
 [Wilderness BMI-Howard] Nice job on a mid-tempo woeser. Flip: "Got Me Sumpin' Goin' " (2:13) [Acuff-Rose BMI-Allison]

**BOBBY EDWARDS** (Chart 1064)  
**Walker Town** (2:00) [Yonah BMI-Moncrief] Cute, rhythmic romancer from Bobby. Flip: "Part Time Sweetheart" (2:51) [Peach SESAC-Faircloth]

**RUTHIE STEELE** (Jed 10,022)  
**Too Many Tears** (2:22) [Cedarwood BMI-Steele] Soulful vocalizing on an attractive blues ballad. Nice sound. No flip info available at this time.

**BILL RILEY** (Midwestern 200)  
**(B+) Chasing Rainbows** (3:54) [Husky BMI-Riley] Flip: "Big Shoes" (3:00) [Husky BMI-Riley]

**LEIGHTON'S** (Sand 430)  
**(B+) Let's Talk It Over** (2:55) [Rue BMI-Brown, Coffey] Flip: "Let's Quit Talkin' Back" (2:30) [Rue BMI-Bowman]

**NOWLIN TUBBS** (Grasshopper 1000)  
**(B+) I'm Leavin' Here** (3:10) [T&T BMI-Tubbs] Flip: "Hearts And Parts" (2:40) [Mile High BMI-Tubbs]

**WARREN ROBB** (Starday 856)  
**Pretty Pictures In Your Mind** (2:05)  
 [Tarheel BMI-Robb] Rolling, folkish sound has a sweet flavor. Flip: "More Woman Than You" (2:42) [Tarheel BMI-Robb]

**STEVE BESS** (Spar 30003)  
**There Was A Time** (2:19) [Tenn. BMI-Gayden] Easy-moving, appealing tale of woe. Flip: "It's Been A Long, Long Time" (2:08) [Tenn. BMI-Norris, Richards]

**PAUL MARTIN** (SSS Int'l 752)  
**Ruby's Bar And Grill** (3:09) [Shelby Singleton BMI-Smith, Lewis] Mid-tempo honky-tonker. Flip: "Child Of Poverty" (2:29) [Shelby Singleton BMI-Martin]

**BUDDY WAYNE** (Capitol 2367)  
**I'd Give A Whole Lot Of Me For A Little Bit Of You** (2:04) [Central Songs BMI-Wayne, Bryant, Ball] Rhythmic galloper. Flip: "I'll Try Anything For You" [Central Songs BMI-Wayne]

**DIANNE PHILLIPS** (116)  
**(B+) Call Him To The Phone** (2:14)  
 [Danrite BMI-Bryant, Ferguson] Flip: "My Guy" (2:00) [Danrite BMI-Bryant, Ferguson]

**RALPH COLLIER** (Lode 116)  
**(B+) Footsteps Of A Fool** (2:40)  
 [Acclaim BMI-Frazier] Flip: "More Love Than I Can Handle" (1:45) [Acclaim BMI-Mize]

**LANDON WILLIAMS** (Chance 1315)  
**(B+) Since My Monkey Died** (2:24)  
 [Maprogo BMI-Gore] Flip: "Every Glass Of Beer" (2:42) [Maprogo BMI-Gore]

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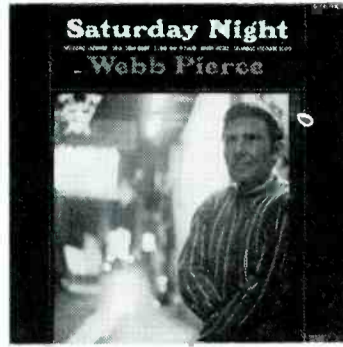
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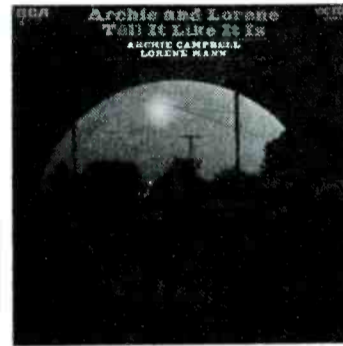


## CashBox Country LP Reviews



**SATURDAY NIGHT—WEBB PIERCE—Decca DL 75071**

Great material from the past, makes up the bulk of this Webb Pierce set, which is also highlighted by a pair of his recent singles hits, "Luziana" and "Saturday Night." The Pierce stylings are not unknown among country buyers, and the package should be another strong sales piece for Webb. Excellent tracks in "My Bucket's Got A Hole In It" and "I Love You Because."



**ARCHIE AND LORENE TELL IT LIKE IT IS—ARCHIE CAMPBELL & LORENE MANN—RCA Victor LSP 4086**

A bag that has been responsible for several chart singles for the team of Archie Campbell and Lorene Mann also has strong chart potential in album form. Two of those chart singles, "Dark End Of The Street" and "Tell It Like It Is," are sure to have commercial value in the album, as are tracks such as "You Send Me" and "Pledging My Love." The combination of these two voices was a brainstorm that has come off beautifully.



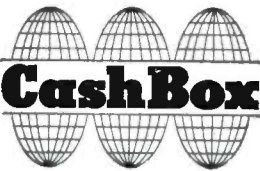
**LOVE'S A WOMAN'S JOB—NORMA JEAN—RCA Victor LSP 4060**

Norma Jean kicks off her latest Victor LP with her most recent single, "You've Changed Everything About Me But My Name," and follows up with a well-chosen selection of material, much of which comes from the contemporary chart scene. Fans and spinners will dig "Welcome Home To Nothing" and "No Another Time," as well as the title track.



## CashBox Top Country Albums

1	<b>WICHITA LINEMAN</b> Glen Campbell (Capitol S/ST 103)	1	<b>16 ON TAP, IN THE CAN, OR IN THE BOTTLE</b> Hank Thompson (Dot 25894)	19
2	<b>HARPER VALLEY P.T.A.</b> Jeannie C. Riley (Plantation PLP)	2	<b>17 JIM REEVES ON STAGE</b> (RCA LSP 4062)	12
3	<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> (Capitol 2928)	3	<b>18 HAPPY STATE OF MIND</b> Bill Anderson (Decca DL 75056)	16
4	<b>WALKIN' IN LOVE LAND</b> Eddy Arnold (RCA Victor LPM/LSP 4039)	5	<b>19 BY THE TIME I GET TO PHOENIX</b> Glen Campbell (Capitol T/ST 2851)	20
5	<b>JOHNNY CASH AT FOLSOM PRISON</b> Johnny Cash (Columbia CS 9639)	6	<b>20 KILLERS THREE</b> Motion Picture Soundtrack (Tower ST 5141)	22
6	<b>I WALK ALONE</b> Marty Robbins (Columbia CS 9725)	7	<b>21 BEST OF MERLE HAGGARD</b> Capitol (SKAO 2951)	21
7	<b>MAMA TRIED</b> Merle Haggard (Capitol ST 2972)	4	<b>22 LOVE TAKES CARE OF ME</b> Jack Greene (Decca DL 75053)	29
8	<b>JUST THE TWO OF US</b> Porter Wagoner & Dolly Parton (RCA Victor LPM/LSP 4039)	9	<b>23 LITTLE ARROWS</b> Leapy Lee (Decca DL 75076)	21
9	<b>SONGS OF PRIDE . . . CHARLEY THAT IS</b> Charley Pride (RCA Victor 4041)	8	<b>24 D-I-V-O-R-C-E</b> Tommy Wynette (Epic 26392)	23
10	<b>GENTLE ON MY MIND</b> Glen Campbell (Capitol MT/ST 2809)	10	<b>25 MORE COUNTRY SOUL</b> Don Gibson (RCA Victor LSP 4053)	24
11	<b>NEXT IN LINE</b> Conway Twitty (Decca DL 75062)	11	<b>26 THIS IS MY BEAT</b> Jim Ed Brown (RCA Victor LSP 4067)	28
12	<b>BLUE RIBBON COUNTRY</b> Various Artists (Capitol STBB 2969)	13	<b>27 SHE WEARS MY RING</b> Ray Price (Columbia CS 9733)	27
13	<b>BORN TO BE WITH YOU</b> Sonny James (Capitol S/ST 111)	15	<b>28 BUCK OWENS THE GUITAR PLAYER</b> (Capitol ST 2994)	27
14	<b>A TIME TO SING</b> Hank Williams Jr., (MGM SE 4540)	17	<b>29 CREAM OF THE CROP</b> Wanda Jackson (Capitol 2976)	30
15	<b>LORETTA LYNN'S GREATEST HITS</b> (Decca DL 5000/75000)	15	<b>30 THE BEST OF COUNTRY DUETS</b> Various Artists (RCA Victor LSP 4082)	



# CashBox Country Top 50

1	<b>YOUR SQUAW IS ON THE WARPATH</b> (Sure-Fire—BMI) Loretta Lynn (Decca 32392)	3	29	<b>YOURS LOVE</b> (Wilderness—BMI) Waylon Jennings (RCA Victor 9642)	36
2	<b>LITTLE ARROWS</b> (Duchess—BMI) Leapy Lee (Decca 22380)	5	30	<b>THE AUCTIONEER</b> (Randy Smith—ASCAP) Brenda Byers (MTA 160)	29
3	<b>WICHITA LINEMAN</b> (Canopy—ASCAP) Glen Campbell (Capitol 2302)	8	31	<b>THREE SIX PACKS, TWO ARMS &amp; A JUKE BOX</b> (Tree—BMI) Johnny Seay (Columbia 44634)	32
4	<b>WHERE LOVE USED TO LIVE</b> (Al Gallico—BMI) David Houston (Epic 10384)	1	32	<b>DADDY SANG BASS</b> (House of Cash—BMI) Johnny Cash (Columbia 44689)	46
5	<b>BALLAD OF TWO BROTHERS</b> (Tree—BMI) Autry Inman (Epic 10389)	6	33	<b>DON'T WORRY 'BOUT THE MULE</b> (Acuff-Rose—BMI) Glenn Barber (Hickory 1517)	30
6	<b>STAND BY YOUR MAN</b> (Al Gallico—BMI) Tommy Wynn (Epic 10398)	2	34	<b>HOLD WHAT YOU'VE GOT</b> (Tree—BMI) Diana Trask (Dot 17169)	34
7	<b>I TAKE A LOT OF PRIDE IN WHAT I AM</b> (Blue Book—BMI) Merle Haggard (Capitol 2289)	7	35	<b>THE STRAIGHT LIFE</b> (Vivo—BMI) Bobby Goldsboro (United Artists 50461)	33
8	<b>I'VE GOT YOU ON MY MIND</b> (Blue Book—BMI) Buck Owens & Buckaroos (Capitol 2300)	9	36	<b>FLATTERY WILL GET YOU EVERYWHERE</b> (Greenback—BMI) Lynn Anderson (Chart 1059)	43
9	<b>BORN TO BE WITH YOU</b> (Mayfair—ASCAP) Sonny James (Capitol 2271)	4	37	<b>THE GIRL MOST LIKELY</b> (Shelby Singleton—BMI) Jeannie C. Riley (Plantation #7)	47
10	<b>PLASTIC SADDLE</b> (Acclaim—BMI) Nat Stuckey (RCA Victor 9631)	10	38	<b>WOMAN WITHOUT LOVE</b> (Passkey—BMI) Johnny Darrell (United Artists 50481)	45
11	<b>CARROLL COUNTY ACCIDENT</b> (Warden—BMI) Porter Wagoner (RCA Victor 9651)	13	39	<b>IN THE GOOD OLD DAYS (When Times Were Bad)</b> (Owepar—BMI) Dolly Parton (RCA Victor 9657)	44
12	<b>SMOKEY THE BAR</b> (Brazos Valley—BMI) Hank Thompson (Dot 17163)	14	40	<b>SATURDAY NIGHT</b> (Tuesday—BMI) Webb Pierce (Decca 32388)	35
13	<b>I WANT ONE</b> (Tree—BMI) Jack Reno (Dot 17169)	16	41	<b>SHE STILL COMES AROUND 21</b> (Al Gallico—BMI) Jerry Lee Lewis (Smash 2186)	21
14	<b>SHE WEARS MY RING</b> (Acuff-Rose—BMI) Roy Price (Columbia 44628)	11	42	<b>HOLD ME TIGHT</b> (Nash—BMI) Johnny Carver (Imperial 66341)	49
15	<b>THE TOWN THAT BROKE MY HEART</b> (Newkeys—BMI) Bobby Bare (RCA Victor 9643)	17	43	<b>HAPPINESS HILL</b> (Kitty Wells—BMI) Kitty Wells (Decca 32389)	38
16	<b>THE BALLAD OF FORTY DOLLARS</b> (Newkeys—BMI) Tom T. Hall (Mercury 72863)	27	44	<b>DARLING, YOU KNOW I WOULDN'T LIE</b> (Tree—BMI) Conway Twitty (Decca 32424)	—
17	<b>LET THE CHIPS FALL</b> (Clement—BMI) Charley Pride (RCA Victor 9622)	12	45	<b>TO MAKE LOVE SWEETER FOR YOU</b> (Al Gallico—BMI) Jerry Lee Lewis (Smash 2202)	—
18	<b>MY SON</b> (Stallion—BMI) Jan Howard (Decca 32407)	20	46	<b>UNTIL MY DREAMS COME TRUE</b> (Blue Crest—BMI) Jack Greene (Decca 32423)	—
19	<b>I WAS WITH RED FOLEY (The Night He Passed Away)</b> (Audlee—BMI) Luke The Drifter, Jr. (MGM 14002)	22	47	<b>VANCE</b> (Russell-Cason—BMI) Roger Miller (Smash 2197)	—
20	<b>THEY DON'T MAKE LOVE LIKE THEY USED TO</b> (Tree—BMI) Eddy Arnold (RCA Victor)	26	48	<b>EVER CHANGING MIND</b> (Acuff-Rose—BMI) Don Gibson (RCA Victor 9663)	50
21	<b>I WALK ALONE</b> (Adams, Vee & Abbot—BMI) Marty Robbins (Columbia 44633)	15	49	<b>I WISH I WAS YOUR FRIEND</b> Wanda Jackson (Capitol 2315)	51
22	<b>HAMMER AND NAILS</b> (Shelby Singleton—BMI) Jimmy Dean (RCA Victor 9652)	23	50	<b>IF I'M GONNA SINK</b> Johnny Paycheck (Little Darlin' 0052)	53
23	<b>PLEASE LET ME PROVE MY LOVE FOR YOU</b> (Newkeys—BMI) Dave Dudley (Mercury 72856)	25	51	<b>BIG RIG ROLLIN' MAN</b> Johnny Dollar (Chart 1057)	—
24	<b>WHEN THE GRASS GROWS OVER ME</b> (Glad—BMI) George Jones (Musicor 1333)	28	52	<b>FEED ME ONE MORE LIE</b> Mary Taylor (Dot 17168)	—
25	<b>ANGRY WORDS</b> (Mass-Ross—BMI) Stonewall Jackson (Columbia 4462)	18	53	<b>WHAT KIND OF WOMAN</b> Lawanda Lindsey (Chart 1054)	—
26	<b>CONTINUING STORY OF HARPER VALLEY P.T.A.</b> (Newkeys—BMI) Dee Mullins (SSS Int'l 749)	24	54	<b>HE'S GOT MORE LOVE IN HIS LITTLE FINGER</b> Billie Jo Spears (Capitol 2331)	—
27	<b>DON'T WAKE ME I'M DREAMING</b> (Page Boy—SESAC) Warner Mack (Decca 32394)	31	55	<b>YOU TOUCHED MY HEART</b> David Rogers (Columbia 44668)	—
28	<b>AGE OF WORRY</b> (Matamoros—BMI) Billy Walker (Monument 1098)	19	56	<b>WHILE YOUR LOVER SLEEPS</b> Leon Ashley (Ashley 7000)	—
			57	<b>TRUE LOVE TRAVELS ON A GRAVEL ROAD</b> Duane Dee (Capitol 2332)	—
			58	<b>WE NEED A LOT MORE HAPPINESS</b> Wilbur Bros. (Decca 32386)	—
			59	<b>MR. BROWN</b> Gary Buck (Capitol 2316)	—
			60	<b>GOOD</b> Linda Gail Lewis (Smash 2193)	—



- Chicago
- Memphis
- Knoxville
- Cincinnati
- Flint
- Las Angeles
- Sr. Louis
- Richmond
- Feoria
- Greenville
- San Diego
- Columbus
- Amarillo
- St. Joseph
- Portland
- Albuquerque
- San Bernadino
- Minneapolis
- Atlanta
- Ft. Lauderdale
- Columbia
- Charlotte
- Indianapolis
- Detroit
- Tulsa
- Seattle
- Jackson
- Boston
- Spokane
- Wichita
- Denver
- Bakersfield
- Hackensack
- Houston

**SPREADING LIKE WILD FIRE**  
AN ORIGINAL AND DIFFERENT BALLAD  
**WARNER MACK**  
SINGS  
A Number One Song  
**"DON'T WAKE ME I'M DREAMING"**  
#32394



DECCA RECORDS is a Division of MCA, Inc.

RCA Nashville vice president Chet Atkins was in New York last week for executive meetings at the label's headquarters. He also journeyed to Philadelphia in his capacity as guitarist and taped a guest spot on the Mike Douglas TV'er. On December 11, Chet jetted to the Coast to guest on the Joey Bishop TV show.

Wayside Records is about to release chanter Darrell McCall's new album, "Meet Darrell McCall." The set includes, among other tracks, recent and new singles by the artist. Deejays who want copies of the LP may obtain them by writing to Little Richie Johnson, Box 3, Belen, New Mexico . . . Chad Garrett and Judy Russell, a new, young songwriting team, have penned three songs for the pilot of the "Minnie Pearl Show." The duo has also recorded the vocals, which the actors will lip-synch, for two of the songs, "Long, Long Road Back Home" and "If I Had It To Do All Over Again." "I Didn't Know I Loved You Till You Died," the third song, will be sung by another cast member. The pilot is being produced at 20th Century-Fox studios in Hollywood, and 20th Century-Fox Music has bought and published one of the songs, "Long, Long Road." The other two songs, which 20th has licensed for use in the pilot, are published by Garret and Russell's new BMI firm, Garcelle Music . . . Word has it that Jeannie C. Riley is going to star in a summer replacement show on one of the networks . . . Paul Tannen and Paul Evans trekked to Nashville last week for publishing business . . . A pact has been signed between Joanne Combs, president of Deneba Records of West Logan, West Virginia, and Ray Allen of Christianburg, Virginia, whereby Allen will distribute Deneba product. Allen has been in the distributing business for thirty years, covering Virginia, West Virginia,

Kentucky, Maryland and Ohio. Deneba's latest single is "Falling Out Of Love," by Danny Harrison. The label plans to release an album by the artist early in '69.

