

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

December 20, 1969

. . . Cordell, Russell Label To

Cash Box

75¢

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

Cash Box



Nice

JETHRO TULL: 'STAND UP' STANDS OUT

INT'L SECTION BEGINS ON PAGE 61





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—Lester Bangs, *Rolling Stone*

SECOND WINTER

including:
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KCS 9947

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Making A Cliche A Shining Truism

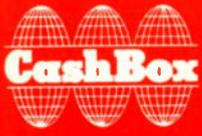
This year's Bill Gavin Programming Conference was punctuated time and time again by the issue of the black man's place in radio and records. At one point, both industries were reminded that they do not, indeed, live in a vacuum apart from the general issue of black protest in America. The site of the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

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

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

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

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



CashBox TOP 100

December 20, 1969

Rank	Artist	Label	12/13	12/6
1	LEAVING ON A JET PLANE	Peter, Paul & Mary-WB/7 Arts 7340)	2	6
2	SOMEDAY WE'LL BE TOGETHER	Supremes-Motown 1156	8	14
3	NA NA HEY HEY KISS HIM GOODBYE	Steam-Fontana 1667	3	4
4	AND WHEN I DIE	Blood, Sweat & Tears-Columbia 45008	1	2
5	COME TOGETHER	Beatles-Apple 2654	4	1
6	TAKE A LETTER MARIA	R. B. Greaves-Atco 6714	5	3
7	HOLLY HOLY	Neil Diamond-Uni 55175	7	8
8	FORTUNATE SON	Creedence Clearwater Revival-Fantasy 634	6	7
9	RAINDROPS KEEP FALLIN' ON MY HEAD	B. J. Thomas-Scepter 12265	12	22
10	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder-Tamla 54188	11	11
11	ELI'S COMING	Three Dog Night-Dunhill 4215	10	9
12	BACKFIELD IN MOTION	Mel & Tim-Bamboo 107	13	12
13	JAM UP, JELLY TIGHT	Tommy Roe-ABC 11247	18	25
14	DOWN ON THE CORNER	Creedence Clearwater Revival-Fantasy 634	17	18
15	HEAVEN KNOWS	Grass Roots-Dunhill 4217	16	20
16	WHOLE LOTTA LOVE	Led Zeppelin-Atlantic 2690	35	45
17	CHERRY HILL PARK	Billy Joe Royal-Columbia 44902	15	15
18	I WANT YOU BACK	Jackson 5-Motown 1157	22	28
19	LA LA LA (IF I HAD YOU)	Bobby Sherman-Metromedia 150	19	23
20	BABY I'M FOR REAL	Originals-Soul 35066	20	16
21	EVIL WOMAN	Crow-Amaret 112	24	30
22	SOMETHING	Beatles-Apple 2654	14	10
23	DON'T CRY DADDY	Elvis Presley-RCA 9768	31	38
24	JINGLE, JANGLE	Archies-Kirshner 5002	44	55
25	MIDNIGHT COWBOY	Ferrante & Teicher-UA 50554	29	34
26	SUNDAY MORNIN'	Oliver-Crewe 337	32	36
27	FRIENDSHIP TRAIN	Gladys Knight & Pips-Soul 35068	28	29
28	ELEANOR RIGBY	Aretha Franklin-Atlantic 2683	23	24
29	THESE EYES	Jr. Walker & All Stars-Soul 35067	30	31
30	A BRAND NEW ME	Dusty Springfield-Atlantic 2685	33	37
31	EARLY IN THE MORNING	Vanity Fare-Page One 027	37	44
32	SMILE A LITTLE SMILE FOR ME	Flying Machine-Congress 6000	21	13
33	VENUS	Shocking Blue-Colossus 108	48	89
34	I'LL HOLD OUT MY HAND	Clique-White Whale 333	36	43
35	UP ON CRIPPLE CREEK	The Band-Capitol 2635	27	32
36	COLD TURKEY	Plastic Ono Band-Apple 1813	41	42
37	WEDDING BELL BLUES	Fifth Dimension-Soul City 779	9	5
38	YOU GOTTA PAY THE PRICE	Gloria Taylor-Silver Fox 14	39	39
39	KOZMIC BLUES	Janis Joplin-Columbia 45023	42	46
40	AIN'T IT FUNKY NOW PT. 1	James Brown-King 6280	43	51
41	WINTER WORLD OF LOVE	Engelbert Humperdinck-Parrot 40044	54	76
42	GROOVY GRUBWORM	Harlow Wilcox-Plantation 28	25	26
43	BABY IT'S YOU	Smith-Dunhill 4206	34	17
44	MIND, BODY & SOUL	Flaming Ember-Hot Wax 6902	26	21
45	MIDNIGHT	Dennis Yost & Classics IV-Imperial 66424	38	41
46	SEE RUBY FALL	Johnny Cash-Columbia 45020	40	40
47	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Jimmy Cliff-A&M 1146	56	67
48	SUITE: JUDY BLUE EYES	Crosby, Stills & Nash-Atlantic 2676	45	19
49	CUPID	Johnny Nash-Jad 220	59	62
50	SHE	Tommy James & Shondells-Roulette 7066	73	-
51	I'M TIRED	Savoy Brown-Parrot 40042	72	78
52	WHAT YOU GAVE ME	Marvin Gaye & Tammi Terrell-Tamla 54187	55	59
53	WHEN JULIE COMES AROUND	Cuff Links-Decca 32592	63	74
54	WALKING IN THE RAIN	Jay & Americans-UA 50605	66	79
55	GET IT FROM THE BOTTOM	Steelers-Date 1642	57	63
56	TRY A LITTLE KINDNESS	Glen Campbell-Capitol 2659	50	48
57	POINT IT OUT	Smokey Robinson & Miracles-Tamla 54189	67	71
58	TURN, TURN, TURN	Judy Collins-Elektra 45680	60	60
59	FANCY	Bobbie Gentry-Capitol 2675	64	68
60	BABY TAKE ME IN YOUR ARMS	Jefferson-Janus 106	76	86
61	DON'T LET HIM TAKE YOUR LOVE FROM ME	Four Tops-Motown 1159	75	85
62	NO TIME	Guess Who-RCA 0300	74	-
63	YOU KEEP ME HANGIN' ON	Wilson Pickett-Atlantic 2682	65	70
64	DON'T LET LOVE HANG YOU UP	Jerry Butler-Mercury 72991	49	54
65	BLISTERED	Johnny Cash-Columbia 45020	58	61
66	ARIZONA	Mark Lindsay-Columbia 45037	77	90
67	VOLUNTEERS	Jefferson Airplane-RCA 0245	70	75
68	LADY-O	Turtles-White Whale 334	71	77
69	GET RHYTHM	Johnny Cash-Sun 1103	62	66
70	RUBBERNECKIN'	Elvis Presley-RCA 9768	69	83
71	TRACES/MEMORIES MEDLEY	Lettermen-Capitol 2697	82	-
72	SHE BELONGS TO ME	Rick Nelson-Decca 732550	84	73
73	LAND OF 1,000 DANCES	Electric Indian-United Artists 50613	81	87
74	SHE CAME THROUGH THE BATHROOM WINDOW	Joe Cocker-A&M 1147	83	-
75	I'M SO GLAD I FELL FOR YOU	David Ruffin-Motown 1158	68	72
76	SHE LETS HER HAIR DOWN	Tokens-Buddah 151	91	95
77	JENNIFER TOMKINS	Street People-Musicor 1365	89	-
78	TOGETHER	Illusion-Steed 722	88	-
79	I STARTED LOVING YOU AGAIN	Al Martino-Capitol 2674	79	81
80	WANT YOU TO KNOW	Rotary Connection-Cadet Concept 7018	86	-
81	ONE TIN SOLDIER	Original Caste-TA 186	-	-
82	WALK A MILE IN MY SHOES	Joe South-Capitol 2704	-	-
83	I'M GONNA LOVE YOU	Intrigues-Yew 1002	87	92
84	HOW I MISS YOU BABY	Bobby Womack-Mint 32081	-	-
85	HEY THERE LONELY GIRL	Ed Holman-ABC 11213	-	-
86	TONIGHT I'LL SAY A PRAYER	Eydie Gorme-RCA 0250	92	98
87	OH ME OH MY (I'M A FOOL FOR YOU BABY)	Lulu-Atco 6722	94	-
88	LOOK-KA - PY-PY	Meters-Josie 1015	96	-
89	I LOVE YOU	Otis Leavill-Dakar 614	93	94
90	CAN'T TAKE MY EYES OFF YOU	Nancy Wilson-Capitol 2644	-	-
91	LET'S WORK TOGETHER	Wilbert Harrison-Sue 11	98	-
92	ARE YOU GETTING ANY SUNSHINE	Lou Christie-Buddah 149	-	-
93	HE AIN'T HEAVY, HE'S MY BROTHER	Hollies-Epic 10532	-	-
94	GROOVIN' (OUT ON LIFE)	Newbeats-Hickory 1552	97	-
95	WHEN WE GET MARRIED	1910 Fruitgum-Buddah 146	-	-
96	SIX WHITE HORSES	Tommy Cash-Epic 10540	100	-
97	HIKKY BURR PART 1	Bill Cosby-Uni 55184	-	-
98	THE LAST TIME	Buchanan Bros-Event 3307	-	-
99	RIGHT OR LEFT AT OAK STREET	Roy Clark-Dot 17324	99	-
100	ROOM TO MOVE	John Mayall-Polydor 10410	-	-

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Brand New Me (Paraburt-BMI)	30	Get It From the Bottom (Astein-BMI)	55	Leaving On A Jet Plane (Cherry Lane - ASCAP)	1	Something (Harrisongs-BMI)	22
Ain't It Funky Pt. 1 (Golo-BMI)	40	Get Rhythm (H-Lo-BMI)	69	Let's Work Together (Sagittarius-BMI)	91	Suite: Judy Blue Eyes (Gold Hill - BMI)	48
And When I Die (Tuna Fish-BMI)	4	Groovin' (Out On Life)	94	Look-Ka-Py-Py (Marsaint-BMI)	88	Sunday Mornin' (Blackwood-BMI)	26
Are You Getting Any Sunshine (5 Arts/Kama Sutra-BMI)	92	Groovy Grubworm	42	Midnight (Low Sal-BMI)	45	Take A Letter Maria (Four Star-BMI)	6
Arizona (Kangaroo-BMI)	66	He Ain't Heavy, He's My Brother (Harrison-ASCAP)	93	Midnight Cowboy (Unart/Barwin - BMI)	25	These Eyes (Dunbar-BMI)	29
Baby, I'm For Real (Jobete-BMI)	20	Heaven Knows (Trousdate-BMI)	15	Mind, Body & Soul (Gold Forever - BMI)	44	Together (Broadside/New Beat/Five Illusion-BMI)	78
Baby It's You (Doli-ASCAP)	43	Hey There Lonely Girl (Famous-ASCAP)	85	Na, Na, Hey, Kiss Him Goodbye (MRC/Little Heather-BMI)	3	Tonight I'll Say A Prayer (Sunbury-ASCAP)	86
Baby, Take Me In Your Arms (January/Welbeck-BMI)	60	Hikky Burr (Pt. 1) (Makka Lotta-BMI)	97	No Time (Dunbar-BMI)	62	Traces/Memories Medley (Low Sal/Gladys-BMI/ASCAP)	71
Backfield In Motion (Cachand/Patchal-BMI)	12	How I Miss You Baby (Tracebob/Unart-BMI)	84	Oh Me, Oh My (I'm A Fool For You Baby)	87	Try A Little Kindness (Airfield/Glen Campbell-BMI)	56
Blistered (Quartet-ASCAP & Bexhill-ASCAP)	65	Holly Holy (Stone Bridge-BMI)	7	(Nootrac-ASCAP)	81	Turn Turn Turn (Melody Trails-BMI)	58
Can't Take My Eyes Off You (Saturday/Seasons Four-BMI)	90	I'll Hold Out My Hand (Blackwood-BMI)	34	One Tin Soldier (Cents/Pence-BMI)	87	Up On Cripple Creek (Caltee-ASCAP)	35
Cherry Hill Park	17	I Love You (Dakar-BMI)	89	Point It Out (Jobete-BMI)	57	Venus (Fat Zach-BMI)	33
Cold Turkey (MacLen-BMI)	36	I'm Gonna Love You (Assorted-BMI)	83	Raindrops Keep Fallin On My Head (Blue Seas/Jac/20th Fox-ASCAP)	99	Volunteers (Icebag-BMI)	67
Come Together (MacLen-BMI)	5	I'm So Glad I Fell For You (Jobete-BMI)	75	Right Or Left At Oak Street (Attache-BMI)	9	Walk A Mile In My Shoes (Lowery-BMI)	82
Cupid (Kags-BMI)	49	I'm Tired (Cool Waters-ASCAP)	51	Room To Move (St. George, Mayall-ASCAP)	100	Walking In The Rain (Screen Gems/Columbia-BMI)	54
Don't Cry Daddy (Gladys/B-n-B-ASCAP)	23	I Started Loving You Again (Blue Book BMI)	79	Rubber Neckin' (Elvis Presley-BMI)	70	Want You To Know (Heavy-BMI)	80
Don't Let Him Take Your Love From Me (Jobete-BMI)	61	I Want You Back (Jobete-BMI)	18	See Ruby Fall (House of Cash-BMI)	46	Wedding Bell Blues (Tuna Fish-BMI)	37
Don't Let Love Hang You Up (Assorted-BMI Paraburt-BMI)	64	Jam Up Jelly Tight (Low Twi-BMI)	13	She (Big Seven-BMI)	50	What You Gave Me (Jobete-BMI)	52
Down On The Corner (Jondora-BMI)	14	Jennifer Tomkins (Moonbeam-ASCAP)	77	She Belongs To Me (Warner/7 Arts - ASCAP)	72	When Julie Comes Around (Emily/Vantee-ASCAP)	53
Early In The Morning (Duchess-BMI)	31	Jingle Jangle (Don Kirshner-BMI)	24	She Came Through The Bathroom Window	72	When We Get Married (Kaskat/Dragon-BMI)	95
Eleanor Rigby (MacLen-BMI)	28	Kozmic Blues (Wingate-ASCAP)	39	(MacLen-BMI)	74	Whole Lotta Love (Superhype-ASCAP)	16
Eli's Coming (Tuna Fish-BMI)	11	Lady-D (Blimp-BMI)	68	She Lets Her Hair Down (Moon Beam-ASCAP)	76	Winter World of Love (Donna-ASCAP)	41
Evil Woman (Yugoth - BMI)	21	La La La (If I Had You) (Green Apple-BMI)	19	She Lets Her Hair Down (Moon Beam-ASCAP)	76	Wonderful World, Beautiful People (Irving-BMI)	47
Fancy (Larry Shayne-ASCAP)	59	Land Of A 1,000 Dances (Tune-Kel-BMI)	73	Six White Horses (Peer Intl-BMI)	96	Yesterday, Yesterday, Yesterday (Stein & VanStock-ASCAP)	10
Fortunate Son (Jondora-BMI)	8	Last Time, The (Immediate-BMI)	98	Smile A Little Smile For Me (January-BMI)	32	You Gotta Pay The Price (Myto - BMI)	38
Friendship Train (Jobete-BMI)	27			Someday We'll Be Together	2	You Keep Me Hangin' On (Jobete-BMI)	63

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(There Is Nothing)

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"This Is Tom Jones"
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Col. Succeeds In Bogus Dylan Case

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

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

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

More Gavin Meet
News On Pages
10, 44, 46, 55

FRONT COVER:



Named for a turn-of-the-century (eighteenth) agriculturalist, Jethro Tull has been doing a good deal of cultivating itself. Planting the seeds of a contemporary blues talent, the aggregate has already reaped honors in native England which have raised them to a prominent position among groups there; and now Jethro Tull's third American tour and second Reprise LP have sown the welcoming seeds currently being reaped.

A third album for the U. S. market is planned soon to follow their two hit packages, "This Was" and "Stand Up."

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RIAA Retains Packaging Consultant To Produce Study On Cartridges, Cassettes

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

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

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

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

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

In a Nutshell

The basic problems tackled in this

Liberty, Motown
Curtailed Long Boxes
See Tape News

study have been the subject of heated debate during recent months, first concerning the need for packaging as a means of boosting sales and reducing pilferage as opposed to other merchandising means; and more recently as regards the type of packaging best suited to overall needs.

(Con't. on Page 47)

RIAA Changing Name To Embrace Tapes, Etc.

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

Gavin Conference: Dialog, Dissent & Demographics

AN APPRAISAL

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

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

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

(Con't. on Page 46)

DISK MEN PANEL

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

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

Record Executives

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

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

(Con't. on Page 44)

Quadrophonic Sound Arrives: Vanguard Bowing Reel Tapes

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

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

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

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

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

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

CBS-Columbia Is Top Label: Conference

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

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

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

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

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

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

(Con't. on Page 44)

Rosenblatt To TA As VP, Gen. Mgr.

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

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

"Bring It On Home To Me"⁵⁻¹⁰⁵⁴⁷
Guess who's bringing it on back to you.



If you're going to take something like the great Sam Cooke standard back to the top of the charts again, you can't be just anybody.

You've got to know your way around.

**The new Dave Clark Five Single.
On Epic Records**



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

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

A massive "labor of love," which took some doing to convince the Time/Life people to acquire, is at the 150,000 mark in copies sold. It's Time/Life Records "To the Moon" set, a six LP and book affair that's mostly sold through the mails at a price of \$24.95.

Kapp, general manager of A&R at Capitol Records, started the project three and a half years ago. He developed a close association with America's astronauts as a result of his being selected to program music for the various space missions. While the total project cost is estimated by Kapp at \$50,000, this does not include Kapp's extensive tape interviews and resulting task of editing them on his own equipment. His interviews, ranging from astronauts to a German general and a Russian defector from the Soviet Union's space efforts, covered more than 5000 hours of time.

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

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

Smithsonian Recognition

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

(continued on page 47)

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

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

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

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

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

Special Demo LP

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

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

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

Cordell, Russell Form Labels Distribution Thru Blue Thumb

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

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

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

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

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

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

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

Wes Farrell Buys Ted Cooper Prod.

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

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

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



Farrell & Cooper

Four Seasons Renew w/Mercury

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

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

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

and "Run To My Lovin' Arms."

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

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

Whitehouse VP Post At MGM, 2 Exit Co.

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

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

albums and singles.

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

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

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

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

(continued on page 47)

Burk Is Admin VP At Nat'l General

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

Rivercomb Leaves Dot

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

Saul WB Promo Head

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

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

'Communicating' Is Confab Topic

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

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

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

WMCA's 'Truth' Radio

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

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

Today's Sophisticated Students

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



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

rhythms and sounds rather than conventional dialogue.

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

Classrooms Archaic

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

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

Radio's 'Generation Gap'

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

The Ad Man And The Colonel

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

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

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

Radio And The Message Of Music

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

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



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

Some Words About Lyrics At Conference

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

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

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

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

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

Stanley Bethel, a Columbia promo man, suggested that an upcoming speech by Vice President Spiro Agnew would attack lyric content on rock records. This opened up the discussion to a defense of "freedom" in this area. Pat O'Day, manager of radio station KJR, said that "freedom must be allowed and it was a station problem" to maintain it. Steve Lubinski, managing director of WMCA-New York, took the floor in a strong defense of freedom of expression on radio: "Don't worry about Agnew," he said, "because we're in enough trouble already." He then advanced the "Lubinski Theory" that there is a "largely unrealized dread from advertisers and the FCC." "The courageous are never in trouble," explaining that the FCC backs up such stands. He suggested that its a station's "responsibility to its audience to offer the widest possible latitude." "Injustice," he concluded, "is as obscene as a blue word in a lyric."

the negative. "Radio and TV," Smith stated, "are prisoners of the numbers game . . . I don't think that format radio offers any forum for communicating these ideas to the younger generation." Smith added MOR stations to his statement also. He then said that the only outlets on which the music messages were getting through were some of the FM and "underground" stations.