Sage and Sand Records topper W. O. Fleener reports that Rue Barclay has inked a production contract with the label. Barclay will produce the Leightons (John & Sharon) for Fleener's Sand label. Barclay also did the A&R work and engineering on "You're Lonely He's Left And I'm Right," by Doyle O'Dell on Sand. All sessions will be done at Sage and Sand's new studios in Hollywood and will be under Fleener's supervision.



**FREE FLIGHT**—The winsome lass about to take to the sky is Chart Records songstress Connie Eaton. Connie, a student at Nashville's David Lipscomb College, recently won a trip to Hollywood where she became the winning contestant on the "All America College Show," a syndicated television program produced by Wendell Niles and sponsored by the Colgate-Palmolive Company. She won a thousand dollars, a trophy and a return trip to Hollywood to compete in another round, this time for five thousand dollars. The "All America College Show" is due to be aired on numerous stations in the near future.

A new 1,000 watt country radio station, KCAW of Port Arthur, Texas is about to make its debut and would appreciate being put on as many record company and distributor mailing lists as possible. Records may be sent to the station's program director, Jim Carroll, at KCAW, 3333 25th St., Port Arthur, Texas 77640. KCAW which will broadcast on a clear channel, non-directional frequency of 1510, will cover the "golden triangle" area of Texas and southwest Louisiana. This area contains both highly industrialized and ruralized sections and contains over 1,000,000 people. KCAW plans to keep those who supply the station with records informed as to the exposure their product receives on the outlet.

Radio Station WPLO in Atlanta has a new program director, Bruce N. Stratton. Bruce pioneered the switch to country for KUZN Radio in West Monroe, Louisiana (on the air at KUZN, he was known as Phil Harmonic), and he is a former deejay with WDAY in Washington, D.C. In addition to his duties as program director at WPLO, he will take over the 3 pm- 7 pm deejay shift vacated by Mac Curtis. Curtis resigned to accept a position with WHOO in California.

Mike Adams, staff announcer at WCJW Radio in Cleveland, has made his first record, singing "Green Grows The Valley" b/w "Just One More Day," for Decca. The single has just been released.

Radio Stations KBBQ in Burbank, California and KFOX in Long Beach, California, have scheduled their next country music show for January 24 at the Shrine Auditorium in Los Angeles. The show will star Waylon Jennings, Buck Owens and His Buckaroos, Loretta Lynn and Charlie Pride. Also featured will be the KBBQ and KFOX deejays. Plans for additional shows in April and May are about to be finalized.

WYDE Radio in Birmingham, Alabama, recently celebrated the third anniversary of its country-politan format. 260 business, civic and governmental leaders were in attendance. The station presented its second annual Erskine Ramsey Award to S. Vincent Townsend "in recognition of the value of your contributions toward a greater Birmingham." Townsend was cited for his participation in improving the city through Operation New Birmingham, the Civic Center Authority, the Downtown Action Committee, the Birmingham Chamber of Commerce and other civic organizations.

**CANADA:**

Ed Preston, Ontario promotion manager for RCA Victor, reports a rush release on the recent Nashville session by Diane Leigh. The lid, "Keep The Home Fires Burning" is slated for release in Canada before the end of the year. Miss Leigh appears on the Chart label, which is distributed in the U.S. and Canada by RCA Victor. George Hamilton, currently happening on Canadian country charts with his RCA single, "Take My Hand For A While" and Skeeter Davis were in Canada for engagements in Guelph, Ontario (14) and Toronto (15).


Hal Kent, who heads up Cross Country Enterprises, reports a great demand for the singing duo, the Rainvilles. They are currently playing the Sudbury area and should have a record release shortly.

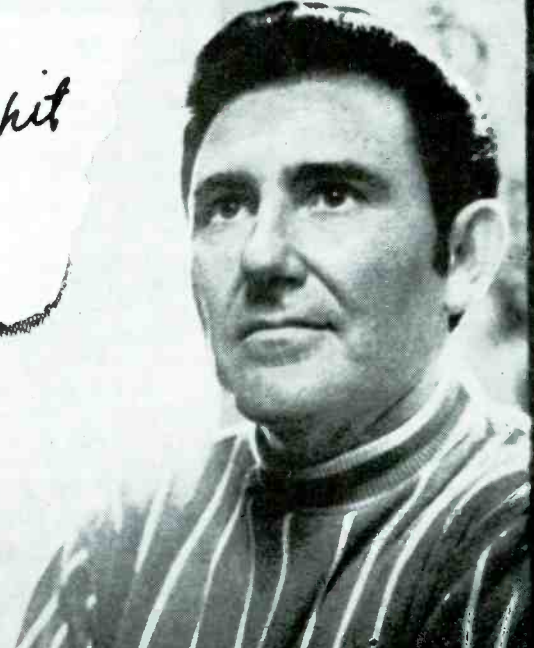
Mona Vary, Polydor recording artist, has picked up considerably on both country and pop charts with her single, "Back In Town To Stay". Country stations programming her single have found much pop listener interest.

# Saturday Night

INCLUDING: LUZIANNA · COLD, COLD HEART · I LOVE YOU BECAUSE · CANDY KISSES · COLUMBUS STOCKADE BLUES

## Webb Pierce

DECCA  A Division of MCA, Inc. DL 75071



*Webb's single "Saturday Night" is a hit every night of the week. Watch this album go.*

# Cash Box



DECEMBER 21, 1968

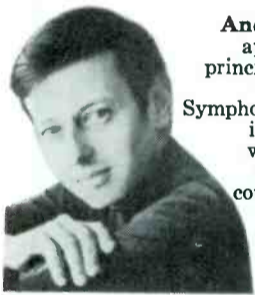


One of the most successful groups in Holland at the moment is The Cats who recently hit the No. 1 slot with "Lea". The Cats are contracted to Bovema's Imperial label and international success seems assured.

# RCA IS GREAT IN BRITAIN

Barely four months after attaining independence, RCA in Great Britain is making a powerful contribution to the world-wide success of the parent group.

London has become a major centre for recording work outside the U.S., and RCA artists have scored triumphs on the British musical scene.



**André Previn's** appointment as principal conductor of the London Symphony Orchestra, in May, augurs well for British music—and, of course, for RCA. In a year of commuting to and from London, Previn

has already found time to give concerts in March and April; to record *Vaughan Williams' Symphonies 6 & 8*; and, with **Itzhak Perlman** last month, to record *Lalo's Symphonie Espagnole* and *Haim's Spanish Lullaby*. Perlman, too, gave highly successful concerts during his visit.

Other comings and goings on the classical front have been legion. **Morton Gould** recorded the 'Discovery' album (of hitherto unpublished works by Gershwin among others) with **Larry Adler**, in April. He also recorded, for the first time, the long-neglected *Shostakovich 2nd and 3rd Symphonies*. The same month, with Gould conducting the Royal Philharmonic Orchestra, Adler recorded the four major concertos written for harmonica. This unique album is for release in November.



**Rubinstein** visited the U.K. in May, gave concerts out of London, and at the Royal Festival Hall and recorded the *Schumann Quintet in E flat Major*, with the **Guarneri Quartet**. And, true to the British proverb, 'good things come in threes'—the Master's visit was followed up by a further two great pianists. **Jacob Lateiner** recorded for the BBC, and will be back next year, and **Misha Dichter** gave very successful concerts in June.

The recording of *Salome* in June, filled page upon page in the British musical Press. Under the direction of **Erich Leinsdorf**, a positive galaxy of stars was assembled. These included **Montserrat Caballé** in the title role, **Sherrill Milnes** and **James King**. And, to the huge delight of London opera fans, Miss Caballé will sing selections from *Lucre-*

*zia Borgia* in concert, the day this appears.



**Leontyne Price** gave a sensationally successful recital at the Royal Albert Hall in June, and also recorded two albums—one, of *Mozart Arias*, the other of music by Samuel Barber, including excerpts from *Anthony and Cleopatra*. The latter, was under the direction of **Thomas Schippers**.



**Shirley Verrett** scored a double success with *Don Carlos*. She sang the opera at Covent Garden and highlights in concert at the Royal Albert Hall, gaining universal acclaim and critical plaudits for her dramatic acting and majestic singing.

Things have been jumping on the pop scene, too. During September, the company has had no fewer than five discs in the charts, each week—**Mama Cass**, with *Dream a Little Dream of Me*; **Elvis Presley**, with *Your Time hasn't come yet, Baby*; **Grapefruit**, a new British group, who number the Beatles among their many fans, with *C'mon Marianne*; **Hugo Montenegro**, with *The Good, the Bad and the Ugly* and **José Feliciano**, with the sensational *Light My Fire!*

And, looking down that impressive list, it's worth remembering that every Presley release in the U.K. has made the charts. His appeal is enormous, and after **Elvis Presley Week**, which was organized in July and which gave massive radio coverage to the whole Presley catalogue,



**Paul McCartney** said in interview that one of his ambitions was to record Elvis!

Artists from the U.S. who have visited the U.K. in recent months include **Henry Mancini**—for TV and concert work; **Peter Nero** who also gave concerts at the Albert Hall, and appeared on TV; **Eddy Arnold** compered TV shows; **Nilsson** appeared on TV, and sang at his reception before an enthusiastic audience of fans, fellow pop stars and pressmen; **Jefferson Airplane** created a stir wherever they appeared—they gave concerts, and appeared on TV. Special mention to **Nina Simone**. Only last month, London Weekend Television took major advertisements to announce her 60 minute, peak-time show. And it was money well spent—the show was a smash! British artists have been busy, too. **Clodagh Rodgers** gave a fine perform-



ance in the Greek Song Festival to take 3rd prize. The **Spectrum** attracted a lot of valuable attention with *London Bridge is Coming Down*—a masterpiece of opportunism! And **John Boulter**, star singer of the top TV attraction *The Black & White Minstrels Show*, has recorded an album of the world's great love songs.

New signings and new sounds continue—just launched is a Glasgow born group,

**Stoics** with a powerful release entitled *Earth, Fire, Air and Water*. New solo singers include **Paul Vigras** and **Lesley Duncan**, both with strong contemporary sounds. Another punchy new group, **The Flies** has a catchy number entitled *The Magic Train*, and **Laurels** a third chart-worthy group have hit the scene with an attractive opus called *Sunshine Thursday*. And finally, one of Britain's top comedians **Jimmy Logan**

—who is now jet-propelled into a fully fledged singing and disc career. He debuts on the label with a new single whose top side is a Rodgers & Hammerstein immortal *I Have Dreamed*—who said funny men can't sing? Logan's mellifluous tones are just right to captivate Britain's hard-working housewives. Top promotion on television and radio is lined up for Logan and an LP is readied for November release. All round, RCA's British Company is firm set on grabbing a bigger share of the British charts.



London is obviously the centre of an ever-growing market. Sales of the phenomenal *Sound of Music* album have just topped 2 million—that's in the U.K. alone! Natural successor to this record-breaker is the original soundtrack recording of the film *OLIVER*. The album, compiled by RCA staff in U.K. will be released next month.

**Sunbury Music**, RCA's publishing subsidiary, has had an equally impressive start to the fiscal year. **Nilsson** has written for the Turtles, Sandie Shaw, top British D.J. Kenny Everett, Jack Jones—and recorded his own album. **Richard Kerr** has a massive seller looming ahead with *My World for Cupid's Inspiration*, and **Chris Andrews** has written for Sandie Shaw and produced successful records for artists including Ulysses Smith, the Chandons and Sandie Shaw. The publishing affiliate is also hard at work procuring copyrights full of potential and looks set fair in the next twelve-months to amass a catalogue which will be the envy of many a rival in London's Denmark Street.

After such a start to the year, one's tempted to say "follow that". But, rest assured, in Great Britain, RCA will!

**RCA**

# RCA Expanding Internationally

## The New RCA Complex in Great Britain



**BERNARD NESS**  
Managing Director, RCA, Gr. Br.



**WALTER SPARKSMAN**  
General Sales Manager



**GRAHAM HAYSOM**  
Distribution Manager



**TERRY OATES**  
Mgr. Artist Development



**BOB ANGLES**  
Mgr. Classical & Budget Labels



**JOHN COLLINS**  
Mgr. RCA Stereo 8



**JACK HEATH**  
Gen. Mgr. Sunbury Music

June 1st, 1969, will be a momentous occasion in the history of the British record industry. On that day, RCA becomes the first American-owned major to be fully independent in the United Kingdom, operating its own distribution system and pressing plant.

This independence will be the culmination of years of intensive market research, planning, organization and co-ordination. RCA repertoire has been available in the British market for many years, initially through EMI and then through Decca from 1956. The contract with Decca expired in May 1968, but a termination agreement was negotiated to carry through until next June, with Decca continuing pressing and sleeving and its Selecta subsidiary handling distribution.

Supervising this vast changeover and heading the new independent operation is Bernard Ness, managing director of RCA's British record division. Ness joined RCA in 1961, and was brought back from Mexico to England in 1965 to study the market, endeavor to forecast future trends, and decide RCA's policy for the UK accordingly.

"There were three choices," said Ness. "We could stay where we were, go elsewhere, or do it ourselves. We decided we had enough of the market to take the plunge and go on our own, building a pressing plant at Washington, County Durham, and setting up our own distribution organization.

"Decca has done a very good job during our association. The RCA share of the market has been built up quite substantially, and there was no dissatisfaction on our part about what Decca was doing. It's just the need for a large American company to control its own destiny."

The first stage in the transition was the opening of a British artist and repertoire department to start acquiring British catalog material. Washington in County Durham was decided upon as the site for the pressing plant because it had been earmarked as a development area. New firms and old setting up business in these areas qualify for Government subsidy, and RCA had checked that there would be adequate staff available in the Washington area.

The plant will be situated on a fifteen acre site, with a further nine acres available for other RCA expansion. In addition, the site has another twenty acres which will be utilized for other RCA manufacturing processes. The plant will be American in design and lay-out, will eventually employ a staff of three hundred, and will undertake custom pressing.

"It will be windowless and completely automatic," added Ness. "It will take raw material into silos at one end, and produce records in boxes at the other. The plant manager and engineering manager have been in the States, studying our operations there in preparation."

Ness is headquartered in RCA House, Curzon Street, London, with a total staff of thirty-six. RCA House contains the creative services and promotion divisions, the sales and distribution offices, the computer accounting system, and the Sunbury Music publishing subsidiary.

Ness revealed that RCA's distribution would be handled by depots around the country. Vans would serve areas of concentrated population, and traditional sales methods would be employed elsewhere. British rail and the General Post Office facilities would be used in some areas, and possibly RCA's own delivery trucks.

At present RCA is using independent London studios for its recording purposes, but a long-term plan for

its own studio exists if the volume of business justifies it. Such a studio would also accept custom work. RCA is setting up its own cutting channels and tape operation for copying and equalizing.

In an appraisal of present and future market conditions and tendencies, Ness stressed the revolution taking place in merchandising, and the changes it would bring in its wake.

"There are between four and seven thousand disk retailers," he said, "but many of these are outlets rather than specialists. The trend is towards big merchandising complexes instead of personal service, and the retail business in all commodities is being altered and shaped by the economic pressures in the country and by social preference. If a small retailer receives a good offer from a big merchandising chain, he'll probably accept it because he has an understandable desire to capitalize on a life's work.

"It's happening on the Continent, and this is what the European Economic Community is all about. Big record companies themselves are either merging or acquiring other labels."

Ness expects the number of retailers to diminish as they sell out. The volume of business will become concentrated on high customer traffic outlets, and this rationalisation will encourage rack jobbing. In America the majors could not afford to supply everybody on a profitable basis because there was not enough volume of trade. The same situation had occurred here, and resulted in the introduction of a surcharge.

"Some record manufacturers here have decided to start rack jobbing rather than have someone else do it," Ness went on, "but any disk dealer can survive if he's aggressive in selling, efficient, and keeps up with the times. I think resale price maintenance should be maintained in England as long as possible because it's going to allow a freedom of trading among smaller dealers for a longer period. If it comes off, it will accelerate economic change and amalgamation."

Despite the rapidly changing conditions, the fluctuations of the national economy and other imponderables, Ness looks forward to June 1st, 1969, with enthusiastic optimism. RCA's motive in the matter is simple and very much to the point.

"The whole object of the exercise is to increase our turnover in the United Kingdom."

Walter Sparksman, universally known as Sparky, is the general sales manager at RCA. He took a technical education, served in the Royal Navy in electronics, and then started in salesmanship on his discharge, working in insurance, domestic appliances, and foodstuffs.

He entered the record business in 1959 when he became Pye group sales manager, and was instrumental in establishing that company's distribution through the direct van selling technique.

"I remembered my days of selling sausages," he remarked. "Vans are ideal to replenish dealers' stocks in both sausages and records, because records to a large extent have the same limited selling life. Nobody wants to buy yesterday's hit any more than they want to buy yesterday's sausage."

Sparksman moved from Pye to CBS, and founded the latter's sales system in the early days of its own logo and administration. Then he left the business for the building industry, but was attracted back by the challenge of the position offered him at RCA.

"We want to incorporate the best

aspects of the various systems," he pointed out. "Where vans are best, we'll use vans. Where, for geographical reasons, sales representatives are best, we'll have sales representatives. Where we feel the distribution network needs sub-depots, we'll have sub-depots, economics permitting. Support of the dealer in the field is the answer for getting our product to the consumer."

Sparksman emphasized that June 1st, 1969, will be the first time any record organization has absorbed the total distribution load in one move without initially using existing wholesale outlets.

"We've got to have an effective operation from Day 1," he concluded, "and we will."

Graham Haysom is the distribution manager at RCA. He initially entered the trade as a retailer, and then spent two years as distribution manager at Pye.

His responsibilities will include the regional depots being set up and the disk stores at Washington, and he will eventually be based in Washington with regular traveling around the country to supervise smooth distribution.

"We hope to give prompt and efficient service at all times," said Haysom. "We have flexible ideas and policy, we'll benefit by experience, and we're geared for rapid expansion."

Terry Oates is manager of the artist development department at RCA. He started his musical career as a trumpet player, attended the Royal Academy of Music, and served at the Royal Military Academy, Sandhurst. He has been with RCA for a year, and previously spent eight years at Chappell Music, during which time he rose to become group promotion manager and also ran a successful artist agency.

Reporting to Oates are two A&P men, Richard Kerr and Gary Osborne (son of arranger-musical director Tony Osborne); promotion man Dale Newton, formerly with Acuff-Rose; and administrator Leslie Kettle, who joined RCA after long service as general manager of Frank Music in the Chappell group.

"On the international side, the department is engaged in promoting and developing all RCA artists," explained Oates. "We promote all overseas repertoire released here, and handle the exploitation of artists when they come in on visits. We're acquiring for RCA GB, recording them and promoting them. Richard Kerr and Gary Osborne are both active as songwriters, too, and Gary has had numbers recorded by the Seekers and Vikki Carr amongst others."

Oates also deals with independent producers leasing masters to RCA, and these include Norman Newell, Chris Andrews and Tom Springfield. Bob Angles is the manager of Classical & Budget Labels at RCA and describes his function as "a sort of Ombudsman". His background is music journalism and the Civil Service; from March 1965 until joining RCA at the beginning of the year, he was RCA Label Manager for Decca.

Angles has two assistants and one secretary, and is in charge of RCA's Classical A & R and product for the British market including promotion. He is conducting the basic liaison with Decca during the period of the termination agreement.

Special projects such as the "Oliver" soundtrack album, which he has just produced, come within Angles' orbit, and he co-ordinates sleeve printing, (Con't on 59)

# RCA

in Italy stars  
shine  
in the RCA  
sky



GIANNI MORANDI

The artists  
of RCA Italiana  
always on top  
of sales charts

PATTY PRAVO





# RCA Italiana Completes 15 Years of Huge Success; Begins 16th Year With Further Expansion

One-hundred million records have been produced throughout fifteen years of the Company's activity. This, in brief, is the history of RCA Italiana, which up until now has released over 80 million "single" and 20 million "long-playing" records on the Italian market.

In the first three years of its activity, only one million records were manufactured. In the following years, from 1956 to 1962, which are to be considered those of the strengthening of the Company, a total of 23 million records were manufactured. The actual development of the Company although, has taken place from 1962 up until today. During this period RCA Italiana manufactured a considerable quantity summing up to 76 million records and thus maintaining a market share around 40%.

This result was possible to achieve being due both to the strong exploitation of the international wide-known catalog of RCA as well to the success

of a great number of Italian artists whose production has been followed up with a considerable amount of technical and organizational means.

In 1962 in fact RCA Italiana opened its own Recording Studios, which are among the most modern, thereby improving the quality of the product to international standards. Studio A is one of the largest and most perfect recording studios in the world. It has a working capacity of 250 persons (including orchestra, chorus and principals), measuring 40x80x120 feet, with an aggregate volume of 400,000 cubic feet. A large number of important operatic recordings such as "Madame Butterfly," "Rigoletto," "Falstaff," "The Force of Destiny" and "Traviata" have been made in this studio, and such important artists as Anna Moffo, Artur Schnabel, Leontyne Price, Van Cliburn and Monserrat Caballé have recorded there.

Furthermore, RCA Italiana has contributed to the success of such famous motion pictures as "La dolce vita," "Marriage Italian Style," "For a Fistful of Dollars" and "The Bible" whose soundtracks have been recorded at RCA Italiana's Studio A.

The other three recording studios, though having the same technical and acoustic characteristics as Studio A, are smaller in dimensions and are used for popular music recordings. In addition, a number of overdubbing rooms, one of which is furnished with a 6, 4 and 3-track mixing console equipped with 18 microphone input channels, and editing and listening rooms are available.

The first records pressed at RCA Italiana in 1953 were those bearing the performances of Arturo Toscanini and to be more precise the very famous "Nutcracker Suite" by Tchai-



AN EXCEPTIONAL VISIT—With a reception in honour of RCA's President, Robert Sarnoff, RCA Italiana has celebrated in his Studios the one hundredth million record pressed. Sarnoff was invited to come to Italy to receive a special award from the Mayor of Florence in recognition of his contribution to the city of Florence during the dramatic days of the flood. Personalities of the industry, television, music and press world were present at the reception. The Ministry of Industry and Commerce On. Giulio Andreotti was welcomed by RCA Italiana's Chairman of the Board Count Enrico P. Galeazzi and by Managing Director and General Manager Dr. Giuseppe Ornato. Among the important guests in attendance were: Mrs. Wally Toscanini, Prof. Leone Piccioni, Ugo Zatterin, Ruggero Orlando, Dalida, Patty Pravo, Sandie Shaw, Folco Lulli, Jimmy Fontana, Tony Renis, Robert Haggiag, Giuseppe Di Stefano, Renato Rascel and many others. Above: are (l. to r.) Giuseppe Ornato, Robert Sarnoff and Enrico Pietro Galeazzi during Sarnoff's visit to Italy as they were leaving one of the many buildings in the RCA Complex.

## GIUSEPPE ORNATO

Giuseppe Ornato, Managing Director and General Manager of RCA Italiana was born at Fossano in Piedmont on March 20, 1927.

In July 1945 he got his high school degree in Turin and graduated from the Rome University with a degree in Economics.

After some previous work experiences, among which seven years with Olivetti, he joined RCA Italiana in April 1956 as Controller. In October 1960 he became General Manager of RCA Italiana and in July 1964 Managing Director of the Company.

Among his main associates are:  
Ennio Melis, Creative, Vice General Manager  
Roberto Alessandri, Finance Manager  
Luciano Bernacchi, Operations Manager  
Gianni Amadio, International Department Manager  
Francesco Fanti, RCA Amici del Disco General Manager  
Mario Cantini, Publishing Manager



(Left) A sector of the Stereo 8 assembling department at RCA Italiana.



View of Studio A from the Control Room

kowsky as well as the first hit of Domenico Modugno "Lu pisce spada."

The artists who have contributed the most to achieving the 100 million records manufactured at RCA Italiana are:

as concerns classical music (and therefore long-playing records)  
Arturo Toscanini 1,200,000 units  
as for popular music

Gianni Morandi	7,700,000
Rita Pavone	6,600,000
Nico Fidenco	3,300,000
Paul Anka	3,300,000
Jimmy Fontana	2,500,000
Dalida	2,500,000
Neil Sedaka	2,400,000
The Rokes	2,200,000
Patty Pravo	1,700,000
Michele	1,700,000
Elvis Presley	1,650,000
Edoardo Vianello	1,150,000
Dino	1,150,000
Sandie Shaw	1,000,000

RCA Italiana was founded in 1951, but only in November of 1953 the factory building had been completed for the production of records. Formation of repertoire and launching of Italian artists were also supported by beginning a publishing activity within RCA's organization in 1960.

The creation of a modern and penetrating distribution system as well as specific organization structures enabling the achievement of creative and artistic work within an industrial

entity have completed the first cycle of RCA Italiana.

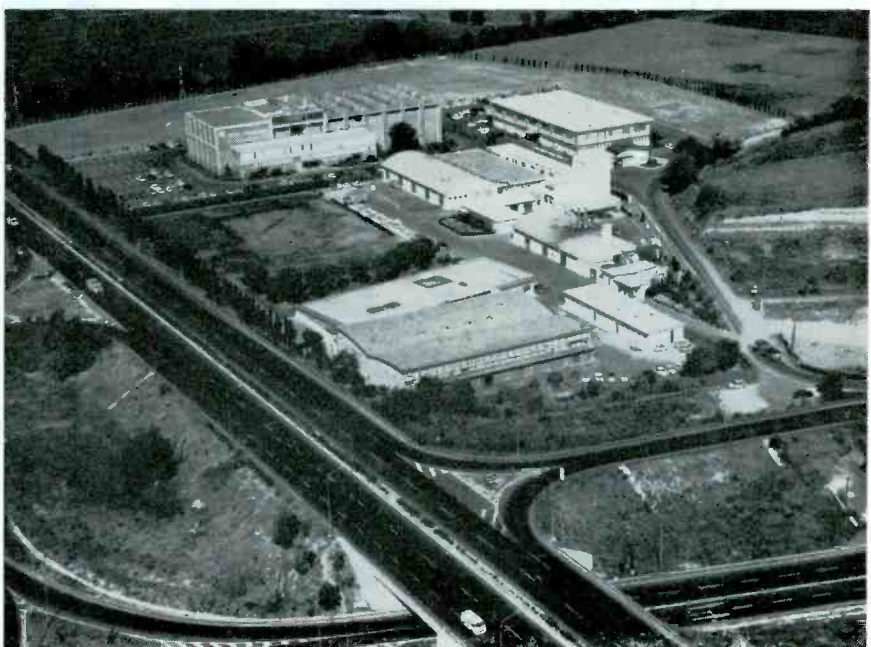
The Company is now promoting the expansion of those collateral activities which could enable further improvements in the branch of sound recording and diffusion of recorded music.

A sister company, RCA Amici del Disco, is carrying out specific systems of direct sales, not only through a widespread net of branch offices all over the national territory but also by means of mail. These systems offer the possibility of special record packages which otherwise would not find a suitable market through traditional channels.

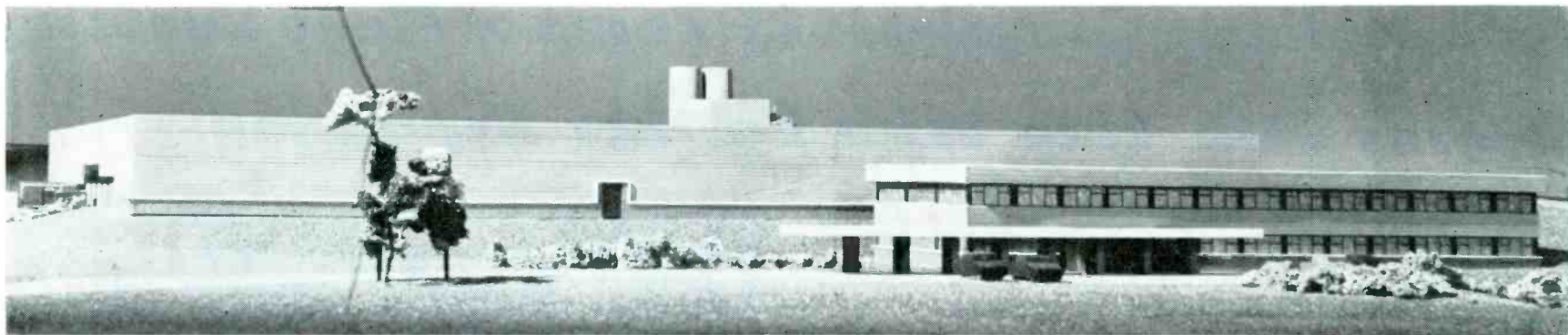
Besides, RCA Italiana is pursuing an important aim, that is the introduction in Europe of the Stereo 8 cartridge system. In less than two years, following a precise program, the Company was able to overcome the difficulties inherent to the initial stage of such project. The good results obtained confirm that the Stereo 8 system has laid good foundations in the European market.

On the occasion of the recent 50th Auto Show of Turin, RCA Italiana has announced that as of the current month Stereo 8 cartridges will be wholly manufactured in Italy.

RCA Italiana has been the first  
(Continued on page 60)



Aerial view of RCA Italiana's plant.



RCA's NEW PLANT IN ENGLAND—A photograph of a model of the RCA record factory being built at Washington, County Durham, England.

## RCA Italy—Expansion Is The Word

(Con't from page 59)

RCA Subsidiary Company and one of the first record companies in the whole world to start a music publishing activity.

During eight years of operation in this field RCA Italiana has published over 3,000 titles amongst which:

*IL MONDO* In my world  
*OGNI VOLTA* (over 1,000,000 copies sold by Paul Anka)

*IN GINOCCHIO DA TE—NON SON DEGNO DI TE* (over 2,000,000 copies sold by Gianni Morandi)

*COME TE NON C'E' NESSUNO* (over 700,000 copies sold by Rita Pavone)

*MAI All L'ULTIMA OCCASIONE* Once there was a time

*TI VEDO USCIRE* Don't answer me  
*LA TERZA LUNA* Waiting for never (a big international success by Neil Sedaka)

*PIANGI CON ME* Let's live for today (more than 1,500,000 copies sold all over the world by "The Grass Roots" and "The Rokes")

*QUANDO DICO CHE TI AMO BISOGNA SAPER PERDERE* (from the 1967 San Remo Festival)

*PER UNA DONNA* (the song that won the 1967 Festival of Rio de Janeiro)

*LA MIA SERENATA* (the song that won the 1967 Italian TV Contest "Un disco per l'estate")

*LA BAMBOLA* (the Italian best seller of the 1968 Summer).

In addition, RCA Italiana has published over 250 movie soundtracks amongst which:

*RUN FOR YOUR WIFE* (Una moglie americana)

*FOR A FISTFUL OF DOLLARS* (Per un pugno di dollari)

*THE DOLLS* (Le bambole)

*THE BATTLE OF ALGIERS* (La battaglia di Algeri)

*THE QUEENS* (Le fate)

*LA GUERRE EST FINIE* (La guerra è finita)

*MADE IN ITALY* (Made in Italy)

*THE HAWKS AND THE SPARROWS* (Uccellacci e uccellini)

*THE GOSPEL ACCORDING TO ST. MATTHEW* (Il Vangelo secondo Matteo)

*GLAND SLAM* (Ad ogni costo)

*ANYONE CAN PLAY* (Le dolci signore)

*THE HAREM* (L'harem)

*THE ROVER* (L'avventuriero)

*DAYS OF HATE* (I giorni dell'ira).

In 1967 a new office building was completed which, besides allowing a more efficient and rational layout of the company's offices, has also made possible a better arrangement of the factory, studios and warehouse.

At present, RCA Italiana employs more than 600 people, including workers, technicians, employees and sales agents. Its productive potential is approximately 100,000 records a day. The 100 million records manufactured up until now relate entirely to domestic territory. Therefore, it is hoped that the Company may have a confident outlook as to the further reaching of goals following the developments of the European Common Market.

## RCA England—Continued Growth

(Con't from page 57)

advertising and musico-technical matter. He initiates the monthly LP release lists; acts as progress chaser, and liaises with RCA's international division in the States on tapes, negatives and other functional routines.

John Collins is British manager of RCA's Stereo 8 tape cartridge playback system for car or home. Each cartridge comprises four pairs of two tracks on a continuous loop.

There are twenty-four titles available in single form giving forty minutes of playing time and retailing at £2 14s 7½d each. They cover classical and middle-of-the-road repertoire, and a further twenty four are planned. University Recording Ltd. is distributing RCA's Stereo 8 product in the UK, and also handles the duplication.

"We are supplying part of the demand for cartridges created by sales of Stereo 8 players, of which there is a variety," said Collins. "Some of these are imported from Japan, and some are being manufactured in this country."

"The first twenty-four titles were available from July of this year, and we hope to have between fifty and seventy on the market by the end of the year. We're planning a quarterly release pattern, and interest is increasing, with both export and UK sales prospects encouraging. We're concentrating on middle-of-the-road and classical repertoire at present, but if demand justifies it, we'll go over to pop later."

Jack Heath is the general manager of Sunbury Music, RCA's publishing offshoot. He has long experience of the British and international publishing scene derived from service with Boosey and Hawkes, Campbell Connelly, and Good Music, and he has promotion manager Derek Green and

plugger Alan Buck reporting to him in the Sunbury office.

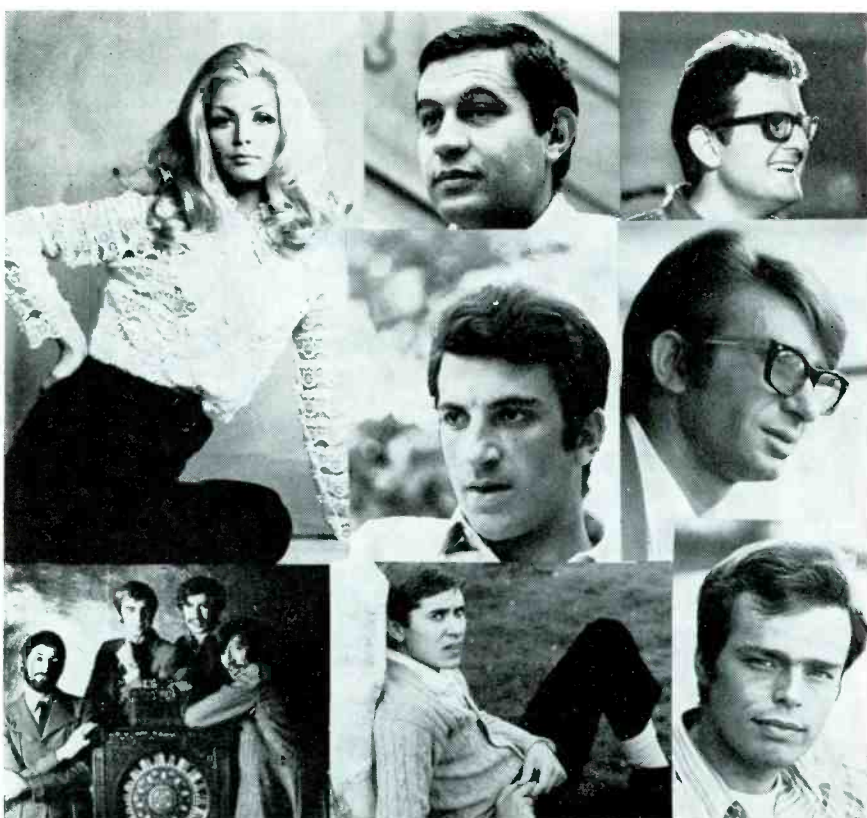
"Our twin objectives are to build up a British catalog and expose material from RCA associated houses throughout the world with whom we are in constant touch," Heath said. "We are spreading Sunbury copyrights throughout the record industry."