Radio's 'Reach'

Smith stated that there was a new cliché in the broadcasting and music industries — "Reach." The record companies can determine the "reach" of their product from sales. However, radio, in determining its "reach" considered the content of lyrics and what effect those lyrics would have on the audience which heard them. In other words, how the content of the lyrics would be interpreted once they "reached" the listening audience. As examples of the "reach" problem in radio, Smith cited phrases like "sock it to me" and "light my fire" which were considered problematical, even taboo, a few years back.

However, Smith pointed out, the record companies and the creators of music did not create the "pill," the war, drugs, etc. The music is only commenting on problems that exist in society. Smith asserted that millions of people are buying records that will never be heard on the radio. Smith accused radio, in some instances, of trying to wish away some of our most thorny problems today by not playing music which reflected them. This music, Smith declared, which is selling millions of copies to record buyers, should have a forum over the air waves.

Miller Named VP Of Elektra Records

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

Aaron Levy To G&W's Famous Music As VP

NEW YORK — Famous Music Corp. has appointed Aaron W. Levy as vice president of administration and finance of the record and music publishing company, according to Jack Wiedenmann, exec vice president of Famous Music. Levy had been controller of Atlantic Recording Corporation. He entered the music industry in 1963 as controller of Scepter Records following his graduation from Pace College. In 1966, Levy, a Certified Public Accountant, was appointed controller of Kapp Records.

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



He Sees You.



His vision isn't always what you'd like. Yet he speaks to something inside that you always knew was there. Joe South makes people uneasy. He sees you. And himself. Sometimes too clearly. "Don't It Make You Want To Go Home" is his new album, full of the insight that makes Joe South a very special and meaningful commentator.

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Looking Ahead

- | | | | |
|---|--|--|--|
| <p>1 LISTEN TO THE PEOPLE
(Zerland — BMI)
Zager & Evans (RCA 0299)</p> <p>2 BIG IN VEGAS
(BlueBook/Exbrook/Mike Curb — BMI)
Buck Owens & The Buckaroos (Capitol 2646)</p> <p>3 (I'M SO) AFRAID OF LOSING YOU
(Hill & Range/Blue Crest — BMI)
Charlie Pride (RCA 0265)</p> <p>4 JESAMINE
(Mills — ASCAP)
Shannon (Heritage 819)</p> <p>5 OKIE FROM MUSKOGEE
(Blue Book — BMI)
Merle Haggard (Capitol 2626)</p> <p>6 TO BE YOUNG GIFTED & BLACK
(Ninandy — BMI)
Nina Simone (RCA 0269)</p> <p>7 LOVE BONES
(East Memphis — BMI)
Johnnie Taylor (Stax 0055)</p> <p>8 ALICE'S ROCK & ROLL RESTAURANT
(Applesseed — ASCAP)
Arlo Guthrie (Reprise 0877)</p> <p>9 MORNING DEW
Damnation of Adam's Blessings
(U. A. 50609)</p> <p>10 MR. LIMOUSINE DRIVER
(Storybook — BMI)
Grand Funk Railroad (Capitol 2691)</p> <p>11 HEY HEY WOMAN
(Press — BMI)
Joe Jeffrey (Wand 11213)</p> <p>12 2001 SPACE ODYSSEY
Berlin Orchestra (Polydor 15009)</p> | <p>13 WHISTLE FOR HAPPINESS
(Trio — BMI)
Peggy Lee (Capitol 2696)</p> <p>14 THE THRILL IS GONE
(Grosvenor — ASCAP)
B. B. King (Bluesway 61032)</p> <p>15 FREIGHT TRAIN
(Peppa Mar — ASCAP)
Duane Eddy (Congress 6010)</p> <p>16 WHAT A BEAUTIFUL FEELING
(Flowering Stone — ASCAP)
California Earthquake (World Pacific 77931)</p> <p>17 JE T'AIME-MOI NON PLUS
(Monday Morning — BMI)
Jane Birkin & Serge Gainsbourg
(Fontana 1665)</p> <p>18 WON'T FIND BETTER
(Dandelion — BMI)
The New Hope (Jamie 1381)</p> <p>19 COME SATURDAY MORNING
(Famous — ASCAP)
The Sandpipers (A&M 1134)</p> <p>20 MARVELOUS TOY
(Peppa Mar — ASCAP)
Peter, Paul & Mary (W. B. 7 Arts 7359)</p> <p>21 GOIN' OUT OF MY HEAD
(Razzle Dazzle — BMI)
Frank Sinatra (Reprise 0865)</p> <p>22 GUESS WHO
(Michele — BMI)
Ruby Winters (Diamond 269)</p> <p>23 TONIGHT
(Cotillion/Motor City — BMI)
MC 5 (Atlantic 2678)</p> <p>24 HAVE A LITTLE TALK WITH MYSELF
(AHAB — BMI)
Ray Stevens (Monument 1171)</p> <p>25 CLAUDIE MAE
(ASA — ASCAP)
Ray Charles (ABC-Tangerine 11251)</p> | <p>26 BOLD SOUL SISTER
Ike & Tina Turner (Blue Thumb 104)</p> <p>27 SUPERSTAR
(Leeds — ASCAP)
Murray Head (Decca 732603)</p> <p>28 DON'T THINK I'M A VIOLENT GUY
(Colfam — BMI)
Garland Green (Uni 55188)</p> <p>29 HEY GIRL
(Fleurdelis/Vanox — BMI)
Panhandle (Happy Tiger 523)</p> <p>30 SHE LETS HER HAIR DOWN
(Moonbeam — ASCAP)
Don Young (Bang 574)</p> <p>31 WASN'T BORN TO FOLLOW
(Patton — BMI)
The Byrds (Columbia 44990)</p> <p>32 IT'S ONLY MAKE BELIEVE
(Marielle — BMI)
Roy Hamilton (AGP 125)</p> <p>33 IT'S BEEN A LONG TIME
Betty Everett (UNI)</p> <p>34 VOODOO WOMAN
(Nipper — ASCAP)
Simon Stokes & The Nighthawks
(Elektra 45670)</p> <p>35 WHICH WAY YOU GOIN' BILLY?
(Gone Fishin' — BMI)
The Poppy Family (London 129)</p> <p>36 HURRY CHANGE IF YOU'RE COMING
(Kent & Lyman & Feldman — BMI)
Tennison Stephens (Aries 2076)</p> <p>37 YOU'RE THE BEST THING SINCE CANDY
(Assorted — BMI)
The O'Jays (Neptune 18)</p> | <p>38 KOOL'S BACK AGAIN
(Stephanye/Delightful — BMI)
Kool & The Gand (De-Lite 323)</p> <p>39 SOMETHING IS WRONG
(Jinky — BMI)
Gary Lewis & The Playboys (Liberty 56144)</p> <p>40 SHE'S READY
(Algee — BMI)
Spiral Starecase (Columbia 45048)</p> <p>41 BAD CONDITIONS
(Cissi — BMI)
Lloyd Price (Turntable 5001)</p> <p>42 (GOTTA FIND) A BRAND NEW LOVER — PT. 1
(Assorted — BMI)
Sweet Inspirations (Atlantic 2686)</p> <p>43 TAKE HER BACK
(Peanut Butter — BMI)
Jemini (Forward 129)</p> <p>44 WICHITA LINEMAN
(Canopy — ASCAP)
Sergio Mendes & Brasil '66 (A&M 1132)</p> <p>45 BORN UNDER A BAD SIGN
(East/Memphis — BMI)
William Bell (Stax 0054)</p> <p>46 LOVE FEVER
(Brown Trout — BMI)
Leer Brothers (Intrepid 75007)</p> <p>47 JEALOUS FEELING
(Vogue/Don C. — BMI)
Dick Jensen (Probe 468)</p> <p>48 TROUBLE MAKER
(Landville — ASCAP)
Lee Hazlewood (LHI 20)</p> <p>49 SUNDAY'S GONNA COME ON TUESDAY
New Establishment (RCA 69 5006)</p> <p>50 CURLY
(Dunbar Music Inc. — BMI)
Jimmy Clanton (Laurie 3508)</p> |
|---|--|--|--|



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(AS SHE DID ON THE JOEY BISHOP,
MERV GRIFFIN AND DEAN MARTIN SHOWS)

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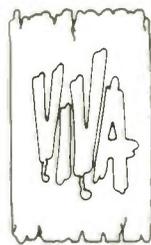
(Love Theme From)

ROMEO AND JULIET

EVERYBODY'S TALKIN'

YESTERDAY WHEN I WAS YOUNG

Midnight St



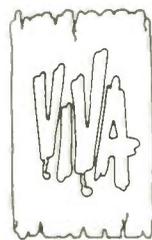
PRESENTS

RHAPSODIES FOR YOUNG LOVERS

VOLUME THREE



*Midnight
String Quartet*



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RHAPSODIES FOR YOUNG LOVERS, VOLUME THREE • VIVA RECORDS, INC.



Picks of the Week

TOM JONES (Parrot 40045)

Without Love (there is Nothing) (3:42) (TRO-Suffolk, BMI — Small)

Still growing with each new release, Tom Jones offers an inspirational ballad for his latest change-of-pace. Culled from the country and oldie archives, Jones' new side fits perfectly into the area between rock/blues and MOR for maximum channel exposure. Flip: "The Man Who Knows Too Much" (3:40) (Leeds, ASCAP — Luck, Szego) Somewhat faster track that could turn this into a two-sider.

DIONNE WARWICK (Scepter 12273)

I'll Never Fall in Love Again (2:52) (Blue Seas/Jac/E.H. Morris, ASCAP — Bacharach, David)

Tried several times before, but always a turntable hit, this song from "Promises, Promises" grows still larger in this new performance by Dionne Warwick. Arranged by Burt Bacharach, the scintillating reading should blossom across the board. No flip side included.

THE RASCALS (Atlantic 2695)

Hold On (3:33) (Slaccsar, ASCAP — Cavaliere)

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

STEPPENWOLF (Dunhill 4221)

Monster (3:55) (Trousedale, BMI — Kay, Edmonton)

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

JOHN & ANNE RYDER (Decca 732596)

A Sign for Love (3:11) (Leeds, ASCAP — Leander, Seago)

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

JOE SIMON (Sound Stage Seven 2651)

Moon Walk - Pt. 1 (2:44) (Cape Ann, BMI — Simon)

Fine bit of funk in the guise of a new dance, Joe Simon's latest outing balances his "Chokin' Kind" of vocal with a lyric made up of equal parts dance and love. Sounding fine, and back in the original material bag, Simon scores again. Flip: Pt. 2 (3:10) (Same credits)

THE EMOTIONS (Volt 4031)

Stealing Love (3:14) (Birdees, ASCAP — Hayes, Porter)

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

EVIE SANDS (A&M 1157)

Crazy Annie (2:40) (Blackwood, BMI — Taylor, Gorgoni)

Nilsson and Ferrante & Teicher have already scored with tunes from "Midnight Cowboy" and Evie Sands follows her "Any Way That You Want Me" hit with another powerful bit of top forty material from the box office blockbuster. This side mixes a powerful production with her exciting vocal power to give the side solid sales appeal. Flip: No info available.

PEPPERMINT RAINBOW (Decca 732601)

Don't Love Me Unless It's Forever (2:22) (Three Bridges/Big Heather, ASCAP — Davis, Leka)

Having found a highly satisfying niche with their brightly shining "Don't Wake Me Up" styling, the Peppermint Rainbow soars back with another bustling top forty/MOR ride that should keep the crew's hit record intact. Flip: No info.

THE DELFONICS (Philly Groove 161)

Didn't I (Blow Your Mind this Time) (3:25) (Nickel Shoe, BMI — Bell, Hart)

Yes! Consistently fine, the Delfonics outdo themselves with this track gaining the little something extra that should make the difference between their extremely strong outings and their smash showings. Bound to be one of the crew's best sellers, second only to "La-La Means I Love You." Flip: "Down Is Up, Up Is Down" (2:28) (Same credits)

JIMMY CLANTON (Laurie 3534)

Tell Me (2:37) (S&J, ASCAP — Maresca, Abbott, Schwartz)

Bright bit of cheery-rock gives Jimmy Clanton an instant magnetic charm on his latest. Following a noisemaker "Curly," Clanton has the sound here to carry him back into the top forty marketplace with a bustling single. Flip: "I'll Never Forget Your Love" (2:45) (Wemar, BMI — Lewis)

MOUSE & THE TRAPS (Bell 850)

Wicker Vine (2:35) (Belldale, BMI — Weiss, Stanley)

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

CUPID'S INSPIRATION (Date 1665)

Yesterday Has Gone (2:50) (Razzle Dazzle, BMI — Randazzo, Pike)

Team that has come up with consistently strong releases to bring recognition in England surges back with another power-packed side for Americans. Latest features a lead vocal that should set the single onto teen and MOR playlists. Flip: "Brown Eyed Woman" (3:31) (Screen Gems/Columbia, BMI — Mann, Weil)

Picks of the Week

BUDDY GRECO (Scepter 12270)

Double Life (2:51) (Recording Artists, BMI — Anka, Gosh)

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

LENNY WELCH (Commonwealth United 3004)

Breaking Up is Hard to Do (3:01) (Screen Gems/Columbia, BMI — Sedaka, Greenfield)

Another oldie comes under the gun with a revival that should overshadow memories of the original. This time it's Lenny Welch's comeback effort on "Breaking Up" with a top forty, blues and MOR power welded into one bomb-shell. Flip: "Get Mommy to Come Back Home" (2:50) (McCoy/Chevis, BMI — McCoy, Miller) Strong ballad that could become competitive on its own.

Newcomer Picks

HORIZON (Buddah 148)

Americas (2:17) (Canusa, CAPAC — Guy, Tate, Finaldi)

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

BLUE MINK (Philips 40658)

Melting Pot (3:50) (Maribus, BMI — Cook, Greenaway)

Hit writing team enters the American market on the heels of breakout showings in Britain with this powerful brotherhood message song. The performance, which features Madeline "I'm Gonna Make You Love Me" Bell with the team should receive fiery sales welcomes here too. Flip: No info.

THE ECLECTIC MOUSE (Capitol 2706)

Everything I've Got Belongs to You (2:42) (Randa/Squaw Peak, BMI — Forman)

Newest team to aim at filling the B, S & T footprints is a pulsing act with towering lead vocals and a brass section that puts the music together for above and underground listeners. Left-field choice that has the sound to explode. Flip: "Where Do the Hounds Go" (3:17) (Same credits)

THE RUSTIX (Rare Earth 5011)

Can't You Hear the Music Play (2:16) (Jobete, BMI — Brucato)

Patterned after the Rascals and 3 Dog Night rolled into one, the Rustix come up with a sensational bit of material to break them with topforty fans nationally. Group has had a taste of exposure and should put the fire under this side to create a sales blaze. Flip: "I Guess This is Goodbye" (Same credits)

GEORGE SOULE (Tetragrammaton 1547)

Mississippi River (2:45) (Malaco/Web IV, BMI — Davis)

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

WE THE PEOPLE (Map City 301)

If We Can Fly to the Moon (2:58) (New Sound/Maple Tree, BMI — McNeil)

Easy moving side with a blues basis and enough polish to start the track spreading into the top forty picture. Standout vocals and a bright song to work with give We the People enough of an edge to set the group soaring onto a breakout flight. Flip: "One of a Kind" (2:50) (Same credits)

JESSE B. WALKER (Eureka 103)

Lida Lovely Lady (3:04) (Peanut Butter/Pas Morchik, BMI — Grant, Poor)

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

THE MAGIC CHRISTIANS (Commonwealth United 3006)

Come & Get It (3:05) (Northern, BMI — McCartney)

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

THE CHAIRMEN OF THE BOARD (Invictus 9074)

Give Me Just a Little More Time (2:43) (Gold Forever, BMI — Dunbar, Wayne)

Ear-opening lead vocal sound should attract the initial attention needed to break this side on the R&B and teen top forty playlists. From there it ought to be easy sailing up the best seller lists for the outstanding medium-paced dance side. Flip: No info.

Choice Programming

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

JIM FORD (Sundown 116)

To Make My Life Beautiful (2:54)

(Unart, BMI — Harvey) Aiming to fill the shoes of Glen Campbell? Jim Ford turns in his most commercial side yet with this familiarly styled ballad. Flip: No info.

VIC DANA (Liberty 56150)

If I Never Knew Your Name (3:15)

(Stonebridge, BMI — Diamond) Slow and almost country-fied ballad from Vic Dana offers a new side to his performer-face. Intriguing and a left-field likely. Flip: "Sad Day Song" (3:30) (E.H. Morris, ASCAP — Kosins)

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MY MOM AND DAD”**

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CashBox Record Reviews

Choice Programming

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Choice Programming

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

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

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

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

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

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

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

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

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

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

LEONARD NIMOY (Dot 17330)
Time to Get it Together (3:42) (Tequod/E.P.I., ASCAP — Roberds) Changing from his earlier material pattern, Leonard Nimoy slides gently into a new singer role that could spark teen and MOR action. Flip: "The Sun Will Rise" (2:59) (Adajul, BMI — Nimoy)

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

ARTHUR GODFREY (MTA 175)
You Can't Put The Leaves Back On The Trees (3:22) (Glaser, BMI — Hartford, Glaser) Having re-entered the record arena with a contemporary taste, Arthur Godfrey tackles a fine ballad with "Yesterday When I Was Young" content. Highly attractive. Flip: "Freedom Is America" (2:11) (Jaypaul, SESAC — Brynner)

PIERRE ANDRE & THE GOLDEN LEAVES (Challenge 503)
The Song from "Santa Vittoria" (Stay) (3:14) (United Artists, ASCAP — Gold, Gimbel) Lovely instrumental version of the theme from the movie that has gone into national distribution. Flip: "Here Comes Love Again" (2:14) (4-Star, BMI — Monda)

THE CARNIVAL (World Pacific 77932)
Laia Ladaia (2:59) (Duchess, BMI — Lobo, Guerra, Gimbel) One of the songs in virtually all Brazilian repertoires, "Laia Ladaia" has seldom been tried as a single before and could break into the MOR spotlight. Flip: "Canto de Carnival" (1:55) (Hello There, ASCAP — Carnival)

SHAY DENNIS (Beverly Hills 9342)
Peppermint Park (2:57) (Dykstra, BMI — Hockett) Adult rock side with a liveliness for teen listeners and polished ballad vocal to appeal to MOR and easy listening deejays. Flip: "Look Away" (3:15) (Same credits)

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

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

FRUMMOX (Probe 470)
There You Go (2:45) (Ampco, ASCAP — Fromholz, McCrimmon) FM-oriented team delivers a smoothly mixed bit of top forty and teen-underground material. Flip: "Mary Martin" (3:50) (Ampco, ASCAP — Fromholz)

KAREN BETH (Decca 732600)
White Dakota Hill (2:55) (Cherry Lane, ASCAP — Beth) Softly arranged modern-folk ballad with a highly unusual vocal performance to stir FM interest for the side. Flip: "The Joys of Life" (4:38) (Same credits)

Watchwords For The 70's

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

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

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

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

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

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

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

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

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

Words from the Book of Ecclesiastes; Adapted and Music by Pete Seeger
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Judy Collins

TURN! TURN! TURN! (To Everything There Is A Season)

b/w PACK UP YOUR SORROWS
(EKS-45680)

Smash single from her latest hit album "Recollections" (EKS-74053) Also on all tape configurations by Ampex


elektra
records



LITTLE MILTON

IF WALLS COULD TALK

CHECKER 1226

ROTARY CONNECTION

WANT YOU TO KNOW

CADET CONCEPT 7018

THE DELLS

DOCK OF THE BAY

CADET 5658

WOODY HERMAN

I CAN'T GET NEXT TO YOU

CADET 5659

BILLY STEWART

BY THE TIME I GET TO PHOENIX

CHESS 2080

CHESS

RECORDS



CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of 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.