Amongst writers contributing to the catalog are Chris Andrews, David Reilly, son of harmonica star Tommy Reilly, Judith Durham of the now disbanded Seekers, the Tuesday's Children and Tangerine Peel group-writers, and RCA A&R man Richard Kerr and Joan Maitland, who penned the Don Partridge hit "Blue Eyes." Heath is confident of great material coming forth from this composing duo. Joan Maitland was formerly collaborator with Lionel Bart.

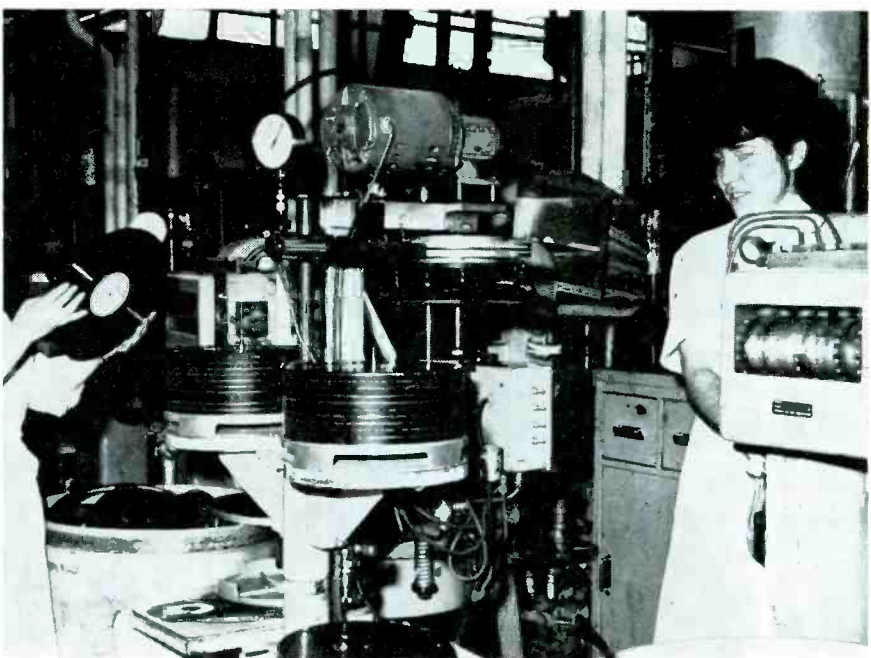
Sunbury has the British and Commonwealth rights to songs written by Harry Nilsson, and a primary aim of the company is to establish this writer as a major influence in these areas. His song "Together" was placed with Sandie Shaw, who recorded it for Pye. Two other recent copyrights of significance were Richard Kerr's "My World" recorded by Cupid's Inspiration for Nems and "She," written and recorded by Tuesday's Children for Mercury.

RCA has already established a formidable achievement without precedent in the UK. On October 1st the sales figure for the phenomenal "The Sound Of Music" soundtrack album passed the two million mark for the British Isles. The album has outsold every other LP in the history of the British disk industry.

RCA is confidently anticipating landslide sales on a comparable scale for the "Oliver!" soundtrack album, which is released October 1st.



SOME OF RCA ITALIANA'S STAR STUDDED ROSTER—(Top) Patty Pravo, Fred Bongusto and Jimmy Fontana. (Center) Michele and Nicola di Bari. (Bottom) The Rokes, Gianni Morandi and Dino.



RAPID PRODUCTION—A partial view of the modern equipment in the huge RCA TX Italiana pressing facilities.



# CashBox International News Report

## Epic Names Millikin English Opns Head

NEW YORK—Chesley Millikin, a field talent scout for Epic Records since August, has been promoted to manager of the label in England. According to Dave Kapralik, vice president, A&R for the firm, Millikin will effect liaison between Epic artists, managers and independent producers in Great Britain and on the continent. In addition,

Millikin will scout and negotiate for artists and masters available for the United States and Canada and will coordinate administration for Epic and its artists in Great Britain, reporting directly to Kapralik.

Millikin had previously managed several groups, including the Epic artists, Kaleidoscope, and had operated the Magic Mushroom, a teen nightclub in Hollywood. He is a resident of Ireland.

## Armstrong Opens . . . Experimental Studio

MELBOURNE—Bill Armstrong Pty. Ltd. sound studios, regarded as one of the most successful in Australia, have completed another move in their continued expansion with the installation of a new experimental and developmental studio equipped with complete multi-track facilities, reverberation, equalisation and other recording advances.

According to Roger Savage, chief engineer and joint managing director of the company, the studio will provide a place for recording acts to "experiment with sounds for recordings with facilities that simulate those we have available in our main studios, but at a moderate rental fee."

The studio was constructed in a building adjoining the main studio. Recording engineers will be alternated between the experimental studio and the main facility.

The sound studios of Bill Armstrong Pty. Ltd., have had a successful year, having recorded no less than half (and in many cases the percentage is much higher) of the Australian records that are on the major charts at any given time throughout the year.

An indication of the success and popularity of the Bill Armstrong Studios is seen in the fact that at the Major Broadcasting Network annual awards to the Australian record industry (a national event) earlier this year, awards were given in six different categories, and all six award winning discs were recorded at the studios of Bill Armstrong Pty. Ltd. for EMI and Astor.

The studio installed the only 8-track recorder in Australia earlier this year—a Scully 8-track, which Qantas air-freighted from the United States.

## Vanguard Names Rep In Greece

NEW YORK—Vanguard Records' new licensee for Greece is General Publishing Company, Ltd., located in Athens.

To date, Vanguard is now affiliated with licensees in the following countries: Argentina, Australia, Belgium, Canada, Denmark, England, France, Germany, Holland, Israel, Italy, Japan, Mexico, New Zealand, the Philippines, South Africa, Spain, Sweden, Finland, Norway, Switzerland and Austria.

## Clem Bull Dies

TORONTO—The Canadian record industry was saddened by the passing of Clem Bull, who has been associated with the industry for the past 18 years and up until his death was office manager of Apex Records Ltd., (Compo Co.).

Bull, who was 59 years of age, had apparently suffered a heart attack recently, but had recovered and was expected to return to work.

Previous to his position with Apex, he had been associated with RCA Victor Records, Columbia Records of Canada and Sparton of Canada.

Bull is survived by his wife, Nam, daughter Susan and son Ron. Services were held in Toronto Tuesday Dec. 3rd.

## UA-Music Makers Deal For Foreign Publishing Rights

NEW YORK—United Artists Music International, the foreign publishing arm of United Artists, will represent Andrew Scott and Renleigh Music, the publishing divisions of the Music Makers Group, in foreign sub-publishing. Deal was concluded recently between UA Music president Mike Stewart and Music Makers Group president Milton Herson.

Included in this arrangement is the Johnny Mathis Catalog, which was recently acquired by The Music Makers Group, and the Flomar Catalogs, which were recently acquired from Scepter Records and Florence Greenberg. The catalogs contain many standards recorded by Johnny Mathis. Both Mike Stewart and Milton Herson agree that the foreign potentialities of the catalogs are tremendous in that they represent a broad spectrum of some of the top composers in today's market.

## Emil Ascher Expands Services To Canada

NEW YORK—Emil Ascher, Inc., one of the world's largest distributor of background music, expanded its operation into Canada by signing Sountrack, Ltd., of Toronto, as its Canadian agent.

The announcement was made by Morton Ascher, president of Emil Ascher, Inc., after concluding arrangements with David Applebaum, head of Sountrack, which is located at 21 Grenville Street in Toronto.

Sountrack is the tenth agent to represent the Ascher catalogs. The company is also represented in Latin America, South America, Europe and Japan.

## Lumbroso In U.S.

MILAN—Bob Lumbroso, manager of the Ariston publishing group, will be in New York, at the Americana Hotel, till Dec. 19, Purpose of the trip is to firm up deals made during his U.S. visit in Sept., concerning distribution in Italy of American labels and American release of Ariston product. Lumbroso will also stop in Nashville.

## MIDEM Festival Roster Taking Shape

NEW YORK—Several top American acts, including the 5th Dimension, Sergio Mendes and Brasil '66, Joe Tex and Bobby Goldsboro, have been definitely set to make appearances at the forthcoming Midem 3 Convention. Negotiations for other names are now in progress, with a final lineup expected to be announced in the next two weeks.

Meanwhile, Paris headquarters of MIDEM, the International Record and Music Publishing Market, announced that the European delegation of star performers will be headed by the beloved Frenchman Maurice Chevalier, who once again spurns retirement for this special occasion.

MIDEM will take place next 18 to 24 January in Cannes, France. Headquarters for the Convention will be

the Martinez Hotel along the shores of the Mediterranean. Evening galas for which the major attractions are being announced will be held in the Palais des Festivals, also on the beachfront and the site of the Cannes Film Festival.

More than 3,000 persons are expected to attend this third edition of the highly successful international market, staged by Bernard Chevry. A 1969 innovation in the already successful MIDEM formula will be the staging of a number of panel discussions and symposiums, featuring the participation of a number of international experts on such subjects as copyright, international marketing of record product, promotion and exploitation of music on an international scale, and other timely subjects.

The 5th Dimension will be among the major headliners to appear in the grand opening international gala on Saturday evening, 18 January. Sergio Mendes, Bobby Goldsboro, and Joe Tex will be part of the all-star roster for closing night, Friday, 24 January. A third international gala will be held on Monday (20), while Wednesday (22) will feature the grand international trophy award performance, during which the top-selling recording artists from numerous countries around the globe will receive the coveted MIDEM Trophy Award.

## Amos Productions Makes Int'l Move

HOLLYWOOD — Jimmy Bowen's Amos Productions goes worldwide with the opening of offices in London and Rome in March 1969. According to Tom Thacker, general manager of the firm, Bowen is also planning to open an office in Nashville, and will scout for a site when he goes there next month. Thacker also disclosed that Amos will expand to larger quarters on Dec. 15 when they relocate at 6565 Sunset Blvd.

Warner Bros.—Seven Arts have scheduled four singles produced by the firm for December release. The decks include "River Deep, Mountain High," Bobby Doyle; "Saturday Night At The World," Mason Williams; "It's Over," Frankie Avalon; and "Bet You Know I Love You," the First Edition.

## London To Distrib Les Disques Jupiter

MONTREAL — Claude Palardy, PR for Les Disques Jupiter Inc. announced that, commencing January 1st, 1969, London Records of Canada will take over the distribution of Jupiter product and its subsidiaries (Neptune, Sonic, and La Compagnie).

Jupiter has been a leading power in the French Canadian market over recent years brought about by its roster of top French Canadian recording acts. These include Donald Lautrec, who acquired much national interest in his recording of EXPO '67's theme "Hey Friend, Say Friend"; Pierre Lalonde, better known to New York television viewers as Peter Martin; The Sinners, who created much interest nationally with their "Go Go Trudeau" single during Canada's last national election; Marc Gelinac; and Chantal Renaud.

Jupiter has just acquired the La Compagnie label, which is fast becoming one of the top record companies in France. La Compagnie is owned by French producer Norbert Saada.

## Ienner Sets Trek

NEW YORK—Jimmy Ienner, Peer Southern talent coordinator, flies to London Dec. 8, for nine days to familiarize himself with Peer Southern's English arm. A series of meetings with top English writers, producers and artists has been arranged for him by Bob Kingston, general professional manager for Southern in London. Ienner plans a side trip to Liverpool to scout new talent there. He may be contacted in London at the Shaftesbury Hotel.

## Columbia (Canada) Buys All Records, Ltd.

TORONTO—Fred Wilmot, vice president & managing director of Columbia Records of Canada Ltd., has announced the acquiring, by Columbia of All Records Supply Company of Canada Ltd.

Roy Perini, who guided this important rack jobber firm into the prominence it now enjoys, will continue as the senior executive of ALL RECORDS which will operate as a subsidiary of Columbia Records of Canada Ltd. Perini's offices and branches as well as personnel will remain at their present locations. All Records maintain branches in Calgary and Vancouver as well as their head office in Scarborough, Ontario.

Perini has been appointed vice president, special marketing, Columbia Records of Canada Ltd. and will act in an executive capacity in the entire area of special marketing and will be responsible for ALL RECORDS SUPPLY.

## Beacon To Shine On World Market

LONDON—The independent Beacon label, headed by Milton Samuel, began operations here last February and hit hard in the charts via The Showstoppers "Ain't Nothing But a Houseparty." This was achieved entirely by independent distribution but since that time they have acquired national coverage by EMI Records. Their latest move is to have world wide representation on their own logo and negotiations have just been completed whereby the Beacon label will appear in Germany and Australia (distributed by CBS); Belgium and Luxembourg (Polygram); Holland (Fonogram); and Spain (Sonoplay). First three singles released simultaneously are "Happiness is Love" by Sons and Lovers; "Lean on Me" by Rootin' Jenny Jackson and "You Won't See Me Leaving" by Cinnamon.

## CB London Office Moves

LONDON—The local office of Cash Box, under the direction of Dorris Land, will be relocated to 3, Cork Street, London W. 1, as of Dec. 23. Telephone number will be 01-734-2374.



KAPRALIK & MILLIKIN



# Great Britain

EMI is making a second attempt to gain control of AB Pictures with an offer of one EMI Ordinary share for every Ordinary AB Picture share plus 6s nominal of 8½% unsecured loan stock. The EMI bid is worth £36,700,000. The company's first offer for Associated British earlier this year was abandoned because of objections raised by the Independent Television Authority, the official body which grants and supervises the licenses and operation of commercial TV here by the various program companies. AB has a 50.1% stake in Thames Television, and the ITA would not permit a company like EMI, with its artist agency and similar interests, to gain this TV plum without imposing conditions which EMI was unwilling to meet. In this connection, EMI has stated that it would be willing for Thames TV to be run by persons approved of by the ITA. EMI gained a 25% foothold in Associated British capital when it bought the shares of Warner Bros./Seven Arts, and EMI has two directors (one of them Bernard Delfont) on the AB board. However, EMI is believed to be dissatisfied with the amount of co-operation and progress which has resulted from this quarter share. It hopes to impress Associated British shareholders with its 30% increase in world-wide sales for the first four months of this year compared with the same period in 1967. The EMI directors believe that it is essential in the interests of the British economy to have strong British companies in the entertainment industry to counter growing foreign competition and to encourage British creative talent, particularly producers, directors and musicians. It also wishes to expand film production here for world-wide markets, although some business circles are puzzled why EMI did not bid for MGM when the chance offered in order to acquire an international movie set-up and distributive outlet. The Associated British directors are unenthusiastic by EMI's latest move and will resist the attempt.

Pye Records managing director Louis Benjamin is becoming managing director of Century 21 Enterprises, a new company within the Century 21 organization, which, under the chairmanship of Jack Gill, will control Century 21 Toys, Century 21 Merchandising and Century 21 Publishing. The Century 21 enterprise stems from the husband-wife partnership of Gerry and Sylvia Anderson whose television puppet series like "Thunderbirds" and "Joe 90" have become outstandingly successful internationally. Anderson remains a director of all the companies within the organization and is planning a major production program for 1969, including his first full-scale non-puppet movie. Benjamin continues his Pye Records duties and his responsibility for Welbeck Music, the company's publishing subsidiary in partnership with Leeds Music. Leslie Cocks has been assigned to special duties assisting Benjamin in his three areas of activity, Pye Records, Century 21 Enterprises and Welbeck Music, and Basil Margrave has been named general manager of Century 21 Toys and administrative controller of Century 21 Merchandising and Century 21 Publishing.

Commonwealth United Entertainment (UK) has set a deal with Peter Sellers' Delegate Films company to make "The Magic Christian," a movie version of Terry Southern's short novel fantasy about the richest man in the world. Sellers will co-star with Beatle Ringo Starr as father and adopted son. It will be Starr's second movie assignment separate from the other Beatles. His first was in "Candy," also based on a Southern novel. Filming begins in London in February with script by John Cleese and Graham Chapman. The director will be Joe McGrath and the producer Dennis O'Dell, formerly with Apple Films.

The Rolling Stones and Decca gave a banquet December 5th at the Elizabethan Room of the Gore Hotel, Kensington, in connection with the group's new LP "Beggars' Banquet." This is the album whose release was delayed for months because Decca refused to accept the Stones' cover with its graffiti. The record has now been issued in a plain cover, with a medieval banquet scene depicted inside. The banquet had a similar atmosphere with serving wenches, wooden platters and the old Anglo-Saxon drink, mead. The meal ended with an hilarious free-for-all pie throwing session for which the Stones and Decca executives W. W. Townsley and Dick Rowe were prime targets. All the LP's material was written by Mick Jagger and Keith Richard and published by their Mirage Music within the Essex organization.

Jack Heath of Sunbury Music, the RCA publishing subsidiary, has set two deals involving world-wide rights on material for Sunbury. The first is with Jimmy Duncan, producer of Cupid's Inspiration, and his Sunshine Music catalog, and the second with David Pardoe and Casual Music, connected with the Casuals group. Heath is laying promotion plans for Nilsson's first movie score "Skido" which is expected here in February and is getting coverage action on the same writer's "Without Her." The Jack Jones RCA version is getting heavy airplay still, and the song has been recorded as "Without Him" by Lulu as the flip of her current hit "I'm A Tiger" and by Cilla Black for her forthcoming LP.

RCA is giving separate identity to its repertoire sections by means of the disk labels. Pop and jazz will have orange labels, Victrola material will be with purple labels, and Red Seal will be red. The letters RCA will be in a vertical position on the left of the labels with the series name on the right, and this arrangement will also apply to album sleeves.

Writer-artist-producer Al Kooper was here visiting his publisher's London office (Schroeder Music) and meeting with producer Denny Cordell and the Rolling Stones. Kooper's LP "Super Session," containing several of his own compositions, is on release here.