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
52%	Without Love	Tom Jones	Parrot	52%
50%	I'll Never Fall In Love Again	Dionne Warwick	Scepter	50%
47%	Walk A Mile In My Shoes	Joe South	Capitol	74%
44%	No Time	Guess Who	RCA	58%
39%	Hey There Lonely Girl	Eddie Holman	ABC	65%
35%	Let's Work Together	Wilbert Harrison	Sue	63%
33%	Together	Illusion	Steed	33%
31%	Walkin' In The Rain	Jay & Americans	U.A.	43%
27%	Want You To Know	Rotary Connection	Cadet Concept	43%
25%	When Julie Comes Around	Cuff Links	Decca	25%
24%	She Came Through The Bathroom Window	Joe Cocker	A&M	54%
22%	Everybody Is A Star	Sly & Family Stone	Epic	22%
19%	Say Goodbye To Daddy	Winstone	Metromedia	19%
17%	One Tin Soldier	Original Caste	TA	17%
15%	Winter World Of Love	Engelbert Humperdinck	Parrot	90%
14%	Arizona	Mark Lindsay	Columbia	95%
13%	Baby Take Me In Your Arms	Jefferson	Janus	82%
12%	She	Tommy James & Shondells	Roulette	91%
11%	Groovin' (Out On Life)	Newbeats	Hickory	11%
11%	How I Miss You Baby	Bobby Womack	Minit	11%
10%	Traces/Memories Medley	Lettermen	Capitol	41%
10%	Oh Me Oh My	Lulu	Atco	27%

LESS THAN 10% BUT MORE THAN 5%		TOTAL % TO DATE			
Can't Take My Eyes Off You — Nancy Wilson — Capitol	9%	Are You Getting Any Sunshine — Lou Christie — Buddah	8%	Freight Train — Duane Eddy — Congress	7%
Last Time — Buchanan Bros — Event	17%	Breaking Up Is Hard To Do — Lennie Welch — Commonwealth United	8%	I'm Tired — Savoy Brown — Parrot	37%
Let It Bleed (LP) — Rolling Stones — London	24%	Point It Out — Smokey Robinson & Miracles — Tamla	24%	Jennifer Tomkins — Street People — Musicor	42%

THREE IN A ROW—SMASH AFTER SMASH



NEPTUNE RECORDS
THE LAND OF GIANTS



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

Produced by Gamble-Huff

The O'JAYS Neptune 20

**I'LL BE SWEETER
TOMORROW**

Produced by George Kerr



LINDA JONES Neptune 17



EXPRESSWAY TO YOUR HEART

Produced by Gamble-Huff

The VIBRATIONS Neptune 19

DIST. NATIONALLY BY CHESS A DIVISION OF GRT CORPORATION



NEW YORK

Underground Bubblegum

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

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

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

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



Paul Revere & The Raiders



Roni Ellen Perlut



Blues Project II

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

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

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

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

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

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

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

EAST COAST GIRL OF THE WEEK: Incredible as it may seem, that sleek and lovely young lady with the subtle smile and the warm, sensitive eyes is only 5'1" tall! Ah, but what a 5'1" that is! Charming Roni Ellen Perlut, known to us as the girl who answers the phone part-time at Rogers, Cowan, and Brenner, is in reality (going to be) a Broadway star. An excellent dancer (she walks down the street with the glowing but unconscious grace of a happy child), Roni is as adept at ballet as she is at tap and modern jazz. Having appeared in the national company of "On A Clear Day You Can See Forever," and in stock companies of such great shows as "Roar Of The Greasepaint," "Bye Bye Birdie," "West Side Story," "Gypsy," "Li'l Abner," "Milk And Honey," "The King And I," "Camelot," "Brigadoon," and "The Student Prince," and on TV on the "Gene Kelly Special" Roni looks forward to the days of Broadway stardom that surely lie ahead. And we've heard her sing, and we're not kidding. Can't you just see that lovely name up in lights: **RONI ELLEN PERLUT.** The eyes that shine, the speaking eyes, the brilliant hair, the gentle voice. Very soon. Up in lights.

IN SOUNDS: For those of us who remember the Blues Project (and who among us who remembers anything doesn't remember the Blues Project?), Danny Kalb is back! Andy Kulberg of Sea Train, Steve Katz of Blood, Sweat and Tears, Al Kooper of Al Kooper, Danny Kalb is back. As a member of the Blues Project, Danny was responsible for developing a guitar style that today has become the very basis of almost all hard rock.

(Con't. on Page 26)

HOLLYWOOD

What, Another Party?

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

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

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



Mason Williams



Poco



Rod McKuen

them talented in the contemporary sense of the word.

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

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

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

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

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

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

With the financial and legal (nobody's been busted) success of the bootleg Dylan LP's, look for a new wave of off-the-cuff packages. Rolling Stone claims a soundtrack from the John Lennon appearance in Toronto is in the stores, and there's a good chance that at least one sharp promoter will have a 'live' Rolling Stones album available shortly.

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

Several artists, including the Monkees and the Doors, have actually played those gold-plated RIAA disks, and were shocked to find that it wasn't their album underneath it all.

Mike Ochs and his brother Phil off

(Con't. on Page 26)

CHICAGO

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

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

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

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

Why Not Play Favorites?

Good Lovin'

Mustang Sally

Hold On, I'm Coming

Born To Be Wild

Revolution

My Girl

• Knock On Wood

Magic Carpet Ride

In The Midnight Hour

Born On The Bayou

In A Gadda-Da-Vida

Mercy, Mercy, Mercy

Sooky-Sooky

Wild Thing



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



PRODUCED BY PETER K. SIEGEL
WILD THING/PARTYIN' EKS 74059
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX



NEW YORK

(Con't. from Page 24)

music. A virtuoso on acoustic as well as electric guitar, Danny is a master of every kind of sound that a guitar can possible produce...

Now we've made a promise, and when we've made a promise we always/sometimes/never (pick one) keep it. We promised that if you asked your conscience how you could have a Merry Christmas knowing that there were children around the city who would have no toys for the holidays...

Poco, Epic's up and coming group, could use a little love to go with the title of their newest single smash, "My Kind Of Love".



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

Having just concluded an appearance at the Boston Tea Party, Ten Wheel Drive is on its way to the Grande Ballroom, Detroit, Mich., Dec. 26th, 27th, and on Jan. 12th thru 20th will play the Pear Street Warehouse, Dallas, Texas.

Julius LaRosa to appear at the Deauville Hotel in Miami Beach on December 26th for their Cavalcade Of Stars... Steve Baron to appear at Hamilton College in Clinton, New Jersey on January 17th...

Jim Morrison and the Doors in Felt Forum for four shows on Jan. 16th and 17th... Felt Forum still recovering on Jan. 18th... Three groups signed by Stonehedge Productions: Southern Conspiracy, 4 O'Clock, and Damien.

Famed music business press agent Currently Recently told us (via a collect call) that he soon intends to follow the trend of many music biz bizzes and "go public".

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

HOLLYWOOD

(Con't. from Page 24)

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

From Our Roving Correspondent

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

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

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

Producer's Profile



RICHARD PERRY

On the surface, Fats Domino, Tiny Tim, Ella Fitzgerald and Theo Bikel don't seem to have much in common. Rock, pop, jazz and folk singers, these artists all drew heavily from the great talent reservoir, but moved in different directions.

New York-born, Perry started out with a high school instrumental group and progressed to a college singing group, the Escorts. The Escorts spent three years with Decca, and although their only hit was a regional one, Perry found some fringe benefits.

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

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

After six moderately successful months, Perry felt the need to move on. A quick stint on his own was followed by a move to the then-developing Kama Sutra organization. After a year, Kama Sutra sent Perry out to L.A. to handle A&R for the West Coast office.

After several months with Kama Sutra, Perry moved to Warners, who had just signed Tiny Tim, an artist that Perry had worked with in New York. A timely coincidence which led to Perry's first major financial and artistic success.

Behind Perry's success with Tiny Tim, Warners decided to team him with several other artists who were looking for new directions. With Ella and Bikel, "the desire (for change) was innate, and I more or less brought it to the surface.

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

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

Bringing Xmas To Kids

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

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

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

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

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

Dav-Mar Corp. Under Progressive Media Wing

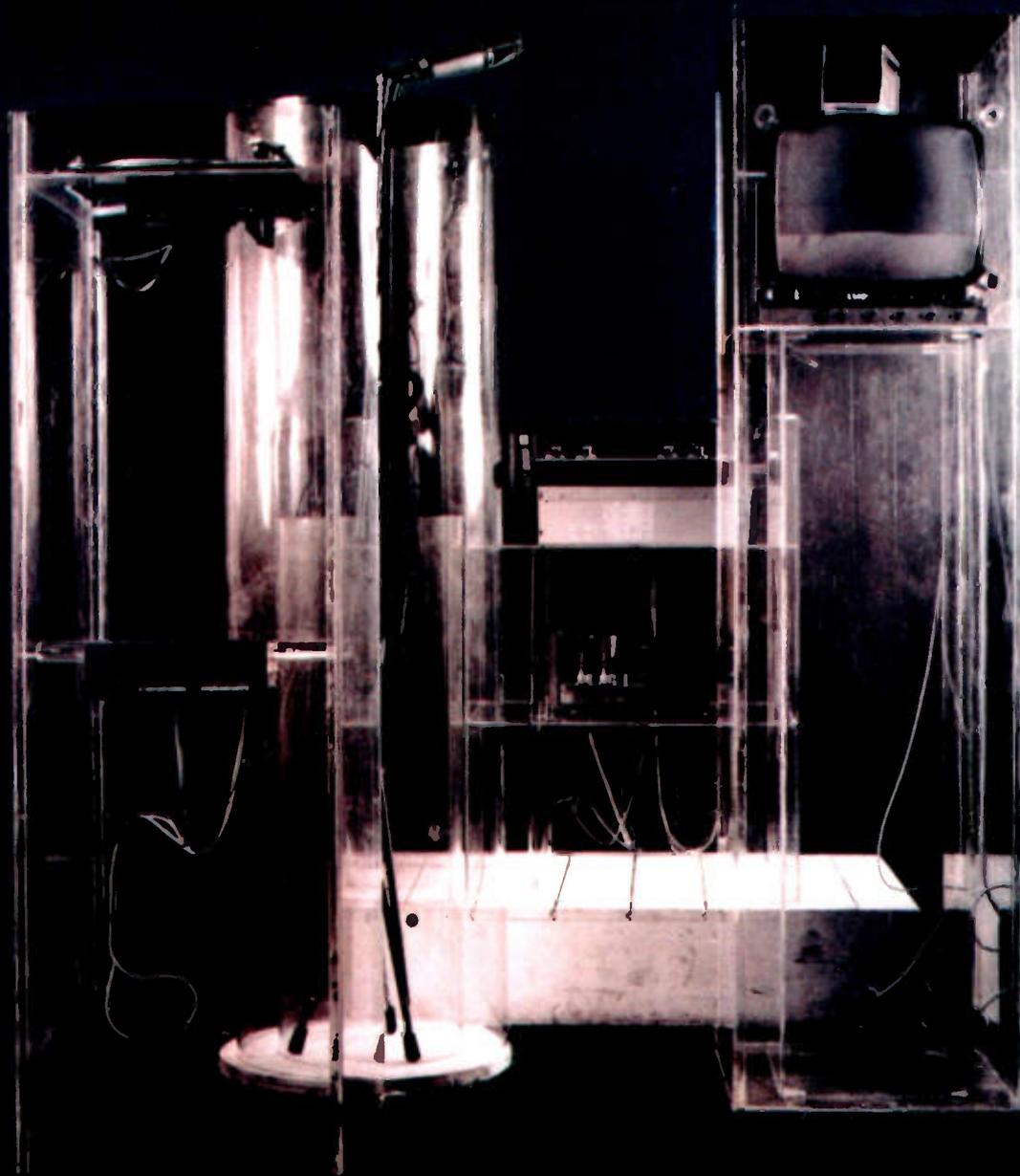
NEW YORK — Parent firm to many companies in the entertainment industry, Progressive Media, Inc. has acquired another production company, the Dav-Mar Entertainment Corp.

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

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

BITS & PIECES: Wayne Cochran to headline the Casino Theatre of the International Hotel in Vegas for four weeks starting Dec. 17, and follows with a four week stint in the Casino Theatre of the Flamingo on Jan. 15... "Keep Off The Grass," from Steppenwolf's "Monster" LP, was used as soundtrack accompaniment for the dope portion of a U. S. Defense Department film on the problems of youth... NET preparing a one-hour special on Mason Williams... Fabian's back as Pretty Boy Floyd in an AIP (what else) flick. Harley Hatcher to score.

The grand mogul medic of the music biz, Dr. Milt Birnbaum (just some of his illustrious patients — Lou Rawls, Gerry Mulligan, Nancy Ames, H. B. Barnum, Glenn Yarborough, Alex Hassilev, David Crosby, Peter Tork, Dave Axelrod) has moved to new offices — 6464 Sunset Blvd., Suite 830.



JOHN & YOKO
KLAUS VOORMANN
ALAN WHITE

ERIC CLAPTON
courtesy of Atlantic
Records

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

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

New Clark TV'er

HOLLYWOOD — Dick Clark, the granddaddy of rock on TV, has sold another musical variety series, "Get It Together," to ABC-TV. Produced by Dick Clark Productions, the show will be a weekly half-hour stanza, featuring L.A. disk jockey and TV personality Sam Riddle as regular co-host, aided by special guest host each week. The show, which is expected to be slotted next to Clark's "American Bandstand" on Saturdays, will present "contemporary artists in a concert setting."

Judith Kyle has been named talent coordinator for the show, which preems on January 3.



IN CONCERT? ABSOLUTELY! — Stax blues artist Albert King joined the St. Louis Symphony Orchestra for one of its "Sunday Festival" performances to draw a standing ovation for himself and the 84 members under assistant conductor Leonard Slatkin. King returned in more intimate surroundings with his trio to close the concert with a program of classic blues tunes.

Elaine Rubin Named Lucas Prod. Asst.

NEW YORK — Elaine Rubin has been named production assistant for David Lucas Associates, New York based commercial music production house and record production complex. Miss Rubin will serve in the areas of assistant to Lucas, coordinating sessions with advertising agencies, contracting of studios, and musicians and in record production and album art work. Originally from Detroit, Miss Rubin was formerly artist coordinator for Paramount Records on the West Coast and also worked as a sales and promotion assistant to Red Schwartz at Rama Rama Records in L.A.

NOW GETTING CHART ACTION

**Sandy Castles by
"The Clouds"
on
Northland Records**

Dee Jays write:
Brite Star Promotions
209 Stahlman Bldg.
Nashville, Tenn. 37201

Bookings write:
Spencer Stein
1623 Kinsella
Belleville, Ill.

**IS
MARY
MAGUIRE
GUILTY?**

White Whale Activates Pubs w/ Roberds

HOLLYWOOD — Smokey Roberds has joined the White Whale Records operation as director of publishing in a move to establish the firm's Pequot (ASCAP) and Ishmael (BMI) subsides as fully independent entities.

Roberds, a former member of the Parade, (he co-wrote and co-produced their "Sunshine Girl" hit several years ago) will also be producing for the label, with his current project being pianist Lincoln Mayorga.

Since joining White Whale several months ago, Roberds has secured recordings by such artists as Andy Williams, Leslie Uggams, Leonard Nimoy, Bobby Vee, the Dillards and Kenny O'Dell. The pub firms are currently looking to build up their rosters.



Smokey Roberds

Manuela To Amos

HOLLYWOOD — Manuela, currently one of the reigning femme vocalists in Germany, Austria and Switzerland, has signed an exclusive contract with Amos Records, thus becoming the label's first European act and the first German vocalist to sign an exclusive American recording pact.

According to Tom Thacker, vice president of Amos Productions, Amos has exclusive release rights to her disks in the U.S., Canada and Great Britain. Thacker stated: "An extensive national and international promotion campaign will be initiated on behalf of Manuela's first single release," scheduled for the beginning of next February.



Manuela & Tom Thacker

Strawberry Single Rushed

HOLLYWOOD — Uni Records is rush-releasing "I Climbed The Mountain," an inspirational recording by the Strawberry Alarm Clock. This is the group's initial production from the Robert Fitzpatrick Corporation. Arrangement for the single was penned by the group itself.

Walker Film Bow

Guitarist David T. Walker, who records for Uni's Revue label, will make his film debut when he appears with his group in "Dial Hot Line," a motion picture for ABC-TV and the basis for a projected TV series starring Vince Edwards and Chelsea Brown.

Deborah Lyons To Metromedia PR

NEW YORK — Deborah Lyons has been named coordinator of publicity and advertising at Metromedia Records. Tommy Noonan, the label's general manager, said she will be responsible for all national consumer and trade publicity for Metromedia Records, as well as for its product and artists. She will assist in the development of advertising and graphic concepts and will work in close conjunction with the Sales and Promotion Departments.

Prior to joining Metromedia Records, she was employed by CBS.

6 To Stax/Volt, 3 Posts Are New

MEMPHIS — Three newly-created positions at Stax/Volt Records have been reported by president Jim Stewart and exec vice president Al Bell. Robert Harris has been named controller, Mignon Harley is director of the new international department and John Smith fills the new statistician slot, working in market research. In addition, Joanie Dean has been added to the Stax staff to assist publicity director Deanie Parker.

Controller Robert Harris was formerly with the Department of Internal Revenue. Two new accountants, Pearl Biles and Mary Hunter, have been hired to work with Harris.

Director of the International Department Mignon Harley, who will be servicing the label's foreign licensees, studied at Paramount Records under the direction of Judy Hicks.

John Smith, an expert at market analysis and demographics, holds a B.S. from Philander Smith College and a B.A. and an M.A. in political science from St. Mary's University. A former registered lab technician at the State Department in Washington, D.C., Smith also taught high school social studies just before joining Stax Records.

Joanie Dean, who recently graduated with a B.A. in journalism from Memphis State University, is assisting Deanie Parker in all areas of publicity for Stax/Volt and its subsidiary labels, including Enterprise, Hip and Ko-Ko.

Burla Industries Bows

SHERMAN OAKS, CAL. — Barry Lawrence and John Burrows have formed Burla Industries, Incorporated as a leisure time operation. Lawrence is president and Burrows vice president of the new firm.

Main offices have been set up at 9245 Doheny Road in Beverly Hills, and Burla will act as the parent company of a network with accent on acquisitions in the entertainment and recording industries. Immediate steps by the principals will be the production and distribution of motion pictures and television series and the development of a new recording company which will announce its officers and program within the next four weeks.

Simon To RCA Club

NEW YORK — Stratis A. Simon has been appointed manager of advertising and promo of the RCA Record Club, according to J. E. Balitsos, manager of marketing at the RCA Record Club, to whom Simon reports.

Simon comes to RCA from Tatham and Weihs, the direct response division of Tatham-Laird and Kudner. From 1966 until joining Weihs in 1968, Simon had been a senior copywriter at Grey and Chapman. Prior to that, he was manager of direct mail promotion for the RCA Record Club. He previously had been a senior copywriter at Doubleday and Company, Direct Mail Manager for Highlights for Children, Inc., and a copywriter for Prentice-Hall, Inc.

Serendipities Off UA; Brovsky Negotiating With Other Labels

NEW YORK — Mike Brovsky, owner of the Serendipity Singers has obtained their release from UA, and is negotiating with several companies for a new recording contract for them. The group, which has recently undergone a change in style and personnel, is set for a tour of Germany in February, and has been playing top hotels in Vegas and Miami recently.

White And Farber Ready 'Summertree'

NEW YORK — Producers Eddie White and Sandy Farber are currently working on their second legit show, the Pulitzer Prize nominee, "Summertree," which starts previewing on November 30 and opens December 9 at the Players Theater. White and Farber's previous joint effort was "The Family Way" at the Lyceum.



PLANTED IN THE SUN — Principals of the Record Plant take the cake and slice it too to celebrate the opening of a West Coast branch during the opening night party which drew some 600 industry executives and personalities. Six groups provided continuous entertainment (the Iron Butterfly among the acts) following a tour and equipment demonstration of the new facilities. Shown at the dais are (from left) Tom Butler, Tom Wilson, Mr. & Mrs. Ben Johnson, Chris Stone and Gary Kelgren.

WE CAN FEEL IT IN OUR LOVE BONES...
JOHNNIE TAYLOR HAS ANOTHER HIT!

"LOVE BONES"
JOHNNIE TAYLOR

STAX STA 0055

PRODUCED BY DON DAVIS

FROM JOHNNIE'S BEST-SELLING ALBUM

**"THE JOHNNIE TAYLOR
PHILOSOPHY CONTINUES"**

(STS 2023)



...AND

LUTHER INGRAM

IS COMIN' ON STRONG WITH

"MY HONEY AND ME"

KOKO 2104

MUSIC TO TURN ON THE WORLD FROM

**"THE SOUND CENTER
OF THE SOUL-AR SYSTEM"**

PRODUCTS OF STAX RECORDS, A G + W COMPANY





Liberty And Motown Find Rejections Are A Bit Too Much For The Long Box

NEW YORK — Dejected spokesmen for Liberty/UA Stereo Tape and the tape division of Motown have expressed dismal hopes for the proposed move into twelve-inch packaging of their product. In spite of the initial approval that had been voiced at both manufacturer and, more important, distributor levels, both of the companies will be postponing total-twelve packaging indefinitely.

Speaking about the Liberty decision, Earl Horwitz, general manager, stated that his label was the first to offer tape cartridges in a 12" Recco box both as an experiment of its sales effectiveness and because interviews with rack merchandisers at the L.A. and Dallas industry meetings showed highly favorable response to the long box.

Since making the announcement that Liberty would go into production for packaging of its tapes strictly in the box configuration, though, the firm has met with "90% resistance in tape rack operations." With racks serving to create 80% of the total tape sales, Horwitz noted, it becomes impossible to press for this package.

Several of the major music racks that handle records and tapes have had no problem in employing the box, since their accounts are easily able to convert the LP displays and browsers to accommodate the tape packages. Handleman and Transcontinental have already realized considerable sales gains in this manner, and National is also moving into the area. Locations also have found that displaying the boxes will bolster already solid sales increases and reduce theft considerably.

The major objections, Horwitz said, from rack jobbers, were purely economical and not aesthetic. "There was just too much invested in the glass cases to presently convert to the 12"

box. Ironically though, between the period of the Los Angeles and Dallas Convention, those rack jobbers who so encouragingly endorsed the box concept continued to purchase more glass enclosed tape fixtures."

Some of the progressive racks, he continued, asked that the manufacturers put everything in the box and force the issue. Noting that Liberty was prepared to pay the price difference in the interest of making up the cost in volume sales increases, Horwitz planned to go into 12"-only production as of January 1. However, those plans have changed, and while the company will offer long-boxes as an option to dealers and distributors, the basic package will be a box that snugly encloses the cartridge or cassette.

Motown Drops Box Push

One of the first supporters of the 12" box to also go the total-twelve route had been Motown Records, which announced that all releases from the major September issue on would be enclosed in the 4" x 12" package. Meeting similar difficulties, the label with its affiliated Tamla, Gordy, Soul, V.I.P., Rare Earth and Chisa recordings would be offered in the short-pack unless requested in long-boxes.

The Detroit firm was similarly led into the packaging decision by luke-

warm, cool or absolutely cold response from some 50% of its accounts to the boxes.

"In one instance, a rack merchant sent a note to the company," a spokesman said, "informing us that there would be no orders on our tapes until we offered an alternative."

Several dealers complained of the graphics, Motown had been using a stock sleeve; but, the main problem was the cost involved from non-record locations that refused to undertake the switch into a larger package.

Their static position was aided by the lack of support from the main majors, whose move into long-boxes would have brought the issue to a head.

A further comment on the rack merchant's stand was made by Horwitz, who supported his economics interpretation by noting that the impetus for a packaging change would have been given if the tape market was moving less rapidly than it is today. There is no great need on the part of dealers to strongly accept any change as long as their business is doing so well. The resistance would have been considerably weaker, in fact the dealers would have welcomed such a shift, were there a business pinch, he decided. If sales slow down, if tape hits a relatively slack period, the changes we tried to pioneer will be viewed quite differently.

Ampex Signs For Jamal, Sue Rights

Ampex Stereo Tapes (AST) and Ahmad Jamal Productions have entered into a long-term contract giving AST tape rights in the U.S. and Canada to all music produced on the AJP, Cross and Jamal record labels.

According to Don Hall, Ampex vice president and general manager of AST, the agreement includes all tape configurations. AST will begin distribution of Jamal product in January.

Ahmad Jamal Productions is headed by Ahmad Jamal, the popularly-known jazz pianist. His three labels release jazz and pop under the Jamal logo; AJP Records, rock, folk and country and Cross Records, a selection of gospel sounds.

Among the recording artists and groups in the Jamal catalog are: Beverly Glenn, with her current single "Coming Again So Soon," Carlos Malcolm with two releases, "Bustin Outta The Ghetto," and "Funky Junction," Tommy Rodgers' "Pass the Word," Jonas Gwangwa and African Explosion, a group; and Compass, a group with its new single, "Later In The Day."

Ampex Stereo Tapes has also signed with Sue Records in a long-term contract that gives Ampex U.S. and Canadian tape rights to all of the music produced on the Sue, Symbol and Blue Book labels.

The agreement includes all tape configurations and also gives Ampex rights to distribute Sue's tape product throughout the world.

Sue Records Ltd. is headed by Juggy Murray, president. Sue, Symbol and Blue Book feature a variety of rhythm and blues, rock, gospel and under-

ground material. The Juggy Murray Sound Studios and Sue Records are located at 265 West 54th Street, New York City.

Sue produces Harry Goz, star of "Fiddler on the Roof," the long-running Broadway show. Wilbert Harrison, the popular rhythm and blues star, noted for his 1950's hit, "Kansas City," is part of the Sue catalog. Harrison currently has a hot single called, "Let's Work Together."

Chi Firm Retained In Orrtronic Case

TECUMSEH, MICH. — Fred J. Kluin, president of Faraday, Inc., said last week that the firm has retained the Chicago law firm of Bair, Freeman and Molinare as trial counsel in prosecuting actions for infringement of a patent made by Orrtronic, Inc., a division of Faraday.

The announcement, made concurrently with Faraday's acquisition of Orrtronic, Inc., of Toledo, Ohio, identified the Orrtronic patent as covering lubricated magnetic sound tape issued to Bernard A. Cousino, formerly a vice president of Orrtronic and now a vice president of Faraday. Faraday contends that Cousino's invention played a major role in commercializing the endless loop tape cartridge. According to Kluin, Bair, Freeman and Molinare has rendered the opinion that the patent is valid and is being infringed by manufacturers of tape cartridges in which the tape is lubricated by a coating of colloidal graphite deposited from a fluid. Orrtronic does not manufacture or process magnetic tape to any appreciable extent. The patent, Kluin said, produces a material amount of royalty income for Orrtronic. Several major blank tape manufacturers and duplicators are paying royalties for use of the patent, said Kluin; however, many are not. "Several of these manufacturers may not be aware of their patent infringement." "In these cases," he said, "we will attempt to negotiate a standard license agreement."

GRT-Pye Enter Joint G.B. Venture

SUNNYVALE, CALIF. — As forecast in Cash Box (Nov. 29 issue) creation of a new company to manufacture and distribute prerecorded entertainment tapes throughout the United Kingdom was announced last week (4) by GRT Corporation of California, and Pye Records Limited, London, England. The new firm, a joint venture, will be owned equally by GRT and Pye.

In making the announcement, Alan J. Bayley, GRT President, said that the joint venture extends GRT's international marketing program, making possible immediate entry into the U.K. prerecorded tape market via a substantial distribution system already in existence.

Bayley said that the new firm will have distribution rights in the U.K. to the Pye catalog and to all of the available GRT properties on a royalty basis. "Of particular significance," he said, "is the ability of the joint venture to obtain additional properties via licenses from other record companies and independent producers."

Pye Records, Limited is now considered the third largest record company in the United Kingdom, Bayley said, and distributes in the U.K. recordings of such performers as Petula Clark, Frank Sinatra, Donovan and Herb Alpert and the Tijuana Brass.

The new company will be headquartered in London and will employ GRT duplication equipment and technology in the manufacture of the prerecorded tapes. The tapes will be sold under a variety of labels and marketed through the existing Pye distribution system and through new channels as well.

GRT and Pye are already principals in a similar joint venture, Janus Records Corporation, New York, which has the United States record and tape rights to all available Pye properties.

The agreement has been approved by the boards of directors of both GRT and Pye and becomes effective January 1, 1970.

Lear Jet & Maruwa Set Int'l Agreement

DETROIT — Ed Campbell, vice president and general manager of Lear Jet Stereo, Inc. announced last week that his company and Maruwa Electronic & Chemical Co. of Japan have entered a joint venture called "Maruwa-Lear Jet Company, Ltd".

Toshio Niimi, president of Maruwa will head the new company with Campbell as vice president.

This new joint venture company does not alter the present operation of Maruwa or Lear Jet Stereo.

Mirasound Cuts Remote Of Rock & Roll Revival

NEW YORK — Mirasound, in an unusual recording session, went to Madison Square Garden November 29, armed with telephone lines and microphones that connected directly to their 57th Street Studio's main board, to record the latest in Buddah's rock and roll revival series. Earlier Mirasound remote recordings featured Arlo Guthrie at Hyannis, a "Sanctuary" Progressive Media promotion party, and a Simon and Shuster reception for Harold Robbins' "The Inheritors." Groups on the new LP include the Capris, Shep and the Lime-lights, Gary U.S. Bonds, Jackie Wilson, the Penguins, The Spaniards, Bill Haley and the Comets, Johnny and Joe, Mellow Kings, and the 5 Satins.

Capitol Scrutinizes Browsamatic Display

HOLLYWOOD — Capitol Records is re-evaluating the future of its Browsamatic in-store cassette display case. Despite the unit's success, changes in packaging, increased production costs and a general desire to broaden cassette marketing practices have dictated the reappraisal.

The Browsamatic, designed to hold 120 cassettes, was introduced in March, and Hal Rothberg, the label's special markets merchandising manager, says 6000 are now in use in the U.S. and Canada.

If the Browsamatic is phased out, a question remains as to what will take its place in the marketing field. Capitol has introduced the larger 4 x 12 cassette package that can be displayed in much the same manner as albums.

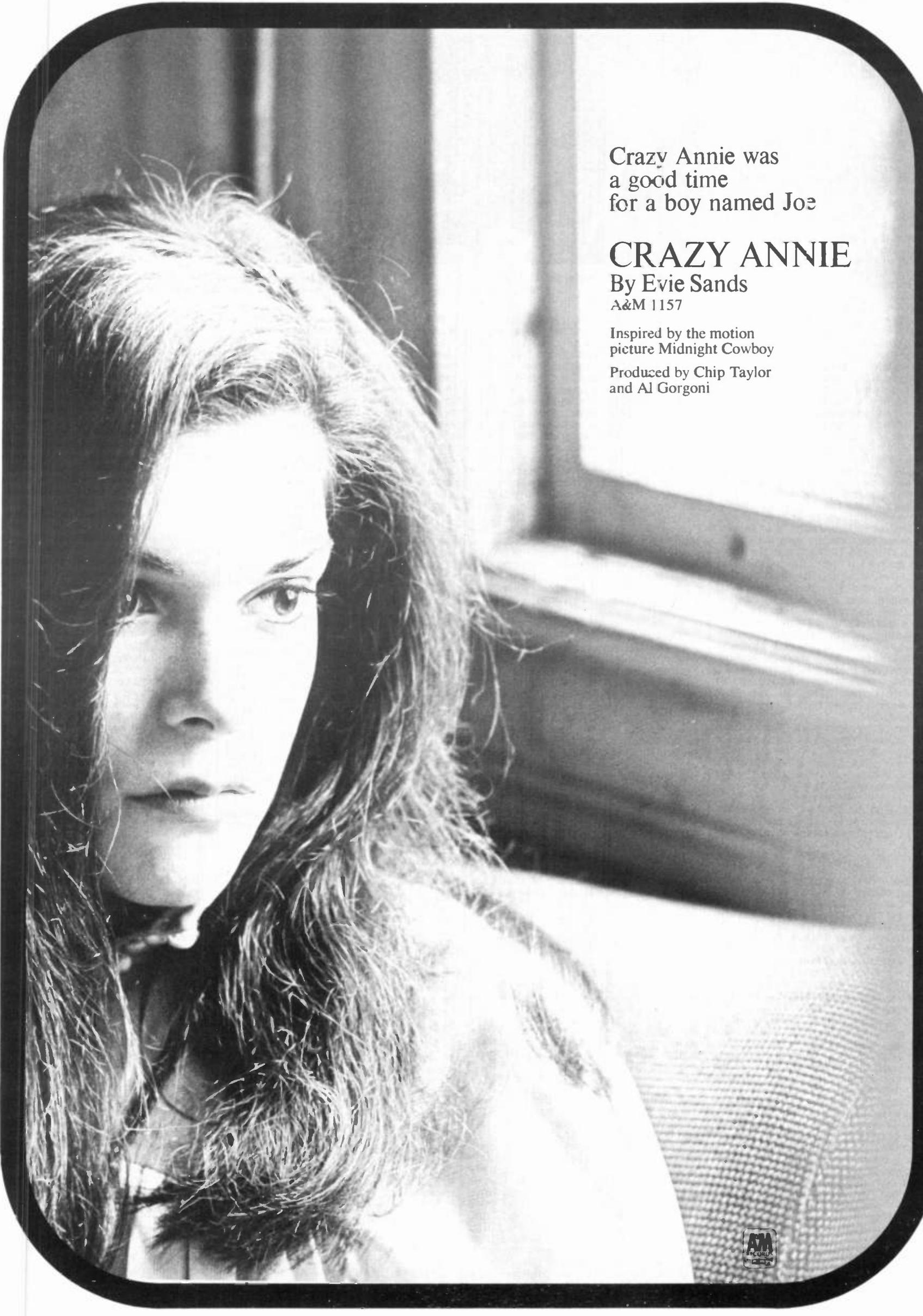
Public and dealer acceptance of the Browsamatic, however, counts a great deal in Capitol's thinking.

"That's why we're taking a long, hard look at customer use, dealer feelings and problems with replacement before we make any firm decision on the Browsamatic as it relates to our cassette sales," said Rothberg.

RIAA Studies Packaging Dilemma
for details see story on page 7



Don Hall with Ahmad Jamal



Crazy Annie was
a good time
for a boy named Joe

CRAZY ANNIE

By Evie Sands

A&M 1157

Inspired by the motion
picture *Midnight Cowboy*

Produced by Chip Taylor
and Al Gorgoni



PLAYBACK—Tapes & Records To Halve Music \$ By '75—P. Smith

On deck this week is Paul C. Smith, Jr., president of Dubbings Electronics, Inc., the Copaigue, L.I. based tape duplicating subsidiary of North American Philips. A veteran of the electronics industry prior to assuming the reins at Dubbings in 1967, Smith was selected by Philips to create an effective duplicating operation for the cassette-sized cartridge which the parent firm was about to introduce. Today he is widely and properly regarded as one of the foremost authorities on the technical and marketing benefits of the cassette... a credential he prefers to play down since Dubbings, in his words, "is in the business of putting sound on tape and the configuration makes no difference to us."

A man of vision in what is still a visionary segment of the music industry, Smith's once-adventurous ideas in tape duplicating, loading and marketing are now standard policy, not only at Dubbings but in many other duplicating operations throughout the country. Indeed, Dubbings has been a watershed for much of the technical talent in the tape field... the "training ground" for dozens of top names in that industry. In Smith's words, "I'd estimate that part of the brainpower at 30% to 40% of our competitors today were once Dubbings employees."

This policy of "helping your competitors" is basic business philosophy at the Philips organization, Smith contends. "They'd rather have a small piece of a big pie than all of a small one," he says, indicating their "gift" of the blueprints to the Norelco cassette to "whoever agreed to adhere to our standards of manufacture" as the key that opened the cassette door wide.

Smith came to Dubbings at the time of its purchase by Philips, almost simultaneously with the introduction of the cassette. Previously, the firm was owned and operated by Julius Konins and engaged itself in the duplication and loading of 8-track and reel-to-reel tape at its original plant in Hewlett, L.I. Still a Special Projects vice president with Dubbings, Konins has pioneered many breakthroughs in recording techniques, according to Smith, including many of the now basic steps in cassette-size/speed tape transference.

In an interview with *Cash Box*, Smith offered some candid thoughts on the tape business as it concerns Dubbings, plus some sound insights into the future, or as he says, "what lies downstream."

As a part of Philips, is Dubbings grinding the marketing ax for the cassette in opposition to the 8-track cartridge?

Dubbings is in a unique position. We're owned by the company which introduced the cassette, but in no way are committed to it in preference to any other configuration. As a matter of record, our current duplicating ratio is roughly 75% cassette, 25% 8-track. We also do a little work in reel-to-reel, as well as in the McGraw-Edison and Norelco 84 Dictation systems.

Is there still a viable market for reel-to-reel tapes?

Surprisingly, there's been a slight sales increase the past few years. I'd guess that as the public interest in pre-recorded tape rises, people are pulling their old tape machines out of the closet and giving them a second look. Also, the reel-to-reel machine manufacturers have put some notable improvements on this type of unit... features like self-threading, which makes playing the machine a heck of a lot more convenient. Convenience is the important marketing factor with any tape. It's what put the disc business on the map. Tape has taken this one step further by introducing complete portability to pre-recorded music. Especially with the cassette, you can get selectable music virtually anywhere.

Generally speaking, how do you feel pre-recorded tapes compare with records?

Each configuration has its own benefits and its drawbacks. The record has many singular benefits, but how do



"Dubbings is in business to duplicate all forms of tape... the configuration makes no difference."

you play one at the beach or in the car unless you lug along a phonograph. Tape has opened these areas up to the music business. With your 8-track cartridge and its continuous loop, there's no need to run back and forth to the phonograph with a stack of new records. And there's work being done at Philips and some other factories right now to put a continuous loop on the cassette. Fidelity-wise, the stereo disc and the 8-track tape are, of course, superb. Luckily, the fidelity gap between these and the cassette is closing. A year ago, there was no comparison... today's cassettes are infinitely superior to their predecessors. Philips is working with DuPont's Crolyn Tape in Europe right now. This is a chromium oxide type which has already been tested to achieve 14,000 to 15,000 cycles at cassette speed, so broad it's wasted on your present playback units. Should be great with classical numbers.

What about price?

I can't see where the retail pricing of tapes will ever come down to that of records. The simple costs of tape materials exceeds the entire cost of the record pressing process including the labor. We'll try to come close but remember, we're not trying to put the record out of business. There's a tremendous music market for all forms. I expect the total recorded music market will top the \$1 billion mark in 1970 sales. We only want our share.

What about that share? Is it expanding and if so, at the detriment of record sales?

I've got a simple projection. By 1975, the total tape dollar volume will equal that of records, with 50% of that tape dollar being spent on cassettes, the other on 8-tracks. I don't count the 4-track out, understand. I think, like with the reel-to-reel business, there'll be a small but continuous demand for that configuration. Remember, I see an increase of 20% being spent on recorded music from 1969 to 1970 and that's not necessarily to the detriment of the record. Tapes have opened up fresh markets, increased sales, that compliment your hard core of record buyers. In five years, we can split the dollar volume right down the middle with records, and everyone will make money.

But don't you think the ability to record as well as play back with the cassette will hurt record sales, certainly sales of chart singles?

Not at all. I've heard the same complaints as you. I've seen those ads suggesting that the buyer of a cassette player/recorder can get his music right off the radio. But it won't work. Look. The same complaint had been lodged against the reel-to-reel machine but it never amounted to a hill of beans. People just won't take the time to wait out the radio show for the selections they like. Besides, the fidelity can't compare with the professionally duplicated product. There are a lot of other problems besides, like putting up with deejay copy on the head and tail of the tunes.