19-year-old Bee Gee Robin Gibb married publicist Molly Hullis December 4th at Caxton Hall register office. The romance began a year ago when Gibb rescued his bride from the wreck of a train at Hither Green. She had been sitting opposite him before the crash.

The Greater London Council is pursuing its objective of a commercially operated radio station to serve the metropolis. Its latest move is a bill in the House of Commons as a private measure presented by a local authority. This step can take advantage of Commons procedure to enable a general debate on local broadcasting which seems to be in expensive doldrums as far as the BBC experiments are concerned, with local authorities shying away from the high costs of participation and listener statistics remaining obstinately low.

Quickies: CBS is altering the wording on its sleeves concerning stereo sound to conform with the Trade Descriptions Act . . . "May I Have The Next Dream With You" tops the best selling sheet music lists for Cyril Shane Music . . . RCA star Nina Simone here for TV and promotion on her "Ain't Go No—I Got Life" hit . . . Music for Pleasure is rush-releasing "William McAlpine Sings Robert Burns" in time for the Hogmanay (New Year's Eve) celebrations . . . Andy Williams and his wife Claudine Longet paid flying visit for discussions with Nems managing director Vic Lewis, their British representative, about the possibility of a fall tour in Britain next year . . . the Gun will visit the West Coast for three weeks in February after German TV and club dates. Their hit "Race With The Devil" has been released in the States on Epic . . . American group Sweet Inspirations here to promote their Atlantic single "What The World Needs Now Is Love"

## Japan's Best Sellers

ALBUM		
This Week	Last Week	
1	2	Folk Crusaders in Concert—The Folk Crusaders (Capitol)
2	1	Otaru-No Hitoyo—Sam Taylor (Teichiku)
3	4	Monkees Golden Street—The Monkees (RCA Victor)
4	3	Sound of Silence—Simon & Garfunkle (CBS Sony)
5	5	Rolling Stones Album—The Rolling Stones (London)

LOCAL		
This Week	Last Week	
1	1	Koi-No Kisetzu—Pinky & Killers (King)
2	2	Ima-Wa Shiawase-Kai—Mitsuo Sagawa (Columbia)
3	3	Shirisugita-None—Los Indios (Polydor)
4	5	Asa-No Kuchizuke—Yukari Itoh (King)
5	4	Kiri-Ni Musebu Yoru—Ken Kuroki (Toshiba)
6	7	Kushiro-No Yoru—Kenichi Mikawa (Crown)
7	9	Nagasaki Blues—Mina Aoe (Victor)
8	6	Hitori Sakaba-De—Shinichi Mori (Victor)
9	8	Aisurutte Kowai—Jun & Nene (King)
10	—	Toshiue-No Hito—Shinichi Mori (Victor)

INTERNATIONAL		
This Week	Last Week	
1	1	Yuuzuki—Jun Mayuzumi (Capitol) Publisher/Ishihara
2	2	Sayonara-No Atode—The Blue Comets (Columbia) Publisher/Watanabe
3	3	Haikyo-No Hato—The Tigers (Polydor) Publisher/Watanabe
4	6	Hey Jude—The Beatles (Odeon) Sub-Publisher/Toshiba
5	4	Sound of Silence—Simon & Garfunkle (CBS) Sub-Publisher/Shinko
6	5	Okaasan—The Tempters (Philips) Publisher/Tanabe
7	7	Twenty Ten—The Fairly Dust (King) Sub-Publisher/April Music
8	12	13 Jours En France—Francis Lai (London) Sub-Publisher/Pacific Music
9	9	Simon Says—1910 Fruitgum Co. (Columbia) Sub-Publisher/Aberbach Tokyo
10	11	Be My Baby—The Ronettes (London) Sub-Publisher/Shinko
11	10	Hello I Love You—The Doors (Victor) Sub-Publisher/—
12	—	Ochiba-To Kuchizuke—The Village Singers (CBS Sony) Publisher/Top Music
13	8	Aisuru Kimi-Ni—The Golden Cups (Capitol) Publisher/Pacific Music
14	—	Chisana Nikki—The Four Saints (Express) Publisher/Pacific Music
15	13	Aoi Kajitsu—The Wild Ones (Capitol) Publisher/Watanabe

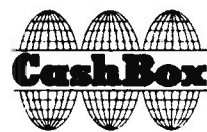
## Great Britain's Best Sellers

This Week			
Week	Last Week	On Chart	
1	1	10	The Good, Bad And The Ugly—Hugo Montenegro (RCA) Campbell Connelly
2	5	3	*Lily The Pink—The Scaffold (Parlophone) Noel Gay
3	2	7	*Eloise—Barry Ryan (MGM) Carlin
4	3	4	I Ain't Go No—Nina Simone (RCA) United Artists
5	10	2	*One Two Three O'Leary—Des O'Connor (Columbia) Patricia
6	4	6	This Old Heart Of Mine—Isley Bros. (Tamla Motown) Jobette
7	6	7	Breaking Down The Walls—Bandwagon (Direction) Screen Gems
8	7	5	Elenore—The Turtles (London) Carlin
9	9	3	*I'm A Tiger—Lulu (Columbia) Valley
10	17	2	*Build Me Up Buttercup—The Foundations (Pye) Immediate/Welbeck
11	8	7	*All Along The Watchtower—Jimi Hendrix (Track) Feldman
12	14	3	May I Have The Next Dream—Malcolm Roberts (Major-Minor) Cyril Shane
13	15	3	Harper Valley PTA—Jeannie C. Riley (Polydor) KPM
14	20	2	*Race With The Devil—The Gun (CBS) Keen/Pop Gun
15	—	1	Private Number—Judy Clay & William Bell (Stax) East
16	12	3	If I Knew Then—Val Doonican (Pye) Cinephonic
17	—	1	*Sabre Dance—Love Sculpture (Parlophone) Leeds
18	19	2	*I'm The Urban Spaceman—Bonzo Dog Doo Dah Band (Liberty) Bron
19	13	14	*Those Were The Days—Mary Hopkin (Apple) Essex
20	—	1	*A Minute Of Your Time—Tom Jones (Decca) Valley

\*Local copyrights

## Great Britain's Top Ten LP's

1	The Beatles Double Album (Parlophone)	6	The Graduate—Soundtrack (CBS)
2	Best Of The Seekers (Columbia)	7	The Good The Bad And The Ugly—Soundtrack (United Artists)
3	The Hollies Greatest Hits (Parlophone)	8	The World Of Mantovani (Decca)
4	Electric Ladyland—Jimi Hendrix (Track)	9	The Seekers At The Talk Of The Town (Columbia)
5	The Sound Of Music—Soundtrack (RCA)	10	The World Of Val Doonican (Decca)



# Australia

Record production figures continue to improve a little with each report by available to Cash Box by the Commonwealth Statistician. For the twelve months period completed 30th of June last, the total figure was just a little short of the 14 million mark at 13,873,000 discs, with the quantity split just about equal between singles and albums.

The figures for the three months ended September 30 show a slight lift over the same quarter in the previous year, with album production running ahead of singles by a very small margin.

With our steadily increasing population, it is quite certain that total disc production for the year which will conclude on June 30th, 1969, will reach 14 million units for the first time in the history of the record industry in Australia.

Recently we ran a paragraph about "Underground" music programs on commercial radio in this territory. Radio station 5AD in Adelaide was one of the very first to launch a special "underground" series having kicked-one-off back in April. Martin C. Smith of station 5AD advises that they now have an hour of underground sounds each night of the week, with two hours on Friday nights.

Broadcast restrictions have been placed on the music from three films; "Wonderwall," Northern Songs, featuring a score by George Harrison; "Rachel," Allans Music, with a score by Jerome Moross & Stewart Stern; and "I Love You, Alice B. Toklas," Allans Music, score by Elmer Bernstein.

There is an extensive promotion campaign now in operation for the new locally-produced single featuring Lyn Rogers with a strong revival of the Tom Springfield song "Just Loving You." The deck is on the Astor label, and that company recently threw a trade party to introduce Lyn and her record. The record was produced by Alan A. Freeman on behalf of Lynian Productions, a company operated by Lyn and her husband Ian. Part of the promo drive for the disc (organized by Denis Whitburn) includes a rather attractive glamour poster of Lyn which has been circulated to radio stations across the country and will be used in store displays. Lyn has been performing "Just Loving You" regularly on major television shows, and air coverage on the side is very substantial.

A local group, the New World (formerly known as the New World Trio), has signed a recording deal with Albert Productions, the recording wing of the publishing house of J. Albert & Son Pty. Ltd. First single by the New World under the deal has just been released on the Parlophone label through EMI. Topsiside of the record is "Try To Remember." The New World recently scored very strongly on the "Showcase" program on television.

Bruce Woodley, formerly of the Seekers, has formed his own creative company known as Pennywheel Pty. Ltd, located at 11 Bank Place, Melbourne, Victoria. The company concentrates a good deal of its efforts onto the creative arts such as designing, composing, performing, etc. Bruce Woodley himself is still doing a fair amount of composing and it is expected he will make an extensive overseas trip in the new year to place his new songs with publishers in both London and New York.

Paul Hamlyn Pty. Ltd., marketers of the Music For Pleasure range of albums retailing at the low, low price of (Aust) \$1.99, recently air-lifted a huge shipment of albums from England to Australia. They chartered a BOAC Boeing 707 Cargo Jet whose complete thirty-ton capacity was taken-up by 130,000 to move from London to Sydney. It is believed to be the largest single air shipment of records anywhere in the world; the lift is said to cost \$60,000. Neil Balnaves, Sales Promotion Manager of MFP, says the air-lift was necessary to meet the demand for the company's products, which are reported to have sold over 1/2 million albums since they were launched here some six weeks ago.

Festival Records are delighted with the initial response to the new single on Liberty by Canned Heat, "Going Up The Country." Terry Howard, A & R Controller of the company, says the initial pressing run of 15,000 copies was almost accounted for in advance orders and that "Going Up The Country" looks sure to reach Gold Standard here. Air-play on the track is nothing short of sensational with sales expected to correspond.

EMI look like winning the album sales stakes over the next few months with some of the hottest product in many years. Their present album releases include "The Beatles"; "The Yard Went On Forever" by Richard Harris; "Golden Era, Vol 2" from the Mamas & the Papas; "Dream A Little Dream Of Me" by Mama Cass; "The World Of Mantovani," the latter release being a sampler of the great maestro's work and retails at \$2.50.

If radio play is any indication (and it usually is) it looks as though Phonogram Records could have one of their biggest-ever hits in these parts with their MGM logo release of "Eloise" by Barry Ryan. Publishing rights in the song are held by Belinda Music, EMI's publishing subsid.

Essex Music are making a concerted publicity drive on their score from the film "Oliver!" The film is now running in Melbourne, Sydney, Brisbane, Adelaide, and Perth, and is set to open in Hobart the middle of January. The original soundtrack record from the film is controlled here by RCA.

New locally-produced singles of late: Zoot on Columbia with "One Times, Two Times, Three Times, Four"; Hans Poulsen (Parlophone) with "Coming Home Late Again"; Johnny Chester (Philips) "Green, Green"; Mike Preston (Spin) with "Christmas Alphabet"; the Twilights (Columbia) "Sand In The Sandwiches"; and the Castaways (Columbia) with "Angelica."

This Last Weeks,  
week week on chart.

1	1	10	Hey Jude (The Beatles-Apple) Northern Songs.
2	3	3	Love Child (The Supremes-T/Motown) Castle Music.
3	7	2	White Room (Cream-Polydor)
4	5	3	With A Little Help (Joe Cocker-Festival) Northern Songs.
5	2	7	Hold Me Tight (Johnny Nash-Festival) Seven Seas Music.
6	4	4	Elenore (The Turtles-London) Belinda Music.
7	10	9	Those Were The Days (Mary Hopkin-Apple) Northern Songs.
8	8	8	Mary, Mary (The Monkees-RCA) Screen Gems/Columbia.
9	6	8	Little Arrows (Leapy Lee-Festival) Leeds Music.
10	—	1	Chewy, Chewy (Ohio Express-Buddah) World Artists Music.



# Germany

Starting with this column, we've extended our news service to include the neighboring countries of Austria and Switzerland. Both of these countries are important outlets for product produced outside of the German language areas as well as for German language product. Although both countries have some local product, the size of the markets makes them basically dependent on German pressings and product. However, both of the markets are becoming more and more interesting for the international record scene, and we feel that these markets should also have an international outlet for the news that they create. For that reason, this column has been chosen to be that outlet. This is also a call to the recording and publishing industry in Switzerland and Austria to send international news items to us as often as possible. The address is Cash Box, C/O Mal Sondock, Josef Raps Str. 1, 8 Munich 23, Germany.

The top news item concerns tours of this area. The German-speaking area of the world is a tremendous outlet for English language product. The hit parade lists show more English language product making the top 10 charts than local language product, and it is important for the artists to perform here and to be seen in order to increase record sales and popularity. The first major artist to exploit this market was Connie Francis who spent time and energy performing and singing here, and the results were the sale of millions of records. She continues to be a top-selling artist even though her name is not often seen in the hit charts of her homeland.

Peggy March had one big stateside hit, but after "I Will Follow Him," her chart potential waned in America. Peggy decided to make her career a worldwide thing and also spent the necessary time and energy working and producing in Germany. She has had an unbroken string of hits for the past years and her record sales are in the millions every year. This year she will either represent Germany or Switzerland at the "Grand Prix Du Disque" in Spain. That's the pretty side of the picture.

On the other side, most major artists forget the importance of international popularity and depend on their own home market for popularity. True, as long as they have hits in England or the U.S.A., they can even depend on sales here, but they are building their popularity here on sand. The artists either will not come to perform or they price themselves right out of business. The past few months saw concert promoters taking chances that were unthought of in the past. Mr. Entertainer Sammy Davis, Jr., who undoubtedly is one of the very best, came to Germany for a tour but the prices that the promoters had to charge in order to pay the star led to a series of empty concert halls and a tremendous loss. The second try was with the "Tiger," Tom Jones. Tom has dominated the hit parade here with his best-selling discs on "Delilah," "Help Yourself" and many others. He recently came for a 9-day tour covering Munich, Hamburg, Cologne, Berlin, Frankfurt, Bremen, Vienna, Stuttgart, Essen and Dusseldorf.

Once again, the prices were the factor that kept the halls far from full. Top ticket ran as high as \$25. The reason was simply that the package including Ted Heath's big band under the direction of Ralph Dollimore and a great unknown group, the Flirtations along with the dynamic Mr. Jones, ran close to \$25,000 a day in costs plus the rental of the auditoriums and publicity. The results were a loss both to the promoter and to the artist who certainly wishes to perform for full houses.

On the other hand, artists such as Abi and Esther Ofarim, Udo Jurgens and Hildegard Knef do one or two tours a year and are able to play a single city as often as 4 times to completely sold-out houses. The prices are reasonable, the show is good, and the artists rack up fabulous record sales as a result of their appearances. The experiment is over. It's a simple fact that the top stars will either have to appear here at prices which the market can handle, or forget the third largest record selling market in the world. Take your choice.

A new record firm opened its doors a few weeks ago. Baviaton, located at Siefertshofstr. 3a in 8630 Coburg, Germany, owned by J. J. Lamm, will concentrate on German language product including folk music.

Hans Gerig reports that the sales of "Those Were The Days" by Mary Hopkin have reached astronomical proportions. The record is a smash. Caterina Valente has signed Horst Jankowski as her regular musical director and pianist. Horst starts on February first at the "Royal Box" in New York and then on to Los Angeles at the "Cocoanut Grove," Miami Beach, Puerto Rico and the Bahamas. What a great team to represent the area in the world music scene.

11 countries have taken over the 140 minute long color telecast of the first German Classical Music festival held recently in Berlin. Switzerland's Les Sauterelles are making the big move into Germany these days with TV shots on the "4-3-2-1" show and "Studio B," the top pop programs in this market.

Rudy Slezak is going to town with English product for this market. Right now the big push items include "Everything Is Meant To Be" by Cupids Inspiration, "Do Something To Me" by Tommy James and the Shondells, "Lovely Loretta" from the Merseys, "Only One Woman" by the Marbles, "Piece Of My Heart" with Big Brother & the Holding Company, "Shadows Of You" from Julie Driscoll and "White Room" from the Cream.

That's it for this week.

At the beginning of December, Ariston Records published the first series of musicassette concerning eight numbers including the best production of Mino Reitano, Ornella Vanoni, Anna Identici, and others.

The young singer Mino Reitano (Ariston), will leave December 12th for a tour in Poland. He will stay in that country seven days and will take part at some TV shows to present his best numbers to the Polish public. When he returns to Milan, he will take part at the TV transmission "Settevoci" where he will perform his latest hit "Una Chitarra, Cento Illusioni." Ornella Vanoni will present at the TV program Canzonissima her latest song, "Sono Triste." The songstress has also recorded the soundtrack of the motion picture "Rosemary's Baby."

The show Shirley Bassey (Cemed Carosello) video recorded at La Bussola in Viareggio has obtained big success. The star will return to La Bussola to take part in the show which will be held on December 31st. The young songstress Renata Pacini, recently pacted by Cemed Carosello, has taken part at the series "Settevoci" with the song "Viso D'Argeto."

Informed by Phonogram that Aphrodite's Child will be in Italy from December 28th to January 12th to take part at the TV transmission "Settevoci" Phonogram.

Top Phonogram artist Orietta Berti has just released an LP entitled "Dolcemente" containing her best hits and a single including "Se M'Innamoro Di Un Ragazzo Come Te" b/w "Dove, Quando."

French artist Sylvie Vartan (RCA Italiana) is obtaining very great success with the tune "Zum Zum Zum." The number is the opening title of the important TV show "Canzonissima." Fred Bongusto of RCA Italiana has recently released an LP containing all his best tunes presented also to the Brazilian public during a tour in that country.

After a period of absence, the orchestra conductor Bob Mitchell appears again on the musical scene under the PDU label. For this new debut, Mitchell has chosen two songs: "Aimer La Vie," the latest French hit, and "I Say A Little Prayer."