"People forget one of the singular advantages of the tape cartridge — its compact size. We've already got the perfect package."

But isn't it a simple matter to go to a friend's home and record his records?

Sure, if you don't mind looking cheap. How would you feel if you put down hard cash for a new album and your friend came by with his cassette machine and pirated it off your phonograph? I expect people will do it once or twice but in the long run, the convenience and fidelity the tape player offers is only served when the consumer buys packaged, pre-recorded tape. People are becoming extremely conscious of quality. There's a growing leisure dollar out there and the folks just won't be inclined to waste their time to save a buck and end up with an inferior product to boot. Incidentally, do you roll your own cigarettes? You'd save money if you did but who can be bothered. Same thing.

What about that mushrooming leisure market? Where will tapes fit in?

Let's say this right now. It's not so much the amount of leisure time that will be available which interests me, but the type of recreation the public will take to fill it up. In the immediate years ahead, the average American will be outdoors much more and that's where your portable music will fill in. Music in the car, at the beach, while camping... any kind of activity outside the home. Sure, the radio will continue to play its part but the growth will be in pre-recorded tapes. And I feel the big surge there will be with the cassette, simply because of its incomparable portability.

Here we are again with the cassette at odds with the 8-track. What's your feelings on a standard configuration?

Again, Dubbings is in business to duplicate all forms of tape. The 8-track is well entrenched in the market today, principally because Detroit decided to put tape music into the automobile. Understand, the cassette was not available at that time so it wasn't a matter of one being favored over the other. And incidentally, while the cassette was and is the preferred form in Europe, it is not yet a potent force as far as an auto accessory goes. Less than 30% of Europeans have radios in their cars... they're very function-minded when it comes to the car. But this too is changing.

No, there's really no war between the two. Like with records, there's a place for both configurations. We can take the acceptance of 8-track for granted... it's established. Consider though that only 3 million cassettes were sold in 1967 while 40 million were sold in 1969. Look at the ratio of growth and I'm sure you'll agree the cassette is equally well established. And both have only scratched the surface.

Think any new configurations will come along?

Spare us, please! That could do nothing but hurt.

Lumping all your duplication orders together, what's the capacity at Dubbings?

Without digging out the number of pieces we put out in the various configurations, let's just say we process an average of 12 million feet of tape each day.

Come again?

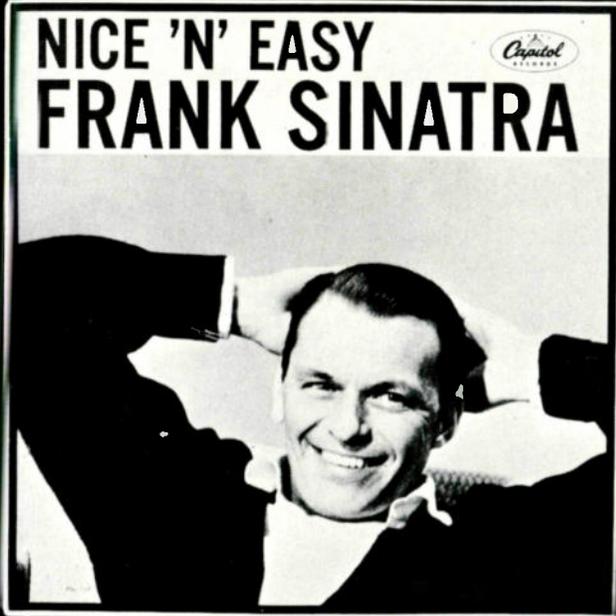
No, that's true. Comes to 60 million feet of raw stock each week, duplicated and loaded. And be advised that this doesn't mean we're rushing by any means. We've got a quality control procedure here that insures top product every time. There's no point in shortcutting, although I know it's done at some of the smaller plants. I'm not knocking competitors but I roundly condemn any duplicator who tries to shortcut anywhere in mastering, program duplication, loading or packaging. The business is still young. They'll not only hurt themselves but the whole tape industry as well. Suffice it to say the contracts we get from established record labels provide the best demonstration of our quality control. We do the whole job from master to packaged product, except in some instances where the record client supplies the graphics. We often provide this service ourselves.

About packaging, what are your thoughts on the package presentation of tapes at the retail level?

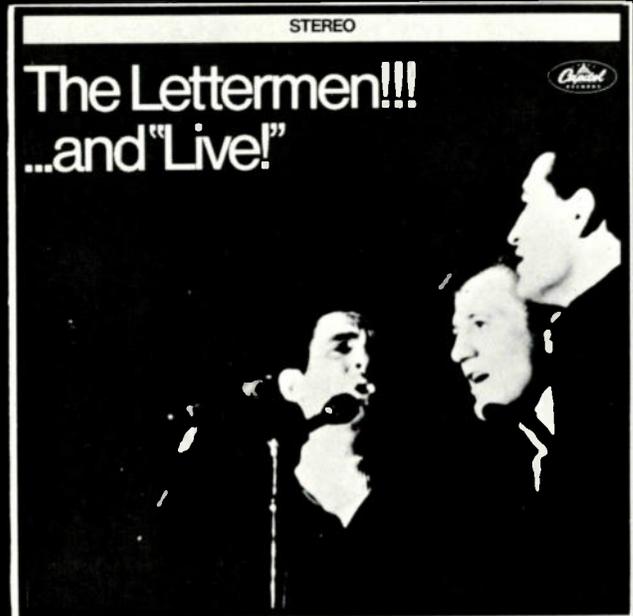
Kind of glad you asked. I'm amused by the controversy going on about this right now. People forget one of the singular advantages of the tape cartridge — its compact size. We've already got the perfect package. If it's an 8-track, it's to be presented that way and in that size. Same with the cassette or anything else. You can put it in a plastic case, shrink wrap it, whatever... this is the perfect package. Look, this whole thing started down at the NARM in Dallas. All the retailer reps were up in arms over pilferage. Someone came to the conclusion that a 12" long box would be a good interim step. I firmly believe the package should remain the size of the product. It should be up to the retailer to devise a method to cut down on pilferage. They've been faced with this problem before. Items like perfume are small, reasonably expensive but are displayed right out front and the retailer has devised methods for security. He should do likewise with the tape. Besides, putting the tape into a long box, or blistering onto a large cardboard, only increases the cost of the product to everyone, including the retailer. And that's exactly what nobody wants.

To use your words, what lies downstream?

Among many things, the almost total sublimation of the written word to the taped message. That's of course exaggerating it a bit, but in the immediate future the non-music use of the tape cartridge, again especially with the cassette, will expand beyond your wildest dreams. We are already deeply into a number of programs like our Projection in Progress audio-visual educational program. We also duplicate sales messages for a number of major firms, which are mailed out to their regional sales people. We've been developing a sizable business in radio commercial spots for very big accounts. We even have a standing contract with a company that markets game calls for hunters. The hunter takes along his playback unit right into the woods, pops on a moose call cassette and sits back and waits for the game. You see, this is the uncommon benefit of the tape. You can take it anywhere.



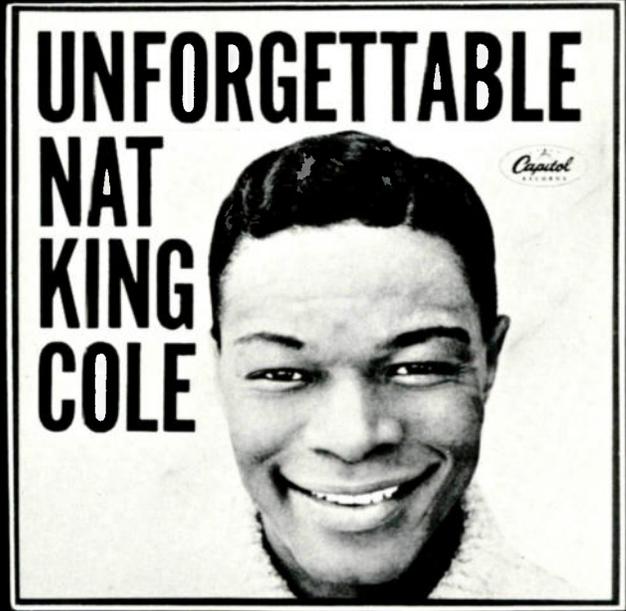
ST-1417



ST-2758



ST-1705



ST-357



DT-2545



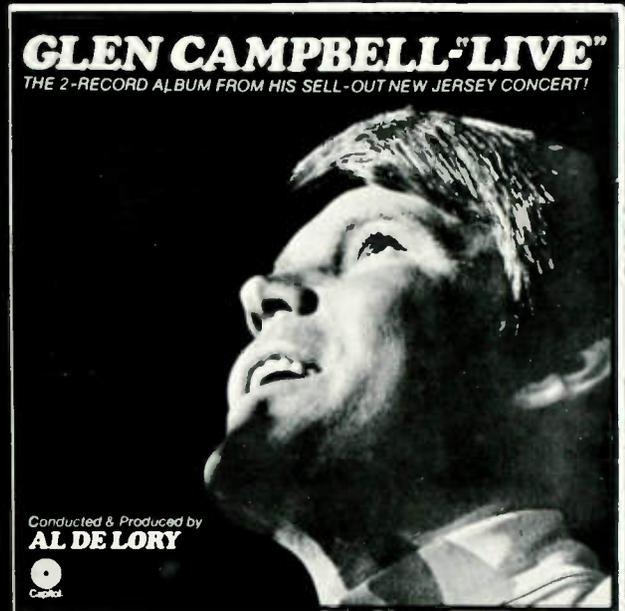
STAO-132

The Gold Ones!
A Collection from Capitol's
Million Dollar "Gold" Albums
 (on Record and Tape)

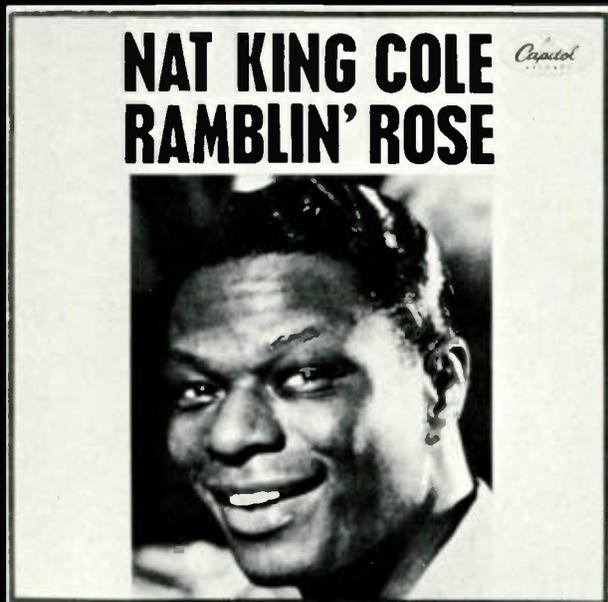
The Gold Ones Streamer:
 Just like the one on the other side!
 Another full color traffic gold grabber!
 National Gold Ones Radio Campaign
 In 25 major markets! The weekend of
 December 25, 26, 27 and 28!
 The Gold Ones Advertising Support
 Ad components, ad mats and slicks
 for easy "Gold Ones" advertising!
 See your Capitol Man and get ready for
 the heavy after Christmas retail traffic
 all carrying fresh gold!



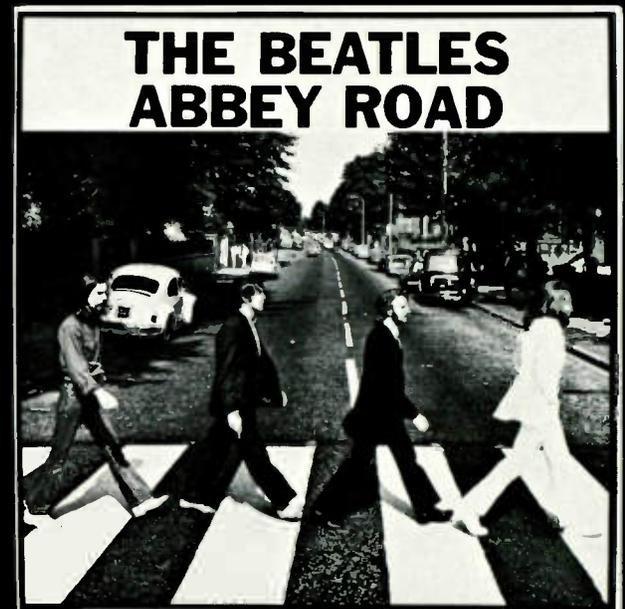
ST-210



STBO-268



ST-1793



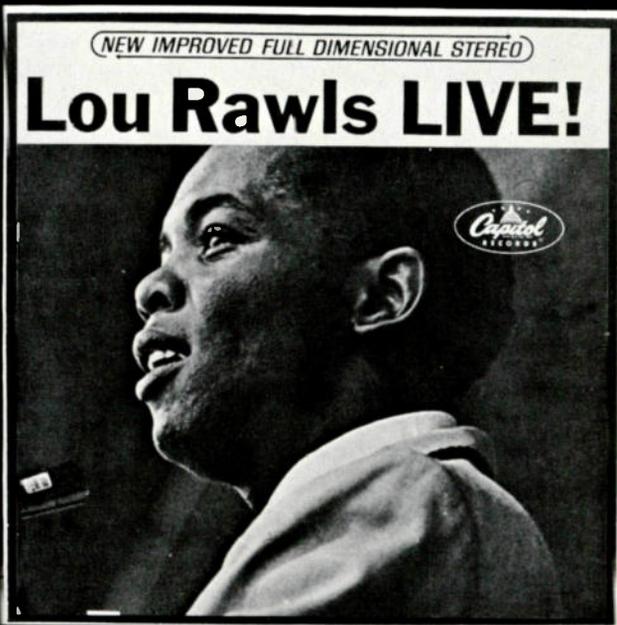
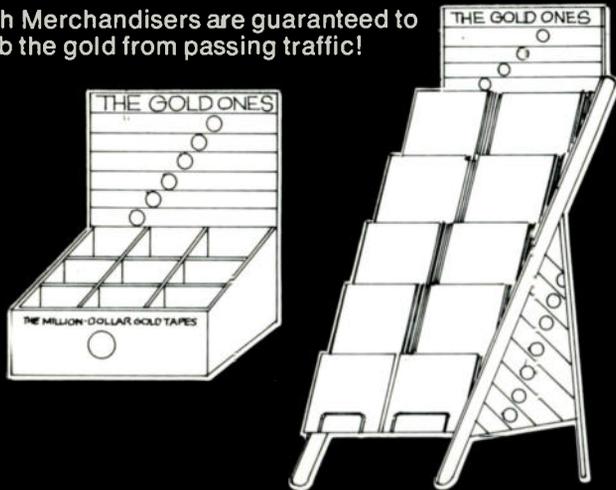
SO-383

The Gold Ones Merchandisers:

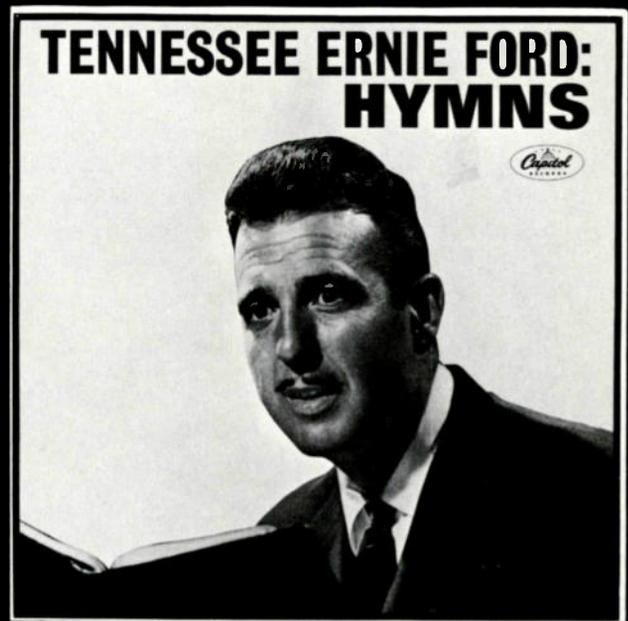
For Album: a Gold wire rack with 10 facings and special header card!

For Tape: Gold boxes for Cassette and 8-Track! Ideal for counter use!

Both Merchandisers are guaranteed to grab the gold from passing traffic!



ST-2459



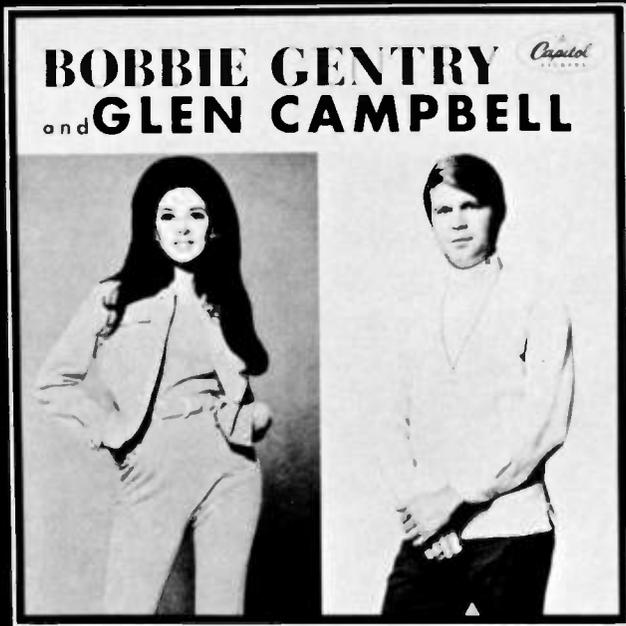
ST-756



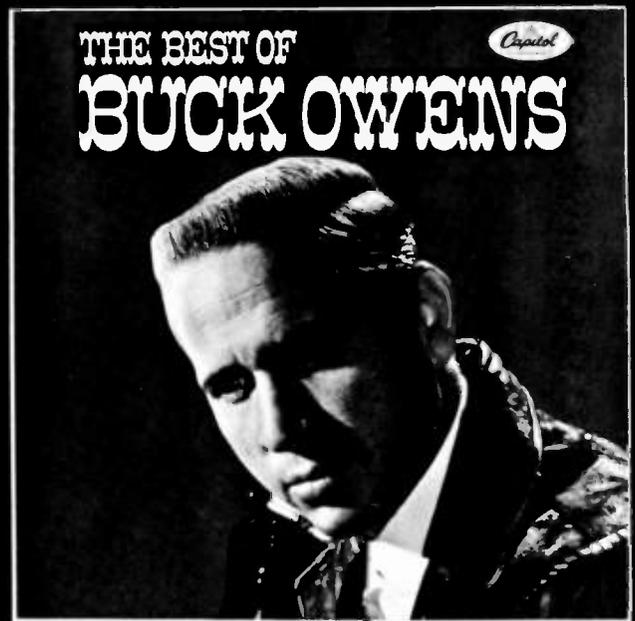
EMAS-2653



ST-2993



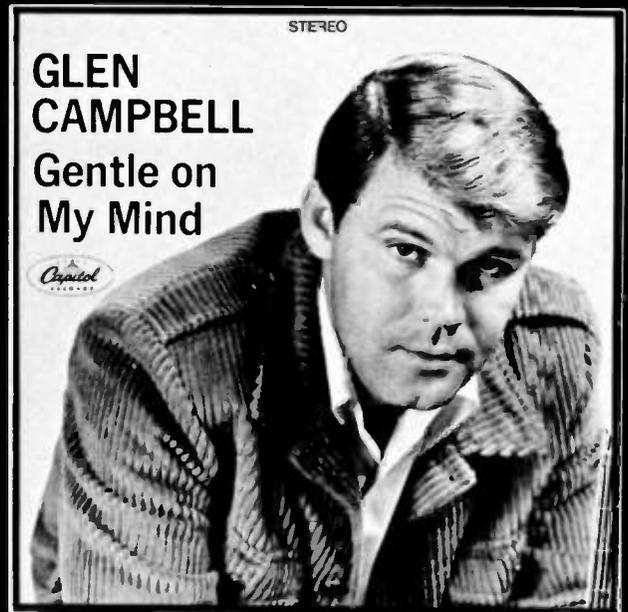
ST-2928



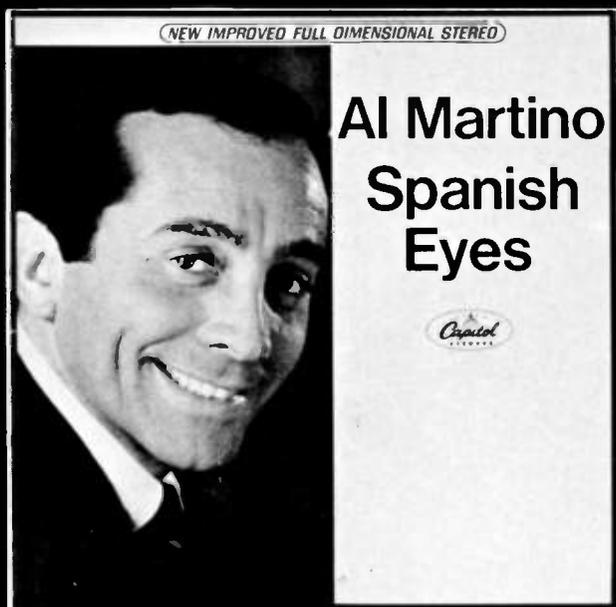
ST-2105



ST-269



ST-2809



ST-2435



SWBO-101

Vital Statistics

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

***New To The Top 100**

#1 LEAVING ON A JET PLANE (3:27)
Peter Paul & Mary-WB/7 Arts 7340
4000 Warner Blvd. Burbank, Calif
PROD: Albert B Grossman-Milt Okun
142 E 34 Street, NYC
PUB: Cherry Lane ASCAP 15 E 48 St NYC
WRITER: John Denver
FLIP: The House Song