Announced by Tiffany, two new records: Los Bravos with "A" "Simpaty" b/w "Like She Feels To-Night." The second single is an Italian version of the hit "Mony Mony" recorded by Bruno Billy. On the flipside, "Una Notte Come Questa."

Informed by Carosello about the publishing of their first four musicassettes. The first devoted to the orchestra conductor Pino Calvi "Romantic No. 1." The second to composer Giovanni D'Auzi. The third published by Curci, "Modugno Hits," containing all the best tunes of Domenico Modugno, and the fourth of Italdisc including the hits of Mina.

## Italy's Best Sellers

This Last Weeks on week week charts

This Week	Last Week	Chart Position	Artist/Title	Label
1	1	8	Applausi: I Camaleonti	(CBS Italiana) Published by Sugarmusic
2	2	10	*Sentimento: Patty Pravo	(RCA Italiana) Published by RCA Italiana
3	3	9	Rain & Tears/Lacrime & Pioggia: The Aphrodite's Child	(Phonogram), Quelli (Ricordi), Dalida (RCA Italiana) Published by Alfiere.
4	4	11	*Il Giocattolo: Gianni Morandi	(RCA Italiana) Published by Sugarmusic
5	10	3	*Tu Che M' Hai Preso Il Cuor: Gianni Morandi	(RCA Italiana) Published by Sugarmusic
6	5	9	Un Angelo Blu: Equipe 84	(Ricordi) Published by Senzafine
7	7	6	*Zum Zum Zum: Sylvie Vartan	(RCA Italiana), Mina (PDU) Published by curci
8	8	6	*Una Chitarra, Cento Illusioni: Mino Reitano	(Ariston) Published by Ariston
9	6	5	*Insieme A Te Non Ci Sto Piu': Caterina Caselli	(CGD) Published by Sugarmusic
10	18	3	*Lacrime: Little Tony	(Durium) Published by Durium
11	14	14	Simon Says/Il Ballo Di Simone: 1910 Fruitgum Co.	(Ricordi), Giuliano & I Notturmi (RIFI) Published by Esedra
12	13	7	Monia: The Communicatives	(Durium), P. Holm (RIFI) Published by Sidet
13	15	24	*Azzurro: Adriano Celentano	(Clan) Published by Clan
14	9	11	Hey Jude: The Beatles	(EMI Italiana) Published by Ricordi
15	17	9	Le Monde Est Gris, Le Monde Est Bleu/Il Mondo E Grigio, Il Mondo E Blu: Eric Charden	(Decca), Nicola Di Bari (RCA Italiana) Published by Ricordi
16	11	6	Those Were The Days/Quelli Erano I Giorni: Mary Hopkin	(EMI Italiana), Gigliola Cinquetti (CGD), Sandie Shaw (RCA Italiana) Published by Sugarmusic
17	16	22	La Tua Storia E' Una Favola: Adamo	(EMI Italiana) Published by EMI Italiana
18	12	5	Fire: The Crazy World of Arthur Brown	(Phonogram) Published by Sugarmusic
19	20	5	*Vorrei Che Fosse Amore: Mina	(PDU) Published by Curci
20	19	3	*Cosi Ti Amo: I Califfi	(RIFI) Published by Senzafine

\* Denotes Italian Original Copyrights.

## Argentina's Best Sellers

This Last Week Week

This Week	Last Week	Chart Position	Artist/Title	Label
1	1	1	*Fuiste Mia En Verano	(Melograf) Leonardo Favio (CBS)
2	3	3	*La Chevecha	(Clanort) Palito Ortega (RCA)
3	2	2	Those Were The Days	(Odeon) Mary Hopkin (EMI); Sandie Shaw (RCA); Matt Monro (Capitol); Frank Pourcel (Odeon); Gigliola Cinquetti (CBS); Dalida (Disc Jockey)
4	4	4	*Asi (Ansa)	Sandro (CBS)
5	7	7	Baby Come Back	Conexion Numero Cinco (RCA)
6	5	5	The Music Played	(Smart) Matt Monro (Capitol); Udo Jurgens (Neptuno); Rosamel Araya, Lucio Milena (Disc Jockey); Willy Martins (EMI)
7	6	6	*Tu Nombre En La Arena	(Melograf) Carlos Barocela (CBS)
8	9	9	Hey Jude!	(Fermata) The Beatles (Odeon)
9	8	8	Portraits of Matchstick Men	Status Quo (Music Hall)
10	10	10	*No Hay Tiempo Que Perder	(Fermata) Los Gatos (RCA)
11	11	11	My Little Lady	(Korn) Tremeloes (CBS)
12	13	13	Yo Tengo Penas	Herve Vilard (Philips)
13	12	12	*El Inventario	Cuatro Voces (CBS)
14	—	—	*Zamba De Las Malvinas	(Korn) Changos de Anta (Microfon)
15	15	15	*Por Que Yo Te Amo	(Melograf) Sandro (CBS)
16	—	—	In You	(Odeon) Gary Puckett & Union Gap (CBS)
17	14	14	*La Primavera	(Clanort) Palito Ortega (RCA)
18	17	17	Gimme Little Sign	Conexion Numero Cinco (RCA)
19	18	18	If I Only Had Time	John Rowles (EMI)
20	—	—	Tema De Amor	Raphael (Odeon)
20	—	—	*Seremos Amigos	(Fermata) Los Gatos (RCA)

(\* Local)



Pop commentators and D.J.s' recent recommendations are: "Those Were The Days" by Zack Laurence Orchestra (Philips-Victor) released prior to Mary Hopkin's original version; "Green Tambourine" by the Lemon Pipers (Buddah-Columbia); "I Say A Little Prayer" by Aretha Franklin (Atlantic-Grammophon); "Oh, Lord, Why Load" by Spanish group Pop Tops (Bareley-King); "Just A Little Bit" by the Blue Cheer (Philips-Victor); "Rain And Tears" by Aphrodites Child (Philips-Victor); "Hush" by the Deep Purple (Polydor-Grammophon); "Harper Valley P.T.A." by Jeannie C. Reilly (King); "Les Bicyclettes de Belsize" by Engelbert Humperdinck (London-King); and "I Love Everything About You" by Bobby Hebb (Mercury-Victor).

Pye Records was re-united with Nippon Columbia. Since the former contract between Pye and Columbia was terminated in May last year, some Japanese makers negotiated for the exclusive contract with Pye but could not reach an agreeable point on the conditions and finally the label has returned to Columbia. Columbia will make an initial release under the new contract with Davy Jones' album "Davy Jones de-luxe," a recording taken by the artist before he joined the Monkees. Nippon Columbia has been active in making up the loss of the catalog of CBS Records with other foreign labels which were not exploited in Japan such as Buddah, Major-Minor Records and AZ Records, and this time the company has concluded the exclusive repertoire contract with MPS Records (former Saba Records) of West Germany, only jazz label in Europe. The release of the catalog will be started in February next year with two or three LP records per month in the series named "MPS Jazz Series." Columbia also intends to renew the public attention to developing Buddah Records with the release of a LP, "Buddah Records All Stars in Concert." This is the live-recording of the first anniversary concert of the label held in June this year presenting its roster of hit makers featuring the 1910 Fruitgum Co., Ohio Express, the Musical Explosion and others.

Grammophon's new year single releases include "White Room b/w Those Were The Days" by the Cream and "Dreams To Remember b/w Nobody's Fault But Mine" by Otis Redding. Victor-World Group is rush-releasing Bobby Moore's debut single in Japan with "Searchin' For My Love" and planning a promotion mainly by extensive radio spots with an intention of introducing "Checker" sound in our market where the Tamla-Motown and the Atlantic sounds have been greatly developed this year.

King Records will release a live recording of a successful concert of Luciano Tajolli in Tokyo in an album entitled "Luciano Tajolli in Japan" which was recorded during his tour here in August.

In the classic music field, Grammophon is putting a promotional emphasis on Karl Boem's new complete recording of "The Marriage Of Figaro" in an album containing four LPs and featuring a gorgeous cast such as Fischer-Dieskau and Herman Prey. Borodin Quartet of Russia, who is on tour in Japan at present, has cut a LP record for Victor-World Group with Haydn "String Quartet in D" and Beethoven's "String Quartet No. 11," in accordance with the regulations on the recordings of Russian artists by the Russian government has been recently dissolved. The album will be put on the market in March next year.

## EDITORIAL: Location Programming is a Speciality

Record programming is a subject most operators think about but unfortunately do little about, other than keeping an eye on the top 100 charts and trying to be more selective down at the one stop. We're not knocking what might look like a half-hearted attempt by operators in general to put better records on their routes. Let's face it . . . the average jukebox guy is too pressed for time in his daily routine to properly dope out the musical preferences of each spot, and then go out and search up the tunes to fit. If he's got routemen on the payroll, making collections and record changes, then the operator's almost totally out of touch with the music on his machines. He must depend upon these men to perform the programming duties as best they can. But again, how much time do collectors have to afford? How much do they really **want** to spend in a spot when they've got a coin box to empty and a cash bin in the route-truck to keep an eye on? Not much at all.

So then, what's the secret. How do the few music operators that do spend time conscientiously programming tunes get away with it when the average op wishes there were more than 24 hours in a day just to get the routine things done. The answer is obvious—the responsibility of record programming must be delegated to an employee separated from the route routine . . . somebody completely divorced from any other duties while doing that particular job.

If you're a one man operation, check your schedule and try to cut out one solid afternoon to do nothing but program your music locations. Of course, to do this effectively, you must be armed with all the necessary tools: 1. a cross index file showing you at a glance the type(s) of music preferred by each location; 2. a file of request records and past hits, backed up by a good sized record library; 3. the phone number of a good one stop record distrib who can promptly fill an order for an old or new release; 4. the trade

magazines with their charts, reviews of new releases and programming guide features.

If your firm is big enough to warrant full time routemen on the payroll, get them into the programming spirit the same way. And there's nothing wrong with offering some kind of incentive if their efforts boost the weekly take a certain percentage. But, they **must** have that special time devoted to programming and nothing else.

Some operating firms employ full time record librarians whose job is to select the weekly changes for the music boxes, to communicate with each location for requests and to keep tabs on the popularity of the disks on each machine.

In short, you've got to think of good location record programming as a **specialty** requiring complete and absolute concentration. If you, the operator can't afford the time, get your people to do it or hire additional personnel.

Say, you know there just might be a nice little money-making enterprise here for some intelligent young man interested in starting a Programming Service for local operators. For a percentage of the gain, or a monthly charge, he could visit every music location on a given route, talk with the people there to learn what they like best in recorded music, get up that index file we mentioned and, based upon all this data, purchase the record changes from the one stop and deliver them to route headquarters coded for specific locations. Interesting, no?

Good programming **invariably** boosts collections—often up to 25% and even 35%. You can't knock that . . . and you really can't ignore it just because you might agree in principle but say it's too much added work—not in the face of skyrocketing operational costs when every additional buck is more important than ever.

## Williams Unwraps New Bowler with Triple Strike Bonus Feature

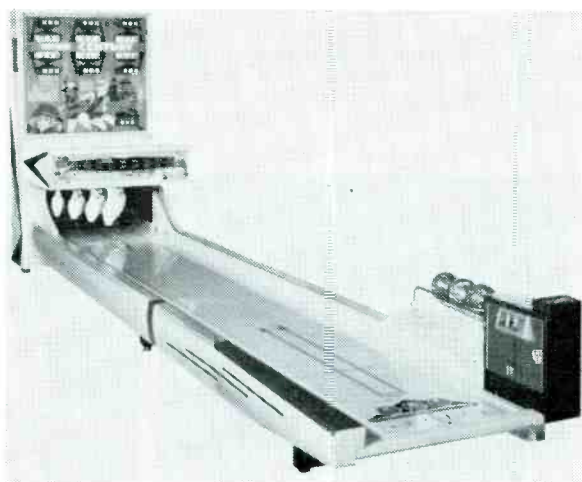
CHICAGO—Sam Stern, president of Williams Electronics, Inc. has announced that the immensely popular Triple Strike 100 Bonus feature, which first appeared with the release of the factory's 'Delta' shuffle alley in early November, has been incorporated into a brand new big ball bowler called 'Century'.

The 'Century' Bowling alley, released to the trade this week, brings the exciting multi-strike bonus feature to ball bowler fans. The idea, which is simply the addition of 100 extra points to the player's score for every strike thrown after he successfully scores three strikes in a row, has been location tested and found extremely popular with customers.

'Century' also offers four other games, besides the Triple Strike. They are the popular Flash, Dual Flash, Strike 90 and, of course, Regulation.

Stern, forecasting exceptional collections with the new bowler, is recommending that operators program it for two plays for 25¢. Standard is the 10¢ play but the multiple 5¢-10¢-25¢ mechanisms are available.

Technical features include: heavy



**2-25¢ Pricing Recommended**

**United CENTURY Big Ball Bowler**

duty pin hangers, adjustable height through a choice of two bowling lane levels and a choice of depths in a 13' and 16' models. There are also 4' and 8' lane sections available to further increase the alley's length.

The full color artwork in the back-box depicts a pair of Roman char-

acters dancing to the music of an old gramophone while a Louis XIV courtier plugs his fingers in his ears to shut out the noise. 'Century' began shipping in quantity to Williams-United distributors last week and is now available at local dealers for inspection by amusement operators.



Fred Norberg of C & N Sales, Inc., Mankato, Minnesota, on his recent business trip to the Far East, visits SEGA Enterprises' Tokyo headquarters.

## Rock-Ola Names Betson for Conn.

CHICAGO — Betson Enterprises, Inc., prominent coin-operated equipment outlet headquartered in North Bergen, N.J., has been appointed exclusive distributor for Rock-Ola music and vending products in the State of Connecticut. Ed Doris, Rock-Ola's vice president for sales, said the appointment became effective in November.

Betson Enterprises has been an associate distributor for Rock-Ola equipment in Northern New Jersey for several years. The firm also distributes a wide variety of amusement lines, including Chicago Dynamic Ind. and Midway Mfg., and also handles an extensive variety of coin and home tables through such brands as Fisher, American, United and others.

The firm has been servicing Connecticut operators for a number of years, through its field sales representatives, headed up by Betson veteran Jerry Gordon, offering a wide line of used music and amusement equipment, its vast billiards accessories line (through its sister firm Eastern Novelty Co.) and of late, the cigarette, candy and snack vendors of the Automatic Products Co.

Betson president Bert Betti, delighted with his firm's appointment in Conn. by Rock-Ola, stated that the line now fully complements his firm's sales and service efforts in that territory. To help implement the broader coverage of the Conn. market, Betti recently appointed New England sales vet Howard Rubin to Jerry Gordon's staff.

Betti further revealed that plans to



Betson Execs Jerry Gordon (left) and Bert Betti.

open a complete sales and service outlet in East Hartford are presently in the works, a move long anticipated by Betson and its Conn. operator customers.

Betti also revealed that construction of a second story atop his firm's expansive North Bergen headquarters will be completed by the end of the year. The additional space will be utilized for equipment inventory and some shop work. Betti also revealed that the ground floor showroom, office and shop area will be completely redone by February of 1969, resulting in a greatly expanded equipment showroom area and additional office facilities. The expansion will also afford improved shipping facilities.

## Bilotta Offering EFY Record 10-Pack

NEWARK, N.J. — Johnny Bilotta's drive to put "money earning adult music" on the music locations of his customers, as well as his own route in this area through his "Especially for You" golden standards program, will now be afforded to the nation's music operators at large through an introductory offer of a ten singles package for \$6.00. Bilotta, whose staff has been scouring the State's one stop record distributors for, as he puts it, "true jukebox music that fits the tastes of the adult market", has determined through a controlled experiment on his own route that collections have been boosted from 10% to as high as 25% under this system.

The "Especially for You" program, so named because the tunes selected ('Pennies from Heaven', 'You Made Me Love You', etc.) are uniquely suited to the tastes of the tap room audience, requires three simple steps. 1. Select ten special adult hits; 2. program them in a single bank in the selector panel under the heading "Especially for You"; and 3. have the route collector inform the location personnel (waitresses, bartenders, etc.) that the machine now offers music tailored for their specific location.

Special "Especially for You" stick-

ers and title cards have been prepared to identify the selector bank. Additional stickers are now in mass production, according to Bilotta, in anticipation of wide national use of this system. Bilotta also revealed that the EFY program will not be reserved just for the golden standard tunes but will incorporate new releases which music operators feel are especially suitable for the tavern audience. He further revealed that plans are now in the works for the possible creation of a special record label whose task will solely be to lease tapes of past hits presently unavailable to the trade, record fresh "adult material" and market this product through the nation's one stop distributing network.

The introductory 10-pack offer, however, can be ordered directly through Bilotta's Newark office at the \$6.00 price (which includes shipping).

Bilotta hopes the nation's operators will back up their expressed wish for "better location programming" by "voting" for the "Especially for You" package through their orders. "The program is proven . . . it makes more money for the music operator," Bilotta declared. "Maybe best of all is that it shows the location the operator really wants to please," he added.

## 'Prestige' Phonos A-Plenty On Way To USA

OAKLAND, CALIF.—Henry Leyser, president of Associated Coin Amusement Co., Inc., U.S. factory representatives for the NSM line of phonographs, announced last week that the first three month's shipment of 'Prestige' music boxes delivered here from Europe have been completely sold out. Leyser advised that additional deliveries are en route to the Port of New York but are already slated for fulfillment of orders already logged.

Full production of the 'Prestige' machines destined for U.S. consumption will commence at the West German factory the beginning of April. At that time, approximately 150 boxes per week will be rolling off the assembly lines exclusively for sale to

the American music operator, Leyser revealed.

"Those phonographs now on location are living up to our every expectation," Leyser commented, "both in collections and most importantly in service-free operation. Operators are frankly marveling at the mechanical proficiency of this machine but we keep saying it's engineered not to give service problems," he stated.

The 'Prestige' phonograph was unveiled to the American market at the October MOA Exposition and the A.C.A. brass have since been in the process of establishing associate distributors as well as filling orders (a great percentage of which, according to Leyser, were consummated at the Show).

## Phono Promo Pix from Alouette

MONTREAL—Alouette Amusement of Quebec, Ltd. recently hosted nearly 400 Canadian operators and their wives at its annual dinner—showing off the newest Wurlitzer music maker . . . this year, the Americana III.