#2 SOME DAY WE'LL BE TOGETHER
Supremes-Motown 1156
2457 Woodward Ave., Detroit, Mich.
PROD: Johnny Bristol c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Beaver-Bristol-Johnson
ARR: Wade Marcus
FLIP: He's My Sunny Boy

#3 NA NA HEY HEY KISS HIM GOODBYE (3:45)
Steam-Fontana 1667
35 E Wacker Drive, Chicago, Ill.
PROD: Paul Leka c/o MRC
PUB: MRC BMI 110 W 57 St. NYC
Little Heather BMI 157 W 57 St. NYC
WRITERS: G. DeCarlo-D. Frashuer-P. Leka
ARR: P. Leka FLIP: It's The Magic In You Girl

#4 AND WHEN I DIE (3:26)
Blood Sweat & Tears-Columbia 45008
51 West 52 Street, NYC
PROD: James William Guercio c/o Columbia
PUB: Tuna Fish BMI c/o Barovick, Konecky & Bomser
555 Madison Ave, NYC
WRITER: Laura Nyro ARR: Dick Halligan
FLIP: Sometimes In Winter

#5 COME TOGETHER (4:16)
Beatles-Apple 2654
c/o ABKCO 1700 Bway, NYC
PROD: George Martin c/o Apple
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Something

#6 TAKE A LETTER MARIA (2:44)
R.B. Greaves-Atco 6714
1841 Bway, NYC
PROD: Ahmet Ertegan c/o Atlantic
PUB: Four Star TV BMI 6290 Sunset Blvd L.A. Cal.
WRITER: R.B. Greaves FLIP: Big Bad City

#7 HOLLY HOLY (4:27)
Neil Diamond-Uni 55175
8255 Sunset Blvd. L.A. Calif.
PROD: Tom Catalano-Tom Cogbill
827 Thomas, Memphis, Tenn.
PUB: Stone Bridge BMI c/o T. Catalano
16715 Charnel Lane, Pacific Palisades, Calif.
WRITER: Neil Diamond ARR: Lee Holdridge
FLIP: Hurtin' You Don't Come Easy

#8 FORTUNATE SON (2:19)
Creedence Clearwater Revival-Fantasy 634
1281 30th St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI c/o Fantasy
WRITER: John Fogerty ARR: John Fogerty
FLIP: Down On The Corner

#9 RAINDROPS KEEP FALLIN' ON MY HEAD (3:02)
B.J. Thomas-Scepter 12265
254 West 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/20th Century
ASCAP
c/o Fred E. Ahlert Jr.
WRITERS: Burt Bacharach-Hal David
ARR: Burt Bacharach
FLIP: Never Had It So Good

#10 YESTER-ME YESTER-YOU YESTERDAY
Stevie Wonder-Tamla 54188
2457 Woodward Ave, Detroit, Mich.
PROD: Fuqure Bristol c/o Tamla
PUB: Stein & Van Stock ASCAP (same address)
WRITERS: R. Miller-B. Wells FLIP: Paul Riser
FLIP: I'd Be A Fool Right Now

#11 ELF'S COMING (2:40)
3 Dog Night-Dunhill 4215
8255 Beverly Blvd L.A. Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Tuna Fish BMI c/o Barovick, Konecky & Bomser
555 Madison Ave, NYC
WRITER: Laura Nyro FLIP: Circle For A Landing

#12 BACKFIELD IN MOTION (2:33)
Mel & Tim-Bamboo 107
c/o Scepter 254 West 54 Street, NYC
PROD: Karl Tarleton c/o Bamboo
1321 S Michigan, Chicago, Ill.
PUB: Cachand BMI 1449 S Michigan, Chi. Ill.
Patchell BMI
WRITERS: McPherson-M. Harden
FLIP: Do Right Baby

#13 JAM UP JELLY TIGHT (2:21)
Tommy Roe-ABC 11247
8255 Beverly Blvd. L.A. Calif.
PROD: Steve Bar c/o ABC
PUB: Low T. BMI c/o Bill Lowery
P.O. Box 9687 Atlanta, Ga.
WRITERS: T. Roe-F. Waller
FLIP: Moon Talk

#14 DOWN ON THE CORNER (2:42)
Creedence Clearwater Revival-Fantasy 634
1281 30th St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI c/o Fantasy
WRITER: John Fogerty ARR: John Fogerty
FLIP: Fortunate Son

#15 HEAVEN KNOWS (2:25)
Grass Roots-Dunhill 4217
8255 Beverly Blvd., L.A. Calif.
PROD: Steve Bar c/o Dunhill
PUB: Trustdale EMJ c/o Dunhill
WRITERS: D. Walsh-H. Price
ARR: Jimmie Haskell
FLIP: Don't Remind Me

#16 WHOLE LOTTA LOVE (5:33)
Led Zepplin-Atlantic 2690
1841 Bway, NYC
PROD: Jimmy Page c/o Atlantic
PUB: Superhype ASCAP 444 Madison Ave, NYC.
WRITERS: Jimmy Page-Robert Plant
John Paul Jones-John Bonhom
FLIP: Living Loving Maid (She's Just A Woman)

#17 CHERRY HILL PARK (2:44)
Billy Joe Royal-Columbia 44902
51 W 52 Street, NYC
PROD: Buddy Buie-Bill Lowery c/o Low-Sal
PUB: Low Sal BMI P.O. Bx 9687 Atlanta, Ga.
WRITERS: Nix-Gilmore
ARR: Buie-Cobb-Ermory Gordy Jr
FLIP: Helping Hand

#18 I WANT YOU BACK (2:44)
Jackson 5-Motown 1157
2457 Woodward Ave, Detroit, Mich.
PROD: The Corporation c/o Motown
PUB: Jobete BMI (same address)
WRITERS: The Corporation ARR: The Corporation
FLIP: Who's Lovin' You

#19 LA LA LA (If I Had You) (2:44)
Bobby Sherman-Metromedia 150
1700 Bway, NYC
PROD: Jackie Mills
6430 Sunset Blvd. L.A. Calif.
PUB: Green Apple BMI c/o Jackie Mills
WRITER: D. Janssen ARR: Al Capps
FLIP: Time

#20 BABY I'M FOR REAL (3:00)
Originals-Soul 35066
2457 Woodward Ave, Detroit, Mich.
PROD: Richard Morris c/o Soul
PUB: Jobets BMI (same address)
WRITERS: Gay-Gay
ARR: Paul Riser FLIP: Moment Of Truth

#21 EVIL WOMAN (3:03)
Crow-Amaret 112
1717 N Highland L.A. Calif.
PROD: Bob Monaco c/o Dunwich
25 Chestnut St. Chicago, Ill.
PUB: Yuggoth BMI c/o Dunwich
WRITERS: L. Weigand-R. Weigand-D. Waggoner
FLIP: Gonna Leave A Mark

#22 SOMETHING (2:59)
Beatles-Apple 2654
c/o ABKCO 1700 Bway, NYC
PROD: George Martin c/o Apple
PUB: Harris BMI (same address)
WRITER: George Harrison FLIP: Come Together

#23 DON'T CRY DADDY (2:43)
Elvis Presley-RCA 9768
1133 Ave of the Americas, NYC.
PUB: Gladys ASCAP 1619 Bway, NYC.
WRITER: Scott Davis FLIP: Rubberneckin'

#24 JINGLE JANGLE (2:45)
Archies-Kirshner 5002
665 Madison Ave, NYC
PROD: Jeff Barry c/o Kirshner
PUB: Don Kirshner BMI (same address)
WRITERS: Jeff Barry-Andy Kim FLIP: Justine

#25 MIDNIGHT COWBOY (3:20)
Ferrante & Teicher-U.A. 50554
729 7th Ave., NYC.
PROD: George Butler c/o U.A.
PUB: U.A. ASCAP 729 7th Ave., NYC.
Barwin ASCAP
WRITER: J. Barry
ARR: Ferrante & Teicher
FLIP: Poppi

#26 SUNDAY MORNIN' (3:02)
Oliver-Crewe 337
1841 Bway, NYC
PROD: Bob Crewe (same address)
PUB: Blackwood BMI 1650 Bway, NYC.
WRITER: M. Guryan ARR: Hutch Davie
FLIP: Let Me Kiss You With A Dream

#27 FRIENDSHIP TRAIN (3:30)
Gladys Knight & The Pips-Soul 35068
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong
FLIP: Cloud Nine

#28 ELEANOR RIGBY (2:35)
Aretha Franklin-Atlantic 2683
1841 Bway, NYC
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: John Lennon-Paul McCartney
FLIP: It Ain't Fair

#29 THESE EYES (3:20)
Jr. Walker & All Stars-Soul 35067
2457 Woodward Ave., Detroit, Mich.
PROD: Johnny Bristol c/o Soul
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman-Cummings ARR: Willie Shorter
FLIP: I've Got To Find A Way To Win Maria Back

#30 A BRAND NEW ME (2:30)
Dusty Springfield-Atlantic 2685
1841 Bway, NYC
PROD: Roland Chambers for Gamble Huff
250 S Broad St. Phila, Pa.
PUB: Assorted BMI Parabut BMI 1501 Bway, NYC.
WRITERS: Gamble-Bell-Butler
ARR: Robert Martin FLIP: Bad Case Of The Blues

#31 EARLY IN THE MORNING (2:52)
Vanity Fare-Page One 21027
c/o Bell Records 1776 Bway, NYC.
PUB: Duchess BMI 445 Park Ave, NYC
PROD: Roger Easterby & Des Champ
WRITERS: M. Leander-Seago
FLIP: You Made Me Love You

#32 SMILE A LITTLE SMILE FOR ME (2:55)
Flying Machine-Congress 6000
8255 Sunset Blvd. L.A. Calif.
PROD: Tony Macauley c/o Pye
132 Western Rd. Mitcham, Surrey, Eng
PUB: January BMI 25 W 56 St. NYC
WRITERS: Tony Macauley-Geoff Stephens
ARR: T. Macauley
FLIP: Maybe We've Been Loving Too Long

#33 VENUS (3:05)
Shocking Blue-Colossus 108
1855 Bway, NYC.
PROD: Robert van Leeuwen c/o Colossus
PUB: Fat Zach BMI
162 W 56 St. NYC.
WRITER: Robert van Leeuwen FLIP: Hot Sand

#34 I'LL HOLD OUT MY HAND (2:35)
Clique-White Whale 333
8961 Sunset Blvd. L.A. Calif.
PROD: Gary Zekley for Gulf-Pacific
8961 Sunset Blvd. L.A. Calif.
PUB: Blackwood BMI 1650 Bway, NYC.
WRITERS: C. Taylor-Al Gorgogni
ARR: Ben Benay FLIP: Soul Mates

#35 UP ON CRIPPLE CREEK (3:10)
The Band-Capitol 2635
1750 N Vine, L.A. Calif.
PROD: John Simon c/o Capitol
PUB: Canaan ASCAP 75 E 55 St. NYC.
WRITER: J.R. Robertson
FLIP: The Night They Drove Old Dixie Down

#36 COLD TURKEY (4:59)
Plastic Ono Band-Apple 1813
1750 N Vine, L.A. Calif.
PROD: John & Yoko c/o Apple
PUB: MacLen BMI 1780 Bway, NYC.
WRITER: John Lennon
FLIP: Don't Worry Kyoko
(Mummy's Only Looking For A Hand In The Snow)

#37 WEDDING BELL BLUES (2:42)
5th Dimension-Soul City 779
6920 Sunset Blvd. L.A. Calif.
PROD: Bones Howe 8833 Sunset Blvd. L.A. Cal.
PUB: Tuna Fish BMI c/o Barovick, Konecky & Bomser
555 Madison Ave, NYC.
WRITER: Laura Nyro
ARR: Bob Alciver-Bill Holman-Bones Howe
FLIP: Lovin' Stew

#38 YOU GOTTA PAY THE PRICE (3:25)
Gloria Taylor-Silver Fox 14
c/o Shelby Singleton 3106 Belmont Blvd.
Nashville, Tenn.
PROD: W. Whisenunt
2727 Cherry St. Toledo, Ohio
PUB: Jobete BMI 2457 Woodward Ave. Detroit, Mich.
WRITER: Al Kent
ARR: W. Whisenunt
FLIP: Loving You And Being Loved By You

#39 KOZMIC BLUES (3:45)
Janis Joplin-Columbia 45023
51 West 52 Street, NYC.
PROD: Gabriel Mekler, Lizard Prod.
1826 Canyon Blvd. H'wood, Calif
PUB: Strong Arm ASCAP
Wingate ASCAP 1330 Ave of the Americas, NYC.
WRITERS: J. Joplin-G. Mekler
FLIP: Little Girl Blue

#40 AIN'T IT FUNKY NOW (Pt. 1) (3:10)
James Brown-King 6280
1540 Brewster Ave, Cinn. Ohio
PROD: Bud Hobgood c/o King
PUB: Colo BMI c/o King
WRITER: James Brown
FLIP: Ain't It Funky Now (Pt. 2)

#41 WINTER WORLD OF LOVE (3:20)
Engelbert Humperdinck-Parrot 40044
539 W 25 St. NYC.
PROD: Peter Sullivan for Gordon Mills
c/o EMI Hays Middlesex London W1 England
PUB: Donna ASCAP WRITERS: Reed-Mason
ARR: Les Reed FLIP: Take My Heart

#42 GROOVY GRUBWORM (2:08)
Harlow Wilcox-Plantation 28
3106 Belmont Blvd. Nashville, Tenn
PROD: Bobby Warren c/o Plantation
PUB: Shelby Singleton BMI (same address)
WRITERS: H. Wilcox-B. Warren
FLIP: Moose Trot

#43 BABY IT'S YOU (2:24)
Smith-Dunhill 4206
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Joel Sil-Steve Barri c/o Dunhill
PUB: Dolfi ASCAP 1619 Bway, NYC.
WRITERS: Bacharach-David-Williams
ARR: Jimmie Haskell FLIP: I Don't Believe (I Believe)

#44 MIND BODY & SOUL (2:57)
Flaming Embers-Hot Wax 6902
c/o Buddha 1650 Bway, NYC.
PROD: R. Dunbar
2429 Cadillac Tower, Detroit, Mich
PUB: Gold Forever BMI c/o R. Dunbar
WRITERS: R. Dunbar-E. Wayne
FLIP: Filet De Soul

#45 MIDNIGHT (2:52)
Dennis Yost & Classics IV-Imperial 66424
6920 Sunset Blvd. L.A. Calif.
PROD: Buddy Buie c/o Bill Lowery
P.O. Box 9687 N. Atlanta, Ga
PUB: Low-Sal BMI c/o Bill Lowery
WRITERS: J.R. Cobb-Buddy Buie
ARR: B. Buie-J.R. Cobb-Ermory Gordy
FLIP: The Comic

#46 SEE RUBY FALL (2:48)
Johnny Cash-Columbia 45020
51 West 52 Street, NYC
PROD: Bob Johnston c/o Columbia
PUB: House Of Cash BMI 2200 Gallatin Rd. Mad. Tenn.
WRITER: Johnny Cash FLIP: Blistered

#47 WONDERFUL WORLD, BEAUTIFUL PEOPLE (3:11)
Jimmy Cliff-A&M 1146
1416 N La Vrea, L.A. Calif
PROD: Larry Fallon-Leslie Cong c/o A&M
PUB: Irving BMI c/o A&M
WRITER: J. Cliff ARR: L. Fallon
FLIP: Water Fall

#48 SUITE: JUDY BLUE EYES (4:35)
Crosby Stills & Nash-Atlantic 2676
1841 Bway, NYC
PROD: Steven Stills-David Crosby-Graham Nash
c/o Atlantic
PUB: Gold Hill BMI
WRITER: Stephen Sills FLIP: Long Time Gone

#49 CUPID (3:29)
Johnny Nash-Jad 220
225 West 57 Street, NYC.
PROD: Johnny Nash-Arthur Jenkins c/o Jad
PUB: Kags BMI 6922 H'wood Blvd. H'wood, Calif.
WRITER: Sam Cooke FLIP: Hold Me Tight

#50 SHE (2:03)
Tommy James & Shondells-Roulette 7066
17 W 60 Street, NYC.
PROD: Tommy James-Bub King c/o Roulette
PUB: Big 7 BMI c/o Roulette
WRITERS: T. James-M. Vale-J. Katz-J. Kasentz-
R. Cordell ARR: Jimmy Wisner FLIP: Loved One

#51 I'M TIRED (3:06)
Savoy Brown-Parrot 40042
539 West 25 Street, NYC.
PROD: Mike Vernon for Decca London
9 Albert Embankment, London England.
PUB: Cool Water ASCAP 1060 Park Ave, NYC.
WRITER: Youidem FLIP: Stay With Me Baby

#52 WHAT YOU GAVE ME (2:38)
Marvin Gaye & Tammi Terrell-Tamla 54187
2457 Woodward Ave, Detroit, Mich.
PROD: Ashford-Simpson c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Ashford-Simpson ARR: Paul Riser
FLIP: How Are You Gonna Keep It
(After You Get It)

#53 WHEN JULIE COMES AROUND (2:44)
Cuff Links-Decca 32592
445 Park Ave, NYC.
PROD: Paul Vance-Lee Pockriss
160 West 73 St. NYC.
PUB: Emily ASCAP c/o Lee Pockriss
Vanlee ASCAP 101 W 57 St. NYC.
WRITERS: Paul Vance-Lee Pockriss
ARR: L. Pockriss FLIP: Sally Ann

#54 WALKING IN THE RAIN (2:49)
Jay & The Americans-U.A. 50605
729 7th Ave, NYC.
PROD: Sandy Yaguda-Thomas Kaye
for Jata 1619 Bway, NYC.
PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC
WRITERS: P. Spector-B. Mann-C. Weil
ARR: T. Kaye FLIP: (I'd Kill) For The Love Of A Lady

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Vital Statistics

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

***New To The Top 100**

#55
GET IT FROM THE BOTTOM (2:05)
Steelers-Date 1642
51 West 52 Street, NYC.
PROD: Calvin Carter-Al Smith for Torrid
PUB: Alstein BMI 7514 Cottage Ave, Chicago, Ill.
WRITERS: A. Smith-L. Smith-W. Wells
FLIP: Im Sorry

#56
TRY A LITTLE KINDNESS (2:23)
Glen Campbell-Capitol 2659
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Airefield BMI 1804 Ivar Ave, L.A. Calif.
WRITERS: Kurt Sataugh-Bobby Austin
ARR: Al DeLory FLIP: Lonely My Lonely Friend

#57
POINT IT OUT (2:38)
Smokey Robinson & Miracles-Tamla 54189
2457 Woodward Ave, Detroit Mich.
PROD: Smokey-Cleveland c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Robinson-Traplin-Cleveland
ARR: Wade Marcus-Paul Rise FLIP: Darling Dear

#58
TURN, TURN, TURN (3:35)
Judy Collins-Elektra 45680
1855 Bway, NYC.
PROD: Mark Abramson c/o Elektra
PUB: Melody Trails BMI 10 Col. Circle, NYC.
WRITERS: Ecclesiastes-Seegar
FLIP: Pack Up Your Sorrows

#59
FANCY (4:01)
Bobbie Gentry-Capitol 2675
1750 N Vine L.A. Calif.
PROD: Rick Hall 603 E Avalon, Muscle Shoals, Ala.
PUB: Larry Shayne ASCAP 6290 Sunset Blvd. L.A. Calif.
WRITER: Bobbie Gentry FLIP: Courtyard

#60
BABY TAKE ME IN YOUR ARMS (2:43)
Jefferson-Janus 106
1700 Bway, NYC.
PROD: John Schroeder c/o Janus
PUB: January/Welbeck BMI 25 W 56 St. NYC.
WRITERS: T. MacAuley-J. MacLeod
ARR: Lew Warbinton FLIP: I Fell Flat On My Face

#61
DON'T LET HIM TAKE YOUR LOVE FROM ME (2:50)
Four Tops-Motown 1159
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong FLIP: The Key

#62
NO TIME (3:44)
Guess Who-RCA 0300
1133 Ave of the Americas, NYC.
PROD: Nimbus 9-Jack Richardson
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman-Cummings FLIP: Proper Stranger

#63
YOU KEEP ME HANGIN' ON (4:43)
Wilson Pickett-Atlantic 2682
1851 Bway, NYC.
PROD: W. Pickett-Dave Crawford c/o Atlantic
PUB: Jobete BMI 2457 Woodward Ave, Detroit, Mich.
WRITERS: Holland-Dozier-Holland
ARR: W. Pickett-D. Crawford-Cold Grigs
FLIP: Now You See Me Now You Don't

#64
DON'T LET LOVE HANG YOU UP (2:26)
Jerry Butler-Mercury 72991
35 E Wacker Drive, Chicago, Ill.
PROD: Gamble Huff 250 S Broad St. Phila, Pa.
PUB: Assorted BMI Parabut BMI 1501 Bway, NYC.
WRITERS: Gamble-Huff-Butler
ARR: Roland Chambers
FLIP: Walking Around In Tear Drops

#65
BLISTERED (2:18)
Johnny Cash-Columbia 45020
51 West 52 Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Quartet ASCAP 1619 Bway, NYC.
Bexhill ASCAP 15 W 81 St. NYC.
WRITER: B.E. Wheeler
FLIP: See Ruby Fall

#66
ARIZONA (3:06)
Mark Lindsay-Columbia 45037
51 W 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: Kangaroo BMI 225 E 63 St. NYC.
WRITER: Kenny Young ARR: Artie Butler
FLIP: Man From Houston

#67
VOLUNTEERS (2:03)
Jefferson Airplane-RCA 0245
1133 Ave of the Americas, NYC.
PROD: Al Schmitt c/o Alfred W Schlesinger
6671 Cross Rds of the World, L.A. Calif.
PUB: Icebag BMI 15 W 44 Street, NYC.
WRITERS: Balin-Kantner
FLIP: We Can Be Together

#68
LADY-O (2:49)
Turtles-White Whale 334
8961 Sunset Blvd, L.A. Calif.
PROD: Bob Harris-John Beck c/o White Whale
PUB: Blimp BMI c/o White Whale
WRITER: Judd Sill FLIP: Somewhere Friday Night

#69
GET RHYTHM (2:20)
Johnny Cash-Sun 1103
3106 Belmont Blvd, Nashville, Tenn.
PUB: Hi-Lo BMI 639 Madison Ave, Memphis, Tenn.
WRITER: Johnny Cash FLIP: Hey Porter

#70
RUBBERNECKIN' (2:10)
Elvis Presley-RCA 9768
1133 Ave of the Americas, NYC.
PUB: Elvis Presley BMI 241 W 72 St. NYC.
WRITERS: Dory Jones-Bunny Warren
FLIP: Don't Cry Daddy

#71
TRACES & MEMORIES (2:45)
Lettermen-Capitol 2697
1750 N Vine, H'wood, Calif.
PROD: Al De Lory c/o Capitol
PUB: Low Sal BMI Atlanta, Ga. & Gladys ASCAP 241 W 72 Street, NYC.
WRITERS: Buie-Cobb-Gordy-Strange-Davis
FLIP: For Once In My Lifetime

#72
SHE BELONGS TO ME (2:55)
Rick Nelson-Decca 732550
445 Park Ave., NYC.
PROD: Chas. Bud Dant c/o Decca
PUB: Warner Bros/7 Arts ASCAP
4000 Warner Blvd. Burbank, Calif.
WRITER: Bob Dylan
FLIP: Promises

#73
LAND OF 1000 DANCES (2:06)
Electric Indian-U.A. 50613
729 7th Ave, NYC.
PROD: Len Barry-Tom Sellers for Marmaduke
PUB: Tune-Kel BMI
4318 MacArthur Blvd. New Orleans, La.
Anatole BMI 1650 Bway, NYC.
WRITERS: C. Kenner-A. Domino
ARR: Len Barry-Tom Sellers FLIP: Geronimo

#74
SHE CAME IN THRU THE BATHROOM WINDOW (2:37)
Joe Cocker-A&M 1147
1416 N La Brea, L.A. Calif.
PROD: Denny Cordell-Leon Russell c/o A&M
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney FLIP: Change In Louse

#75
I'M SO GLAD I FELL FOR YOU (3:15)
David Ruffin-Motown 1158
2457 Woodward Ave, Detroit, Mich.
PROD: Berry Gordy Jr. c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Tosey In Session
FLIP: I Pray Every Day You Won't Regret Loving Me

#76
SHE LETS HER HAIR DOWN (3:00)
Tokens-Buddah 151
1640 Bway, NYC.
PROD: The Tokens 1697 Bway, NYC.
PUB: Moon Beam ASCAP 101 W 55 St. NYC.
WRITERS: Vance-Carr ARR: Norm Bergen
FLIP: Oh To Get Away

#77
JENNIFER TOMKINS (1:53)
Street People-Musicor 1365
240 West 55 St. NYC.
PROD: Paul Vance 101 W 55 St. NYC.
PUB: Moonbeam ASCAP c/o Paul Vance
WRITERS: Vance-Holmes-Florio
ARR: Rupert Holmes FLIP: All Night Long

#86
TONIGHT I'LL SAY A PRAYER (3:15)
Eydie Gorme-RCA 0250
1133 Ave of the Americas, NYC.
PROD: Don Costa for Stage 2 8961 Sunset Blvd. L.A. Calif.
PUB: Sunbury ASCAP c/o RCA
WRITERS: T. Remis-R. Allen
ARR: Don Costa FLIP: Wild One

#87
OH ME, OH MY (I'M A FOOL FOR YOU BABY) (2:45)
Lulu-Atco 6722
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin c/o Atco
PUB: Noo Track ASCAP WRITER: Jim Doris
FLIP: Sweep Around Your Own Back Door

#88
LOOK-KA-PY-PY (2:55)
Meters-Josie 1015
1790 Bway, NYC.
PROD: Marshall Sehorn-Alien Toussaint
New Orleans, La.
PUB: Marsaint BMI 130 W 57 St. NYC.
WRITERS: Nocentelli-Porter-Nevele-Modeliste
FLIP: This Is My Last Affair

#89
I LOVE YOU (2:58)
Otis Leavill-Dakar 614
c/o Atlantic 1841 Bway, NYC.
PROD: Willie Henderson c/o Atlantic
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
WRITERS: Eugene Redwood-Carl Davis
ARR: Tom Washington FLIP: I Need You

#90
CAN'T TAKE MY EYES OFF YOU (3:21)
Nancy Wilson-Capitol 2644
1750 N Vine, L.A. Calif.
PROD: David D Cavanaugh c/o Capitol
PUB: Saturday BMI 1841 Bway, NYC.
Seasons Four BMI c/o Martin Machet 1501 Bway, NYC.
WRITERS: Bob Crewe-Bob Gaudio
ARR: Jimmy Jones FLIP: Do You Know Why

#91
LETS WORK TOGETHER (2:30)
Wilbert Harrison-Sue 11
265 W 54 Street, NYC.
PROD: Juggy Murray c/o Sue
PUB: Muzella BMI c/o Sue WRITER: W. Harrison
ARR: W. Harrison FLIP: Lets Work Together Pt. 2

#92
ARE YOU GETTING ANY SUNSHINE (2:35)
Lou Christie-Buddah 149
1650 Bway, NYC.
PROD: Progressive Media Inc. 300 W 55 St. NYC.
PUB: Fine Arts/Kama Sutra BMI c/o Buddah
WRITERS: L. Christie-Twyla
ARR: Stan Vincent FLIP: It'll Take Time

#78
TOGETHER (2:22)
Illusion-Steed 722
729 7th Ave, NYC.
PROD: Jeff Barry c/o Steed
PUB: Broadside BMI c/o Steed
Newbeat & 5 Illusion BMI 300 W 55 St. NYC.
WRITERS: M. Maniscalco-R. Cernigha-C. Alder
FLIP: Don't Push It

#79
I STARTED LOVING YOU AGAIN (2:26)
Al Martino-Capitol 2674
1750 N Vine, L.A. Calif.
PROD: Voyle Gilmore c/o Capitol
PUB: Blue Book BMI P.O. Box 2387 Bakersfield, Cal.
WRITER: Merle Haggard ARR: Jimmie Haskell
FLIP: Let Me Stay A While With You

#80
WANT YOU TO KNOW (3:02)
Rotary Connection-Cadet 7018
320 E 21 Street, Chicago, Ill.
PROD: Chas. Stepney c/o Cadet
PUB: Heavy BMI c/o Cadet WRITER: J. Stocklin
ARR: Chas. Stepney FLIP: Memory Band

#81
ONE TIN SOLDIER (3:35)
Original Caste-TA 186
1776 Bway, NYC. (c/o Bell Records)
PROD: Benny Lambert-Brian Potter
Talent Assoc. 4024 Radford Ave, Studio City, Cal.
PUB: Cents & Pence BMI c/o Talent Assoc.
WRITERS: Lambert-Potter ARR: Artie Butler
FLIP: Live For Tomorrow

#82
WALK A MILE IN MY SHOES (2:42)
Joe South-Capitol 2704
1750 N Vine, L.A. Calif.
PROD: Joe South c/o Capitol
PUB: Lowery BMI P.O. Box 9687 Atlanta, Ga.
WRITER: J. South FLIP: Shelter

#83
I'M GONNA LOVE YOU (2:10)
Intrigues-Yew 1002
c/o Golden 250 W 57 St. NYC.
PROD: Martin-Bell 250 S. Broad St., Phila, Pa.
PUB: Assorted BMI c/o Martin-Bell
WRITERS: Turner-Okinnes-Drayton
FLIP: I Gotta Find Out For Myself

#84
HOW I MISS YOU BABY (3:13)
Bobby Womack-Minit 32081
6920 Sunset Blvd. L.A. Calif. (Liberty)
PROD: Chips Moman c/o Liberty
PUB: Unart BMI 1556 N La Brea, L.A. Calif.
Trace Bob BMI c/o Liberty
WRITERS: B. Womack-D. Carter ARR: Glen Spreen
FLIP: Tried And Convicted

#85
HEY THERE LONELY GIRL (3:01)
Eddie Holman-ABC 11240
8255 Beverly Blvd. L.A. Calif.
PROD: Peter De Angelis c/o ABC
PUB: Famous ASCAP 6290 Sunset Blvd. L.A. Calif.
WRITERS: E. Shuman-L. Carr ARR: P. De Angelis
FLIP: It's All In The Game

#93
HE AIN'T HEAVY, HE'S MY BROTHER (4:23)
Hollies-Epic 10532
51 W 52 St. NYC.
PROD: Ron Richards-Air Productions
108Park Street, London W1 England.
PUB: Harrison ASCAP 6290 Sunset Blvd L.A. Calif.
WRITERS: B. Scott-B. Russell
FLIP: Cos You Like To Love Me

#94
GROOVIN' (OUT ON LIFE) (2:58)
New Beats-Hickory 1552
2510 Franklin Rd. Nashville, Tenn.
PROD: Don Gant c/o Hickory
PUB: Grand Teton BMI P.O. Box 6128 Nashville, Tenn.
WRITER: B. Charles ARR: D. Bergen White
FLIP: Bread & Butter

#95
WHEN WE GET MARRIED (3:57)
1910 Fruitgum-Buddah 146
1650 Bway, NYC.
PROD: R. Cordell 200 W 57 St. NYC.
PUB: Dragon Tunes/Kaskat BMI 200 W 57 St. NYC
WRITERS: R. Cordell-J.J. Woods FLIP: Baby Bret

#96
SIX WHITE HORSES (2:46)
Tommy Cash-Epic 10540
51 West 52 Street, NYC.
PROD: Glen Sutton c/o Epic
PUB: Prodigal Son BMI WRITER: L. Murray
FLIP: I Owe The World To You

#97
HIKKY BURR Part 1 (2:35)
Bill Cosby-Uni 55184
8255 Sunset Blvd. L.A. Calif.
PROD: Gula Matari, Inc c/o Uni
PUB: Makalotto BMI 1777 N Vine L.A. Calif.
WRITERS: Quincey Jones-Bill Cosby
ARR Q. Jones-FLIP Hikky Burr Part 2

#98
THE LAST TIME (2:54)
Buchanan Brothers-Event 3307
201 W 54 Street, NYC.
PROD: Cashman Pistilli & West 40 W 55 St. NYC.
PUB: Immediate BMI 1700 Bway, NYC.
WRITERS: Jagger-Richard FLIP: The Feeling That I Get

#99
RIGHT OR LEFT AT OAK STREET (3:16)
Roy Clark-Dot 17324
1507 N Vine, H'wood, Calif.
PROD: Joe Allison
c/o Nereo 11126 Sunshine Terrace, Studio City, Cal.
PUB: Attache BMI 9000 Sunset Blvd. L.A. Calif.
WRITERS: C. Williams-J. Nixon
ARR: J. Allison-H. Bradley-H. Levine
FLIP: I Need To Be Needed

#100
ROOM TO MOVE (2:52)
John Mayall-Polydor 14010
1700 Bway, NYC.
PROD: John Mayall c/o Polydor
PUB: Casserolle BMI 221 W 57 St. NYC.
WRITER: J. Mayall FLIP: Saw Mill Gulch Road

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BREAKING SOME HOLIDAY TRADITIONS



PETER, PAUL & MARY'S "Three-Sided Single"

"CHRISTMAS
DINNER"

b/w

"THE
MARVELOUS
TOY"

b/w

"ALL THROUGH
THE NIGHT"

Something special: three full songs for the season on one single. They've done it by loading one side of their single with more than five minutes of goodies. "Christmas Dinner" is, then, something of a feast of a single...on jolly goode Warner Bros. (#7359)

THREE SINATRA SEASONALS

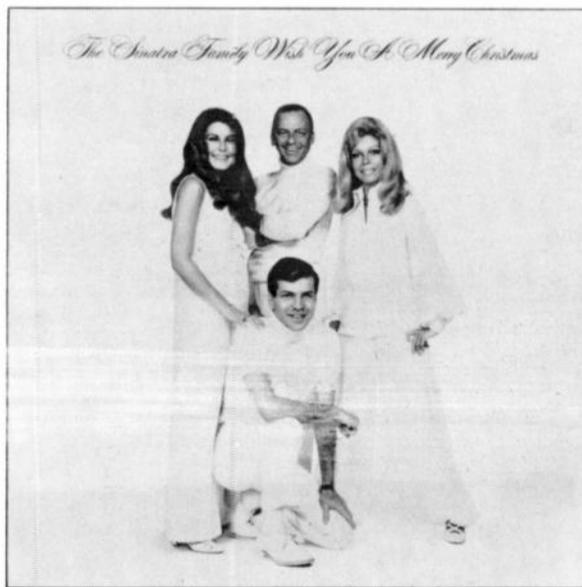
Frank's single:

"Whatever Happened to Christmas?" (#0790)

Nancy's single:

"It's Such a Lonely Time of Year." (#0080)

And the first-ever all-together album by **Nancy, Tina, and Franks Jr. and Sr.**, "The Sinatra Family Wish You a Merry Christmas."



FS 1026

Four Sinatras, two singles, one album...on merry olde Reprise, where they belong.

A multitude of musical blessings. In the Warner/Reprise tradition.

CashBox Album Reviews

Pop Picks



THE VOGUES GREATEST HITS — The Vogues — Reprise — 6371

A sure-to-be-dynamite package from this extremely popular MOR singing aggregation. The LP contains such Vogue smashes as their most recent "Turn Around, Look At Me," "You're The One," "Moments To Remember," and "Five O'Clock World." Look for this one to begin moving up the album charts soon after it appears in the stores.



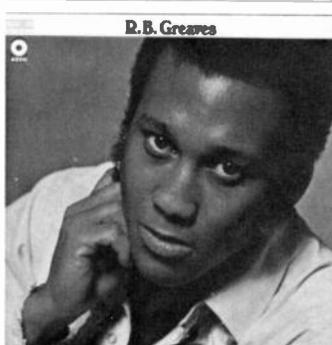
GAILY, GAILY — Original Sound Track — United Artists UAS 5202

The film version of Ben Hecht's "Gaily, Gaily" has just appeared with an excellent Henry Mancini score which might be another biggie for the maestro. "Tomorrow Is My Friend," the film's main theme, with lyrics by '68 Academy Award-winning lyricists Alan and Marilyn Bergman has the feel of another "Moon River." On the whole, a superior Mancini score and possibly a very successful LP, depending on the reception given the film and the attention which "Tomorrow . . ." receives.



IS THAT ALL THERE IS? — Peggy Lee — Capitol ST-386

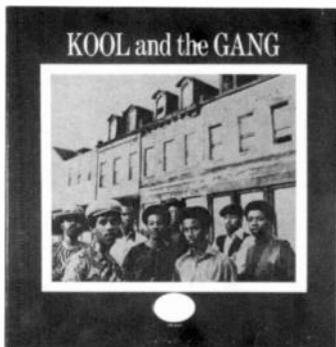
Titled after and including her recent smash single, "Is That All There Is?", Peggy Lee's latest album is a powerhouse effort that's already on the charts and should be rising in the coming weeks. In addition to the title tune, the songstress offers "Me And My Shadow," "Brother Love's Travelling Salvation Show," "Something" and "Whistle For Happiness" (her new singles). Great set.



R.B. GREAVES — Atco SD 33 311

Having established himself as a performer of note with his smash single of "Take A Letter, Maria," included in this strong set, soul singer R.B. Greaves comes across as a performer of versatility and depth. One of the new breed of R&B performers, R.B.'s songs are as interesting to the mind as well as to the soul, carrying strength in their lyrics as well as in their beat. The Bacharach-David classic, "Always Something There To Remind Me," a few by the late, great Sam Cooke, "Cupid" and "Ain't That Good News," and some powerful Greaves originals make this a strong item for pop as well as R&B markets.

Pop Best Bets



KOOL AND THE GANG — DeLite DE 2003

Kool and the Gang, with their hit recording of "Kool And The Gang" lead off a powerful instrumental soul set that should do very well in the R&B market and prosper on the pop scene as well. The group's new single, titled "Kool Back Again," plus "Raw Hamburger," "Chocolate Buttermilk," and "Sea Of Tranquility" give this LP plenty of drive.