The site for the two day affair was the Ste. Foy Quebec Holiday Inn, where cocktails and dinner were

served following the previous day's introduction of the new machine.

Some of those on hand for the festivities, according to Phillis and Gerry O'Reilly owners of Alouette, were Hank Peteet, representing the Wurlitzer Company and Len Schneller of U.S. Billiards, who demonstrated the firm's Club table.

## Granger Gearing Toward 1969 MOA Expo



Already planning next year's MOA show. Executive vice president Fred Granger, left, called on show producer Hirsh de La Viez in Washington, D. C., recently to discuss next year's entertainment for the 1969 MOA Exposition banquet stage show. They will work closely together throughout the year with a view to lining up big name talent for the gala MOA stage show in September. Some record company exhibitors who provided talent for the recent show have said their name talent will be available. Determined to make the 1969 Exposition a spectacular in every way, MOA will wage an all out campaign for some of the best known talent in the country. Show producer Hirsh de La Viez has promised MOA President Howard Ellis a star-studded stage show for next September. "That's sweet music to my ears and to all operators," commented the MOA prexy last week.



Gerry O'Reilly (standing left) and Wurlitzer's Hank Peteet observe part of the huge throng of operators and wives enjoying the festivities in the St. Laurent Room of Montreal's Holiday Inn.



Len Schneller of U.S. Billiards (right) shakes hands with Marcel Beaulieu Rebound Pool king of Quebec, Ted Hinchey, Rebound Pool king of Nova Scotia and Bill Baranco (left) promoter.



Leo Noel, Donald Fallardeau and Albert Beaudreault admire the new Wurlitzer Americana III as Alouette's Gerry O'Reilly looks on.





Nariyuki Kubouchi and his Romanesque Seven dropped by SEGA Enterprises headquarters for the "Meet the Stars" program and to try their hands at Bally's World Cup soccer game.



'Digging in' at SEGA's Tokyo office are Toshio Hara and his B&B's as they stopped by for an impromptu concert for staff members during their recent "Meet the Stars" visit.

### New Treasurer Named at Triangle

NEWARK, N.J.—Edward M. Moran has been elected vice president and treasurer of Triangle Industries, Inc. it was announced today by Carl S. Menger, chairman of the board and president.

Mr. Moran joined Triangle Industries in February of 1968 as assistant vice president-finance, and assistant treasurer.

Mr. Menger said that Mr. Moran's promotion will enable Jack M. Slater, senior vice President-finance, who was also treasurer, to concentrate his efforts on major long-range and complex financial matters, particularly in the areas of acquisitions and diversification.

Mr. Moran came to Triangle from Trans World Airlines, Inc., where he was assistant treasurer. He joined TWA in 1963 as director of investments, was named director of cash management in 1964 and was appointed assistant treasurer in 1965. Previously, he was an investment officer with the First National City Bank in New York and staff assistant to the treasurer of the M. W. Kellogg Company, New York.

### VenDisplay Clicks

American Airlines and Miles Laboratories both have joined the growing list of satisfied clients of McAuliffe-Pollak Associates new VenDisplay advertising program.

Miles Laboratories, makers of Alka-Seltzer, just signed with VenDisplay for an eight week program in Florida for a new sunburn preventative—"Sungard". To back up the VenDisplay advertising "Sungard" will also be on television, radio, bill boards, and other print media in six marketing areas in Florida's coastal region—Miami, West Palm Beach, Tampa-St. Petersburg, Hollywood, Ft. Lauderdale, Jacksonville, Orlando, Daytona Beach. Vending operators in these areas are now being signed up to participate in this VenDisplay program which brings the operator an advertising revenue for the eight week promotion.

American Airlines is running a coupon program in schools and colleges for VenDisplay and this program is unique because the operators also receive a payment on each coupon that is redeemed in addition to the regular rental that McAuliffe-Pollak Associates pay to the operators per machine.

### Rowe Distribbs Gear To Intro New MMIII 'Music Miracle' Juke

NEW YORK—Domestic and Canadian distributors of Rowe International music and vending equipment are currently in the process of preparing to stage local introductions of a brand new stereo console phonograph for selected operator-customers. The new machine, dubbed the 'Music Miracle' (Model MMIII) was pre-viewed to principles of these distributing outlets at a recent sales conference held in Mexico City.

The new machine's technical and merchandising features present several startling innovations in the coin-phonograph field, in addition to some of the most successful features on the past model MMII, such as the Rowe Vue slide mechanism, the Change-A-Scene panel and the burglar alarm. Rowe vice president for domestic sales Joe Barton advised that the alarm has been "100% effective" on music locations.

Operators are advised to watch their mail for invitations to local showings. Many have already gone out, and in several areas, the introduction has already been staged.

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★ A MERRY CHRISTMAS ★

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**SPECIAL! SEGA BASKETBALL \$295**

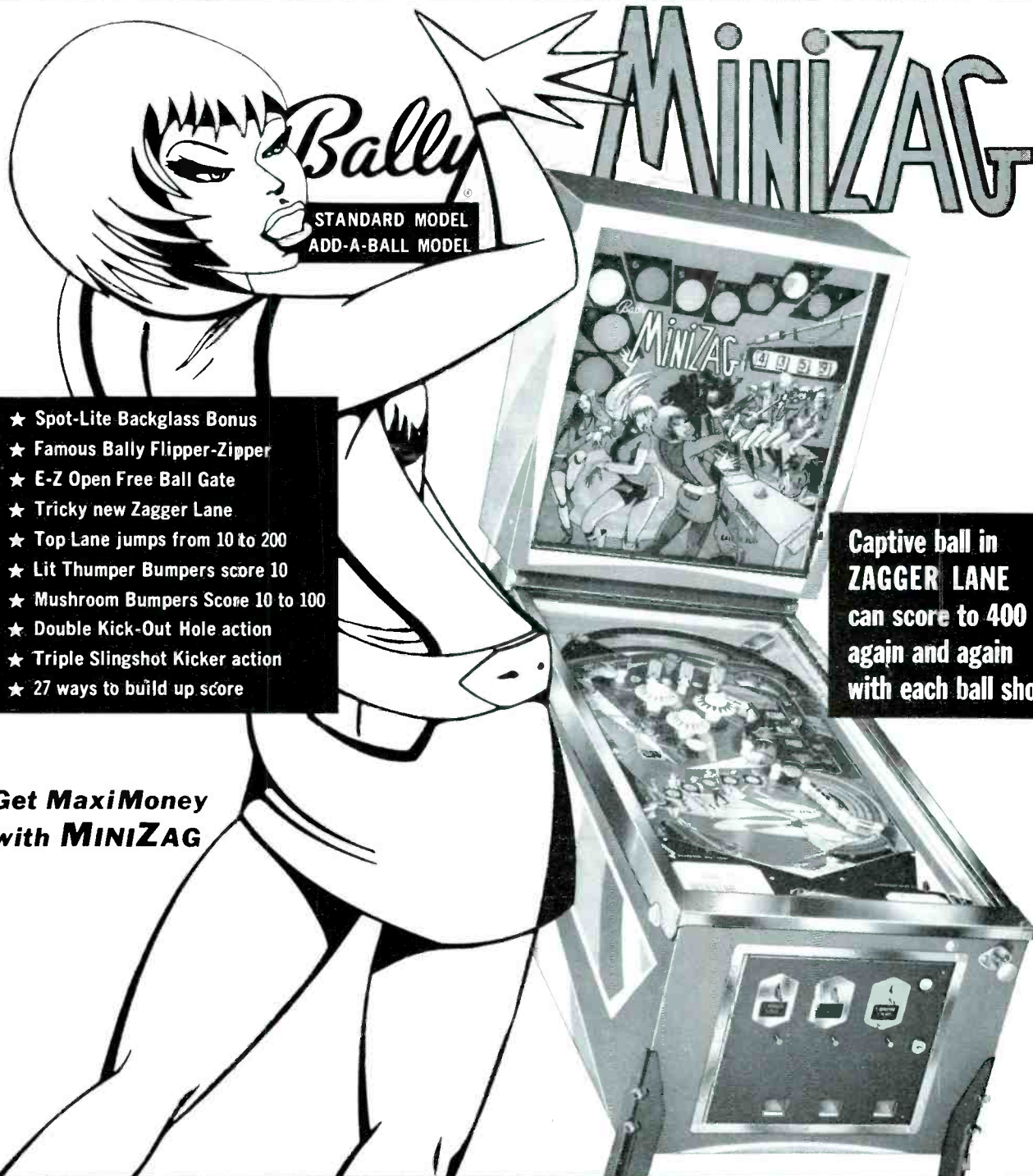
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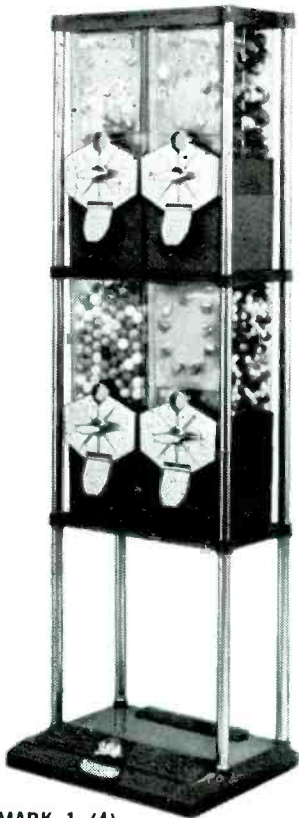
- ★ Spot-Lite Backglass Bonus
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**Top 100**  
**Chart Guide**

The following list is compiled from the current Cash Box Top 100 Chart. The new chart additions are in numerical order as they broke onto the Top 100

61 Hey Jude\*  
 Wilson Pickett—Atlantic 2591

82 Feelin' So Good\*  
 Archies—Calendar 1007

84 You Got Soul\*  
 Johnny Nash—Jad 209

87 Eloise\*  
 Barry Ryan—MGM 14010

88 Soul Sister, Brown Sugar\*  
 Sam & Dave—Atlantic 2590

89 If I Had The Time\*  
 Nick De Caro—A&M 1000

92 Fly With Me  
 Avante Garde—Columbia 44701

93 Not On The Power  
 Moments—Stang 5000

94 Looking Back  
 Joe Simon—Sound Stage 7-2622

95 Condition Red  
 The Goodees—Hip 8005

100 You Got The Power  
 Esquires—Wand 1193

\* Indicates Chart Bullet



# Cash Box Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

## Adult Locations

RAIN IN MY HEART (3:20)

**FRANK SINATRA**

Star (2:32) Reprise 798

THE END OF THE WORLD (3:04)

**JOHNNY MATHIS**

The 59th Street Bridge Song (2:05) Columbia 44728

HAS ANYBODY LOST A LOVE? (3:23)

**DON HO**

Galveston (2:38) Reprise 800

IF I ONLY HAD TIME (2:30)

**THE JOHNNY MANN SINGERS**

Snow (2:32) Audition 56083

RIOT (2:18)

**HUGH MASAKELA**

Mace & Grenades (2:57) Uni 55102

## Teen Locations

HOLD ME TIGHT (2:50)

**B.B. & THE OSCARS**

1, 2, 3 Red Light (1:54) Guilford 101

TOUCH ME (3:09)

**DOORS**

Wild Child (2:34) Elektra 45646

CALIFORNIA SOUL (3:14)

**THE 5TH DIMENSION**

It'll Never Be The Same (3:05) Soul City 770

HIP HIP HOORAY (2:17)

**THE TROGGS**

Say Darlin' (2:44) Fontana 1634

## R & B

TIT FOR TAT (3:05)

**JAMES BROWN**

Believers Shall Enjoy (2:45) King 6204

IF IT WASN'T FOR BAD LUCK (3:48)

**RAY CHARLES & JIMMY LEWIS**

When I Stop Dreaming (3:01) Tangerine 11170

## C & W

THE CLOSEST THING TO LOVE (2:37)

**SKEETER DAVIS**

Mama Your Big Girl's 'Bout To Cry (2:25) RCA 9695

## Season Specials

MARY'S BOY CHILD (2:35)

**RAMSEY LEWIS**

Have Yourself A Merry Little Christmas (2:46) Cadet 5629

check your local One Stop for availability of the listed recordings

## Galuppi Enterprises—An Operator's One-Stop

SYRACUSE—Jimmy Galuppi, president of Galuppi Enterprises, Inc., is rapidly building a solid reputation among his operator customers up here as the "one-stop with the mostest." Galuppi, who took over the one-stop earlier this year from Tom Tar-

### "New Guilford Single"

BALTIMORE — Bucky Buchman, president of the newly-formed Guilford Record Co., has released a second single to the operating trade which he says is "specially arranged and recorded for the jukebox location." The single is entitled 'Hold Me Tight' and performed by an instrumental group called B.B. and the Oscars.

Buchman, whose principal interest in forming the new label was to "provide cover records which can be programmed in virtually every type of location", describes the new single as unique in the sense that it appeals to the adult taste while being "jumpy enough" to make an excellent disk for locations catering to the younger audience.

antelli, is totally committed to the theory that a properly programmed and well balanced phonograph will invariably boost the music operator's collections, often to the point where it can amortize his entire expense for record purchases in the course of a year.

Realizing that the average music operator's time often precludes spending sufficient time at the one stop going over all new releases and sifting through piles of golden oldies, Galuppi regularly mails listings of available product to his customers, thus enabling them to select their purchases in the office or over the phone.

The one-stop exec firmly believes that the operator is the best judge for picking records to fit individual location tastes and encourages his customers to keep accurate information on his peculiar route requirements. However, Galuppi also believes that the job of the good one-stop is to keep close to his customer's needs and separate new singles and little LP's that fit from those less suitable. The resulting trust building between cus-

tomers and one-stop is proving beneficial to both, Galuppi contends.

Galuppi Enterprises carries an extensive inventory of past location hits. In addition, they are quick to order a promising new single release as well as those little LP's which offer the money-earning potential.

The firm carries an impressive list of past location hits which operators are advised to program as profitable evergreen filler material. Such numbers as 'All the Way' by Frank Sinatra, 'Memories are Made of This' by Dean Martin, 'Too Young' by Nat King Cole, 'Secret Love' by Doris Day, 'Peg O' My Heart' by the Harmonicats and 'It's Not for Me to Say' by Johnny Mathis are money-earning numbers on most phonographs, says Galuppi, and have infinitely longer lifetimes than current chart items.

Little LP's offered include 'Spotlight on Earl Grant', 'Frank Sinatra and Duke Ellington', 'Gems' by the Mills Brothers, 'The Shadow of A Smile' by Andy Williams and 'My Love Forgive Me' by Robert Goulet.

# Barry's Bar Bounces With Filmy Fun From PhonoVue

How do you build a profitable business when you are in direct competition with 18 bars that range from hotel cocktail lounges to discotheques with go-go girls?

Morris Barry, owner of Barry's Bar in Lakewood, New Jersey has just that situation . . . AND he has the answer. "The key to a successful business," says Barry, "is playing it straight with your customers and giving them the kind of atmosphere where they can relax and entertain themselves."

Apparently, Morris's philosophy works. His location is three times its original size and has stood the test of time for 22 years. The bar seats 45 people and requires two bartenders at all times. On Friday and Saturday nights, three bartenders are necessary.

"We have a fairly regular crowd," Barry continues. "They look forward to coming in here because they know they will meet friends, get a drink at a reasonable price, and even be entertained if they want."

The entertainment Morris Barry speaks of is not live entertainment. It takes the form of a Rowe AMI jukebox equipped with PhonoVue. The films include go-go dancers and similar popular interest entertainment. "PhonoVue films are as effective as live entertainment," says Barry "and they're my way of competing with bars that do provide live entertainment. They also have a number of advantages of their own."

"Right off the bat," says Barry, "we continue to get our regular group, rather than the type of people who generally follow live entertainers. And naturally we have no entertainers salaries to pay. When you look at bar sales, we come out on top again. The spots with live entertainers have to get 85 cents a drink. But the customers end up having only one or two. We still charge 50 cents. We can afford to buy back once in a while. And our customers stay longer and drink more."

"PhonoVue has also done wonders for my jukebox business. While the jukebox sales naturally vary from week to week, the increase in jukebox revenue has averaged around 30% since the PhonoVue unit was installed a year and a half ago," he continued.

"The jukebox holds 20 PhonoVue selections, and gets four new films each month. Since these selections are 25 cents a play, it is easy to see what PhonoVue can do for sales," Morris revealed.

Morris Barry's way of doing business is typified by the fact that he has dealt with the same jukebox and

cigarette machine operator, Runyon Music in Springfield, New Jersey, for 18 years. "They are in business to help me make money, and I rely on their suggestions regarding equipment and other things. They have been very helpful, and our relationship has been very profitable," Barry concluded.

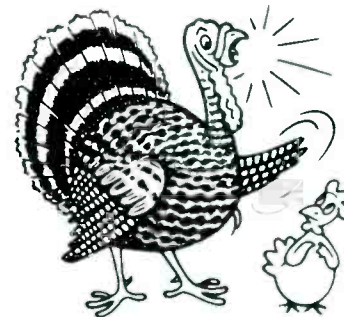
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<b>CLOSEOUT SPECIAL LIMITED QUANTITY</b>		National 113	225
23 Williams		Corsair 20's	125
<b>HOLLYWOOD DRIVING RANGE</b>		Corsair 30's	175
New and slightly used \$195		(Restyled — Sharp)	
First Come Basis		Converted for 100M	
<b>ARCADE AMUSEMENT</b>		Bally 662CH Coffee single cup	\$325
Helicopters — Late Models	\$630	Bally 664DS	550
Nutting Knowledge Computer (Used)	875	(Coffee, chocolate, soup)	
Chicago Coin Criss Cross	325	Steelnate — Canned Pop (5 Selections)	495
Target Bowler	275	<b>PIN GAMES</b>	
Chicago Coin T.V. Baseball	275	Gottlieb Bowling Queen	\$195
Chicago Coin Big League	225	Hi Score 4 Pl.	450
Bally World Cup	445	Shipmates 2 Pl.	250
Midway Basketball	425	Central Park	275
Midway Captain Kidd	350	Cross Town	325
Midway Flying Saucer	495	Sing Along	350
Midway 1 Million B.C.	545	Dancing Lady 4 Pl.	445
		Thorobred 2 Pl.	275
		Surf Side 2 Pl.	375
		Aces High 4 Pl.	225
		Capersville 4 Pl.	425
		Oiscotek 2 Pl.	195
		Dixieland '68	395
		Rockett III '67	325
		Surfer '68	345

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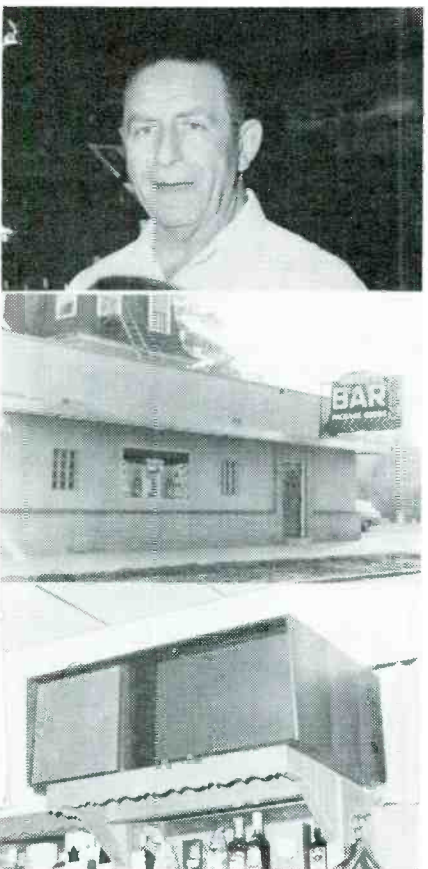
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Location owner Morris Barry, Lakewood's Barry's Bar, and the PhonoVue that "does wonders for his jukebox business."

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**'Round The Route**

**EASTERN FLASHES**

**WHAT THE WIND BLEW IN—** Besides the welcome deliveries of new music and amusement equipment from the Chicago factories, Big Town got an unwelcome visitor from Windy City last week with some really freezing temperatures backed up by a regular Lake Michigan gale. Besides making regular route work quite a bit of an unpleasant chore, hopping in and out of the cold, the freeze didn't help any of the lads walking around with the seeds of Hong Kong Flu. Added to the large list of our folks down with the flu last week are MONY's Sophie Selinger, Jersey operator Paddy Stormo and U.S. Billiards' Len Schnellier. Board of Health execs say the epidemic is going to get worse before it gets better so watch out!

**ON THE ROAD—**Morris Nahum of the R.H. Belam Co. is back at his desk now after lengthy tour of the U.S.A. amusement park centers with eight visiting European Amusement reps. Stops included the recent Parks Show in Chicago and side trips out to Seeburg, where they took the cooks tour of the plant, then with Seeburg export chief George Gilbert out to the Williams factory for lunch with Sam Stern, Jack Mittel, Bill DeSelm, et al.

Rowe International service exec Art Seglin, just recently returned from Acapulco with his charming wife Florence, off on the road up to Quebec with Rocanco execs Jean Charlbois and Allan Suder to visit that territory's music ops. Wonderful experience, says Artie, who advises that the Canadian trade are just tremendous guys to do business with. Incidentally, thanks to Flo for taking care of our Missus' Christmas gift.

**ON THE AVENUE —** Equipment continues to move speedily along sales-wise over at Atlantic New York, despite absence of ace sales chief Murray Kaye. Just amazing! The great K was vacationing down in Florida and no doubt giving local golfers a good run for their money out on the links. Meanwhile, bossman Meyer Parkoff got in some nice words for the music operating trade at a Lyons Club meeting last Tues. eve in Farmingdale, L.I. Meyer, invited out by Lyon clubber and music op Walter Conde (Montauk Amusement), spoke on the subject of vending, stressing the role of the jukebox operator. Punching up the image of the modern operator, the distrib guided the attentive listeners through the stages a new unit goes before they see it in the local tap room—from manufacturer, to the dealer and his service and parts backup to the operator himself. Meyer said the question and answer period that followed was very lively and he's happy to have been invited. . . . Lou Wolberg at Runyon, readying for introduction of new Rowe music box, says equipment continues moving at a fine pace. Among those operator-customers in to the showroom last week were Mrs. Gert Browne from Beacon, N.Y., Sam Kramer of Larimour Vending, Jack Milowitz of Jack's Music and Al Goldberg of P.L.K. Vending. . . . Over at Albert Simon, Inc., Al D'Inzillo reports important visitor there the previous week was Marty Bromley, SEGA Enterprises' exec. Firm's Periscope and Helicopter amusements continuing to be big with games ops, says Al. . . . MONY's director Ben Chicofsky doing the Florida vacation thing last week, due back in the office this Monday. . . . Johnny Bilotta slate for Florida sun himself this week.

**WESTCHESTER OPS PARTY—** Members, families and guests of the Westchester Operators Guild gathered at New Rochelle's glamorous Foun-

tainhead Inn last Wed. evening (Dec. 11th) for their gala Christmas party. The evening commenced with a cocktail party, followed by full course prime ribs dinner and dancing to the delightful strains of the Don Joseph Orchestra. President Carl Pavesi addressed the nearly-ninety folks at the affair with some glowing words on the completion of another profitable and cooperative year for all. All the rest of the association's officers and directors attended the fete, with the exception of Al Kress whose wife had just recently given birth to a baby girl (first girl in many generations of the Kress family, we hear). Another birth announcement at the party came from Mr. and Mrs. Malcolm Wein, grandparents for second time thanks to daughter Linda and husband Bill Rosenblum. Enjoyed hearing that Mike Tartaglia, terror of the Willow Ridge Country Club golf course, just took top honors in a recent Boys Towns of Italy golf tourney. About 150 golfers flew a charter over to Italy for the contest and Mike and partners came back with first place trophies. The strong showing of ops and their wives would have been even stronger, but the Hong Kong flu kept some away, including Pavesi's son and daughter-in-law. Carl's wife was in attendance, having just gotten over the flu herself. Others in attendance were: Secretary Seymour Pollak and wife, treasurer Lou Tartaglia and wife, brothers Johnny and Mike Tartaglia, Archie Goldberg, Fred Yolen, Herb Chacon, Nate Bensky, Gene Warrishuk, Marv and Bill Feller, Gerry Bregman, Sy Silverstein, the Fagen Family, Frank DeMuro, Sol Kornblum and as mentioned Mal Wein, association attorney. Great time was had by all. See photos next issue.

**THE JERSEY BOUNCE—**Our congrats to Bert Betti and the Betson Enterprises staff on the firm's appointment to handle the Rock-Ola line in Connecticut. See separate story this issue. . . . Abe Green, Morris Rood and Ed Berg out at Runyon readying plans for introduction of new Rowe MMIII phonograph. Watch the mails for invites. . . . Irv Morris, Newark-based Gottlieb pinball distrib, says his customers are raving about the firm's new Four Seasons four-player model recently released by the Chicago factory. Irv predicts long, profitable life for this pin in his territory and also info's it should be a very big hit in Europe where the four-player models are most popular. Irv also reveals that the Professor Quizmaster machine continues to be one of his prime movers off the showroom floor and out onto amusement locations where collections are making operators very, very happy.



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## 'Round The Route

### CHICAGO CHATTER

Atlas Music's Bob Vihon is looking forward to December 18th Davenport meeting of Iowa and Illinois coin table operators when decision whether to stage sanctioned location 8-ball tournament will be rendered. Bob revealed that enthusiasm expressed at the initial meeting two weeks back would indicate that a tourney is definitely in the works. Should this be a success, Vihon might begin rolling the balls for another such contest, probably for the Peoria area. U.S. Billiards' Len Schneller, whose system will be used should a tourney be staged, info'd that the Chicago trade might also be interested in their own contest. Vihon, incidentally, is another victim of the Hong Kong Flu and was bedded down as of last Thursday. . . . Alvin Gottlieb out at the Gottlieb plant advises us that their new Four Seasons four player is nothing short of an instant success domestically as well as internationally. . . . Morris Nahum, sales staffer at New York's R. H. Belam Co. (equipment exporters), in for the recent Parks Show, stopping by the Williams plant with eight parks visitors from France and Italy. . . . Bob Blundred, the I.A.A.P.'s executive director, flushed with success of his recent 50th anniversary convention, info's that thoughts are in the wind for a possible meeting between his association's execs and ours at MOA. (interesting, very interesting! . . . Bally sales chief Paul Calamari says sales orders coming in from his distributors about the country say "MiniZag", "MiniZag", "MiniZag" as many as you've got." Their newly-released single player is proving out quite a hit with pinball fans at amusement locations everywhere, he says, "and we think our 'Zagger Lane' feature is the principle reason for its success." . . . Sam Stern, Billy DeSelm and Jack Mittel out at Williams, shipping out their new 'Century' bowling alley, predicting best bowler of the . . . the century, naturally!

other public restaurant operations." Van Vlack stated.

Interstate United presently owns and operates The Brass Rail restaurants in New York, and three other cities, including one near O'Hare Airport in the Sheraton-O'Hare Motor Hotel; The Tower Restaurant atop the Occidental Center Building, Los Angeles; Miller Bros., Baltimore; Mr. G's, Denver; as well as the Mayan Room at Rockefeller Center in New York City.

### UPPER MID-WEST

Nik. Berquist, Ironwood, in the cities for the day on a buying trip and buying records . . . Lea Rau, St. Cloud, in town for the day buying records and parts . . . Mr. & Mrs. Lawrence Sanford, in the cities for the day on a buying trip . . . Gerald Brickley and Morris Berger, Duluth, in town doing some equipment buying . . . Don Wagner in town for a few days vacation and sporting a beard. Something to do with snow mobile races, anyway on him it looks good . . . Robyn Dokter, one of the gals at Lieberman

Enterprises, was married Sat. 14th. Congratulations . . . Hank Krueger and Clayt. Norberg, in the cities for the day as was Vern Boerger from St. Cloud . . . Mr. & Mrs. Leo Barkvich, Superior, in town for the day making the rounds and Leo buying records and albums. . . . Andrew Markfelder in town for the day buying records and parts . . . Mr. & Mrs. Clayton Norberg in Chicago for Thangsgiving Day with their daughter, grandchild and son-in-law . . . Norton Lieberman back from a convention in Chicago for four days. All about Fairs . . . Roy Foster, Sioux Falls, in town visiting his children and doing some buying of equipment . . . Earl Schultz in the cities for the day visiting his daughter and picking up parts and records . . . Congratulations to Mr. & Mrs. Art Berg on becoming grandparents once again. Their son and daughter-in-law presented them last week with a new baby girl . . . Congratulations to the Tony Ratchfords. Their daughter Patricia Ann was married Sat. Dec. 14th. to Curtis Shaw. Al Eggermont in town for the day buying records and parts.

### MILWAUKEE MENTIONS

Russ Townsend of United, Inc. couldn't say enough about the recent "Americana III" service school, hosted by Wurlitzer at the Ramada Sands (9-13). The weeklong sessions were conducted by the firm's C. V. Ross, and attracted service personnel from throughout this area as well as Detroit, Minnesota and Cincinnati. United Inc. was represented by Willie Lipsey and, Russ hastened to add that 16 representatives from United's territory also were on hand. A fitting climax was the very fine banquet which Wurlitzer hosted on Thursday evening for everyone in attendance! . . . Sorry to hear that Jerome "Red" Jacomet (Red's Novelty) is a victim of the flu. Red's fellow officers (he's secretary) in the Milwaukee Coin Machine Assn. postponed last week's meeting pending his quick recovery. Association prexy Sam Hastings tells us they definitely plan to meet before the first of the year—if everyone stays well!

**Cash Box: A Trade Magazine That Serves Its Industry**

### EASTERN FLASHES

Wagner Van Vlack, president of Interstate United Corporation, and M. J. Jacobson, president, Fritzel-Jacobson Corporation, today announced that the Chicago-based food service company has acquired Fritzel's, nationally known downtown Chicago restaurant. The purchase was made for an undisclosed amount of cash. The restaurant, widely regarded as a favorite dining spot for local and visiting celebrities, was founded in 1947.

"We have the greatest respect for the type of operation it is and have no intention of changing its menu, service, or personnel. As a matter of fact, we hope to carry some of the expertise we will gain from it to our

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## New Supermarket Rack Might Pose Threat To Cigarette Ops

NEW YORK—A new merchandising technique, now being test marketed by the American Tobacco Co., might pose a threat to cigarette vending operators in supermarket locations. The technique, thus far successful, precludes the necessity for the vending unit by efficiently selling single cigarette packs through the use of display racks called C.P.D. (Centralized Package Dispensing).

As many cigarette vendors are aware, the supermarket chains and independents found that single pack sales at the checkout counter took undue time and caused a good deal of confusion for the cashier. To solve the problem, some markets turned strictly to carton-only sales while a great many accepted the cigarette vendor as the most logical means for servicing this need.

C.P.D., however, might create a reversal in a movement thus far beneficial to the operator by once again making per pack sales easy and attractive.

Eugene Mooney, sales vice president for American Tobacco, stated: "Since its introduction earlier this year, C.P.D. has increased sales and profits in more than 700 supermarkets and chains from coast to coast. It is expanding at an unprecedented rate and the number of favorable reports from chain managements continues to grow."

In a prepared release on the subject, Mooney made no mention of the technique's effect on cigarette vending operations.

C.P.D.'s chief attraction, according to Mooney, is the elimination of "delays, clutter and confusion" at the conventional checkout counter where single cigarette packs have traditionally been sold. C.P.D. "centralizes" package sales in either stationary or rotating Kim Spin units at aisle ends near the checkstands. Shoppers are thus given a wider choice of brands and are relieved of the congestion in the checkout lanes.

The enthusiastic acceptance of C.P.D. by chains is evident from a recent survey of managers and operators regarding this new concept. The opinions of respondents are summarized as follows:

Q. Did removing cigarettes from the checkstand improve customer flow through the checkstand?

A. 84% said yes.

Q. Are there labor savings in servicing the (centralized) package department?

A. 100% said yes.

Q. Was package inventory reduced?

A. 100% said yes.

Q. Did C.P.D. increase package sales and was there an increase in multiple package sales?

A. 87% said yes.

Q. Do customers seem to like this method of merchandising package cigarettes?

A. 98% said yes.

Q. Does this concept offer you the opportunity to provide complete brand selection and maintain inventories in line with sales?

A. 100% said yes.

Q. How long did it take for customers to adjust to the new location of the package department?

A. From 10 to 14 days.

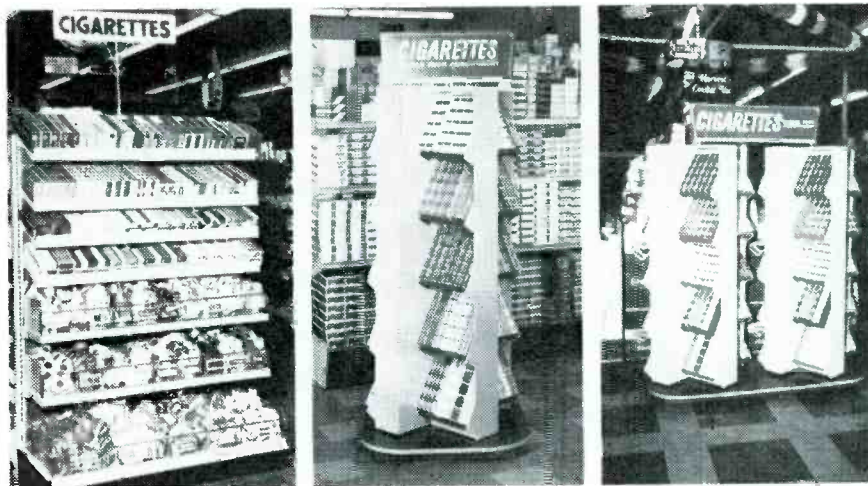
"Last, but most important, was the 'payoff' question on a subject over which some store managers had initially expressed some doubt," said Mooney. "The subject was pilferage." The questionnaire asked—

Q. Has C.P.D. increased or decreased the chance of pilferage?

A. 62% reported better pilferage control through C.P.D. and 38% reported no apparent pilferage increase.

American Tobacco's first C.P.D. installation was a supermarket chain on the West Coast. The system spread rapidly in the West and in recent months in the East where C.P.D. departments today outnumber those in the West.

"At the present time most of the major chains in the country are testing C.P.D. and some chains that have completed their tests are expanding this merchandising concept on a chain-wide basis.



Components of American Tobacco's Centralized Package Dispensing concept for package sales in supermarkets are the stationary (left) and rotating Kim Spin units (single and double) located at aisle ends near checkout counters. The C.P.D. concept, introduced only a few months ago, is finding rapid acceptance by chains and supermarkets throughout the country as a practical and profitable merchandising technique.

## US Court of Appeals Affirms Anti Smoke Messages

WASHINGTON—The United States Court of Appeals for the District of Columbia has affirmed the FCC's ruling that broadcasters must provide "significant" free time for anti-smoking messages. The young lawyer responsible for the initial ruling—whom the court termed "ubiquitous" in its defense—charged that the FCC has done nothing to enforce it and demanded that the Commission "put teeth" into the decision before "more lives are needlessly lost." Under the ruling broadcasters must make an estimated 75 million dollars worth of free time available every year for health warnings to counteract the more than 225 million spent each year on cigarette advertising. John Banzhaf, in an effort to defend and enforce his decision, has formed Action on Smoking and Health (ASH), a national charitable tax-exempt organization designed to use legal action as a weapon against the problem of smoking.

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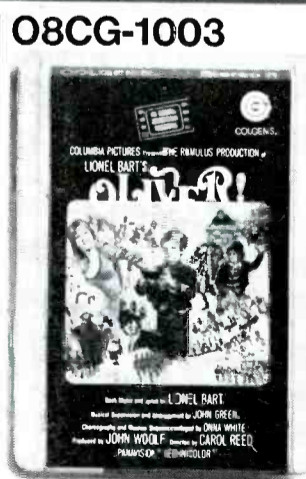
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