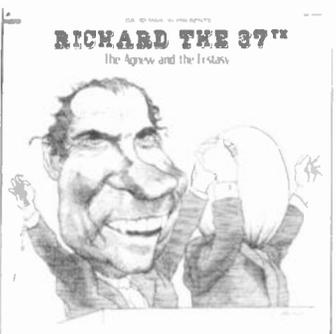
JUDY GARLAND: THE GOLDEN YEARS AT MGM — MGM SDP12

Movie buffs as well as Judy Garland fans should delight in this lovely package. An enclosed booklet of stills from all the MGM Judy Garland films and a host of great songs from the movies make this a very excellent entry. Included here are such classics as "You Made Me Love You," from "Broadway Melody Of 1938," "Look For The Silver Lining," from "Till The Clouds Roll By," "Over The Rainbow," from "The Wizard Of Oz," and "Bei Mir Bist Du Schon," from "Love Finds Andy Hardy."



SUPER BLACK BLUES — T-Bone Walker, Joe Turner, Otis Spann — Blues Time BTS 9003

Here's an LP filled with powerful blues sounds. T-Bone Walker's brilliant guitar work leads the way for Otis Spann's fabulous piano playing and Joe Turner's soulful vocals. Aided by George "Harmonica" Smith, Paul Humphrey, Ernie Watts, Arthur Wright, and Ron Brown, the blues masters have here created a set that is a must for blues fans. Should do very well in underground markets.



RICHARD THE 37th — David Martin — Vanguard VSD 79309

Coming hard on the heels of the David Frye LP on Elektra, this new Nixon satire was put together by David Martin and stars Bob McFadden as the President and features Pat Bright, Brad Bolke, Chuck McCann, Milt Moss and Carol Richards in various roles. Such tracks as "How To Succeed In Government," "A New Foreign Policy" and "The Court Jester" have humorous appeal, and the set could become a sought-after item. Keep tabs on it.



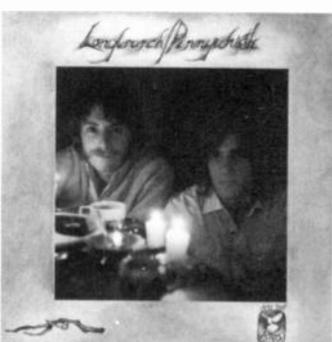
THE FIFTH AVENUE BAND — Reprise 6369

A very commercial effort, this debut set by the Fifth Avenue Band has a chance to see chart action. The group's first single, included in this package, titled "One Way Or The Other," has attracted strong attention and could put the album across. Group's sound is basically soft rock with easy-going melodies and unobtrusive lyrics. Performance is extremely strong and group should go over well in live performance. Keep eyes on this one.



JUDY LONDON 1969 — Judy Garland — Juno S — 1000

This recording of Judy Garland's last live performance is also the famed singer-actress' final recording and should attract attention from collectors and from Judy Garland's many fans. Liner notes by Rex Reed pay tribute to the late performer who here sings "For Once In My Life," "Just In Time," "Get Happy," and of course "Over The Rainbow." A nostalgic package that could see nice sales.



LONGBRANCH/PENNYWHISTLE — Amos AAS 7007

An energetic vocal duo, Longbranch/Pennywhistle come across as fine performers and writers on this entertaining package. Sturdy arrangements build a country-folk-rock sound, and the lyrics are appropriately down to earth. Possibilities for Top 40 as well as underground exposure and sales.



THE COWARDLY LION OF OZ — Camarata and The Mike Sammes Singers — Disneyland ST-3956

The Cowardly Lion, who first come into being in "The Wizard of Oz," is the central character of this delightful children's record. The LP is nicely orchestrated and comes with a full-color story book. The story narrated on the LP is based on the book written by Ruth Plumley Thompson. A fine gift for children.



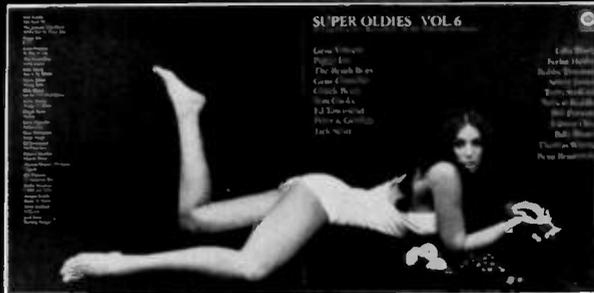
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TWO SPINNING PLATTERS OF OLDIES FROM CAPITOL AT ONE PRICE.

TWO STACKS OF COUNTRY WAX FROM CAPITOL AT ONE PRICE.

SUPER OLDIES/VOL. 6

COUNTRY SPECIAL



20 OLDIE HITS. CHUCK BERRY, GENE VINCENT, TERRY STAFFORD, SAM COOKE, AND OTHERS.

20 OLDIE HITS. GLEN CAMPBELL, BUCK OWENS, MERLE HAGGARD, HANK THOMPSON, AND OTHERS.

STBB-401

STBB-402

ALSO: THESE PAST '2 FOR 1' GREAT HIT OLDIES FROM CAPITOL



STBB-2969



STBB-2910



STBB-149



STBB-216



STBB-217

THE best of the greatest from



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CashBox Album Reviews

Christmas Picks



BOOTS AND STOCKINGS — Boots Randolph — Monument SLP 18127

Let's say you're going to have a Christmas party and you want everything to go just right and you especially want to have the right seasonal music. Then what you need is this charming package by sax player Boots Randolph. A consistent chart-maker, Boots offers pleasant renditions of "Rudolph The Red Nosed Reindeer," "Have Yourself A Merry Little Christmas," "Santa Claus Is Coming To Town," "White Christmas" and a host of other seasonal favorites. Sure to see good action.



SPEND THIS HOLIDAY WITH ME — Anita Kerr Singers — Dot DLP 25962

The smooth, sweet sound of the Anita Kerr Singers, produced, arranged, and conducted by Anita Kerr, is brought to bear on a flock of charming Christmas songs and gives them that distinctive Anita Kerr feeling so natural and so perfect for easy listening. Anita's package of seasonal entries, which includes such standards as "Jingle Bell Rock," "The Little Drummer Boy," and "Do You Hear What I Hear?" will please many.



MERRY OLE SOUL — Duke Pearson — Blue Note BST 84323

Duke Pearson's piano and celeste work, aided by Bob Cranshaw's bass, Mickey Roker's drums and the percussion work of Airto Moreira, have resulted in a gently swinging, memorable jazz Christmas package. The 9 traditional items included in the LP sound fresh and lively under Pearson's influence. The group's readings of "Little Drummer Boy" and "Go Tell It On The Mountain" are outstanding and become much more than seasonal tunes as they are treated here.



THE CLANCY BROTHERS CHRISTMAS — Clancy Brothers — Columbia CS 9876

The Clancy Brothers, now minus Tommy Makem but plus another Clancy, Bob, who joins his three brothers Pat, Tom and Liam, here offer a delightful and very Irish seasonal item. This LP contains familiar carols as well as Christmas melodies which are not likely to be found on many other holiday albums. Lots of good listening here.



CHRISTMAS TIME WITH THE HARLEM CHILDREN'S CHORUS — Commonwealth United Records CU 6003

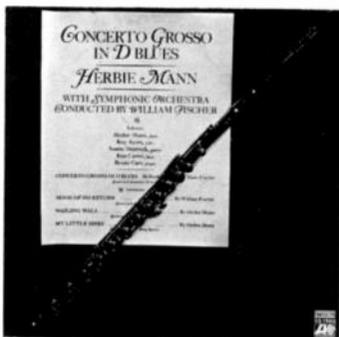
With all the traditional and expectable recordings each year at this time, it is a pleasant change of pace to hear an album like this one by the Harlem Children's Chorus. The group treats Christmas with a special feeling of joy. Stand-out items are "Black Christmas," "Donde Esta Santa Claus," and the group's back-beat styled "Hark The Herald Angels Sing/The First Noel" medley.



A NONESUCH CHRISTMAS — Various Artists — Nonesuch H-71232

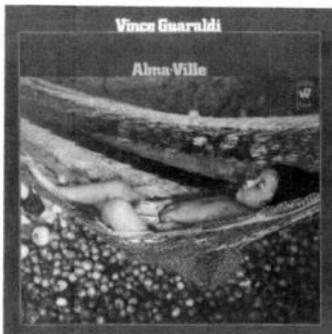
Many persons whose taste runs to classical music for Christmas will find this album of interest. The LP presents Christmas music from the Baroque, Renaissance and Middle Ages by J.S. Bach, Dufay, G. Gabrieli, Hammerschmidt, Jacob Handl, Praetorius, Schein, Schutz, Speer and Walter. Some fine choral and instrumental pieces are included here, and the performances are brilliant throughout.

Jazz Picks



CONCERTO GROSSO IN D BLUES — Herbie Mann with Symphonic Orchestra conducted by William Fischer — Atlantic SD 1540

William Fischer, working with Herbie Mann's suggestions of melodies, motifs and themes, created the title piece of this album which Mann recorded with his quintet and a full symphonic orchestra in Berlin. The result is a beautifully integrated, thought-provoking and exciting jazz work which may become a serious jazz classic. Featured soloists with Mann are Roy Ayers, vibes, Sonny Sharrock, guitar, Ron Carter, bass, and Bruno Carr, drums.



ALMA-VILLE — Vince Guaraldi — Warner Bros./7 Arts 1828

Pianist/composer Vince Guaraldi, probably best known as the writer of the jazz/pop classic "Cast Your Fate To The Winds" and the man who makes the music for "Peanuts" TV specials, is represented here with a fine, uptempo, Latin-flavored set. The latest Guaraldi LP contains six of his own tunes, including the title number, which may possibly turn out to be as commercially successful as "Cast Your Fate." Guaraldi's piano work is featured throughout, and on one cut, "Uno Y Uno," he does a guitar solo.



FROM THE HOT AFTERNOON — Paul Desmond — A&M SP 3024

Paul Desmond's totally unique tonal quality on alto sax has long been well known, but always associated with his work with Dave Brubeck. It has now been two years since Desmond's tie with Brubeck was severed and he sounds better than ever on this set on which he essays the work of Edu Lobo and Milton Nascimento, two post bossa-nova Brazilian composers. A floating, artfully executed Latin album that is sure to delight the legions of Desmond fans.



THE GENE SIEGEL ORCHESTRA — Pzazz SLP 325

Many people feel that jazz is a dead issue today. Yet, there is a very strong undercurrent of jazz present in much of rock music. The young Gene Siegel Orchestra manages, on this album, to translate the "feel" of today's music into jazz terms. Five of the selections on the album were composed by Siegel, the other three by Terry Jones, another member of the orchestra. A very interesting set.

Classical Picks



MOZART — Peter Serkin — RCA Red Seal LSC 7062

Peter Serkin, one of the finest of the young pianists, performs seven works by Mozart on this two-record set. Serkin's playing is uniformly excellent, and this package will make a prized addition to many a classical record library. Pieces on the album are: Fantasia In C Minor, K. 475; Sonata In C Minor, K. 457; Sonata in F, K. 533; Praludium And Fugue In C, K. 394; Fantasia In D Minor, K. 397; Rondo In D, K. 485; and Rondo In A Minor, K. 511.



R. THOMPSON: SYMPHONY NO. 2; SCHUMAN: TO THEE OLD CAUSE — New York Philharmonic/Bernstein — Columbia MS 7392

Two works by contemporary American composers are performed by the New York Philharmonic, Leonard Bernstein conducting, on this LP. Randall Thomson's Symphony No. 2, written in the early '30's, recalls the spirit of the Jazz Age. William Schuman's "To Thee Old Cause," written recently, is an "Evocation for Oboe, Brass, Timpani, Piano And Strings" (Harold Gomberg is the oboist). The work, whose title comes from a poem by Walt Whitman, was inspired, in part by the deaths of Martin Luther King and Robert Kennedy. Excellent album.

PERHAPS
the Greatest
MUSICAL
achievement
of The Past Decade...

THE MOODY BLUES

To Our Childrens Childrens Children



THS 1



Gavin's Disk Men Panel

(Con't. from Page 7)

latter, he said those "growing up on rock" would constitute a strong consumer force. He warned, however, that "conglomerates must realize that creative aspects are 'the name of the game.'" Davis also held out promise for EVR and the development of "quadrophonic" (four speaker) sound would provide a stimulus for "sophisticated" audiences.

Walt Maguire said that there were "so many good companies that each will continue to grow" in the years ahead. He noted a growth in catalog sales, including classics, which, he said, are receiving attention from the underground market.

Ahmet Ertegun, president of Atlantic/Atco, said that industry must come to grips with "the problems of the artist, product and exposure." Like painters and poets, he termed today's artist as being "in the vanguard of their art and social revolution as well." "There never has been so many real artists who mirror the social revolution and are a part of it . . . Songs say what the young want to hear. . . . He predicted a "better musical era" and called for proper exposure of black music," which he termed America's "national music."

Sal Iannucci, president of Capitol Records, said that the "record industry is the fountainhead of today's entertainment business," explaining that "the true superstars are record stars."

Jay Lasker, vp and general manager of Dunhill Records, called for "mutual respect between radio and records." We must tailor ourselves to the practical problems of radio; he said.

Following these opening remarks, Joe Smith offered topics for discussion. The opening topic was "advances." Davis said that CBS was "not afraid to bet" on an act as long as durability was a factor." Maguire advised to "go as high as you can" if "you think you can sell X number of records."

Disk Costs

On "control of recording costs," Ertegun said that such cost is "based on a value judgement." Lasker said that the industry can "pay through hits for stiffs," drawing a comparison with the drug industry research cost factor in the pricing of product.

On "packaging," it was pointed out that the greater degree of artist control of cover art produced more variety and that it relates to artist desires. Davis said that CBS used "both points of view" (company and artist) and that the final cover "reconciled" them.

Over the problem of "employment opportunities," the question of whether black members of the record business were being "ghetto-ized" was raised. Davis said that "the record is bad for the industry," a thought seconded by Ertegun. Davis said that CBS was "spreading the word" that its training program—designed to have executive talent grow from within the organization—had its doors wide open for all. It was stressed that the music industry should be a leader among all industries in bringing blacks into the mainstream of the industry's executive level. Iannucci commented that it was Capitol's obligation as a "major force" in the industry to "bring along blacks" through various programs, including On-the-Job-Training.

Distrib Differences

The "future of distribution" and, through floor questions, an alleged backlash in the programming of R&B disks added a note of controversy. Iannucci said that "distribution is with the rack jobber who will only carry hits out there." This view was countered by both Davis and Ertegun.

Davis "took issue" with the "cream" aspect of rack inventory, declaring that there was a "trend toward carrying more than hits." CBS branch system is setup, Davis said, to offer "customized treatment of artists," with a strong sales and promo staff instead of relying just on a record buyer. Davis said the industry "can't depend on

mass merchandising" and that the industry is in "trouble" if it relies just on volume buying. Ertegun added that today's record fan "wants a lot of records not necessarily on the charts."

Backlash Issue

On the "backlash" issue, this theme got rolling with questions from the floor. Iannucci felt that the backlash could not be taken "seriously," and that the future role of blacks in the business was "strong." Ertegun noted such a backlash in the programming of R&B sounds, and was supported in his thesis by comments by Jerry Wexler, exec vp of Atlantic/Atco, from the floor. He said the "communications media is reflecting middle-class taste; there are no sounds of Watts and windows breaking; they do not want to hear the noise of the ghetto. There's a hell of a backlash," he said claiming a definite decline in R&B exposure and, consequently, sales. "Middling R&B successes," he said, "are scarce; they can't get play." Responding to Wexler, Howard Kester, general manager of KYA—San Francisco, wondered if the reason for R&B decline at the label was due to the fact that the label was "cold." "We'll play these records if they're hits." The black issue, both its music and its trade people, continued to be raised by others. Carl Proctor said a backlash did exist and he was "sounding the alarm." He called for hiring of black personnel on a general basis, rather than to reach the black market. Stan Bethel, a Columbia promo man, called for more credit to black retail stores and the recruitment of qualified black personnel; Bob Canner of Bob Jay Enterprises said that pop stations were holding back on R&B exposure, and contended that B.B. King had to become a "hippie" to reach a pop audience. He answered Kester's hit criteria by declaring that a disk has to be played before it becomes a hit.

The panel discussion came to an end with Bob Clayton's (WHCH—Boston) call for more Middle-of-the-Road (MOR) singles. Davis said there were fewer singles of this type because fewer cross over to Top 40. "It's a question of economics," Davis said.

Conference Radio/Record Awards

(Con't. from Page 7)

An award for best radio commercial, presented for the first time this year, went to J. Walter Thompson Advertising for its work in behalf of Mennen Deodorant.

The annual awards were voted by a blue-ribbon Board of Judges comprising 50 major communications executives. Four categories reflected the personal choices of Bill Gavin, San Francisco programming advisor who created and supervises the annual Conference.

This was the largest attendance in the four year history of the Radio Program Conference. Some 800 were present the past two years, when the event was held in Las Vegas.

Complete "Men of the Year" Awards Results:

RECORDING INDUSTRY

Recording Company—CBS-Columbia (accepted by Clive Davis, president)

Record Executive—Al Bell, executive vice president, Stax-Volt Records

Producer—Chips Moman, independent National Promotion—Augie Blume, RCA Victor Records

R&B Promotion—Cecil Holmes, Buddah Records

C&W Promotion—Wade Pepper, Capitol Records

Regional Promotion—Bob Greenberg, TDC, Hartford (New England);

Frank Nastro, Alpha Record Distributors, Buffalo (New York State);

Larry Bauchnauch, Decca Records (mid-south); Chuck Moore, Columbia Records (Cincinnati);

Howard Bedno, Bedno-Wright Associates (Chicago);

Joel Mansfield, Columbia Records (Dallas);

Norris Green, Warner Bros.-Reprise (Houston);

Johnny Musso, Atlantic Records (Los Angeles);

Bud O'Shea, Capitol Records (San Francisco);

Bob Smith, Warner Bros.-Reprise (Seattle).

ADVERTISING

Commercial—Mennen Deodorant, J. Walter Thompson Advertising, New York; John Hamilton, account supervisor.

RADIO

Station—WCCO-Minneapolis
Smaller Market Man of the Year—
Jim Davenport, WAYS-Charlotte

Progressive FM Man of the Year—
Allen Shaw, WABC FM-New York

Station Manager—Top 40: Ken Palmer, KIMN-Denver; Non-Rock: Richard Carr, WIP-Philadelphia; R&B: Lucky Cordell, WVON-Chicago; C&W: Herb Gollenbeck, WPLO-Atlanta.

Program Director—Top 40: John Rock, WILS-Chicago; Non-Rock: Tony Taylor, WIP-Philadelphia; R&B: Jerry Boulding, WWOL-New York; C&W: Chris Lane, KEGL-San Jose.

Music Director—Top 40: Art Roberts, WLS-Chicago; Non-Rock: Dean Tyler, WIP-Philadelphia; R&B: Ernie Durham, WJLB-Detroit; C&W: Lee Arnold, WJRZ-Newark.

Disk Jockey—Top 40: Robert W. Morgan, KHJ-Los Angeles; Non-Rock: Gary Owens, KMPC-Los Angeles; R&B: Paul Johnson, WINM-Baltimore; C&W: Ralph Emery, WSL-Nashville.

SSS Has 2nd Biggest Singles Month In Nov.

NASHVILLE — Shelby S. Singleton, Jr. president of the Shelby Singleton Corporation, reported that November was the biggest month in singles for the firm since "Harper Valley P.T.A." was a hit. Singleton said he grossed \$1,079,054 in November.

Noise-making releases included "Groovy Grubworm," by Harlow Wilcox, Dee Mullins' "Guilt Box" and Linda Martell's "Before the Next Teardrop Falls," all on the Plantation label.

Silver Fox diskings included Gloria Taylor's "You Got To Pay the Price" and Betty LaVette's "He Made A Woman Out Of Me."

The SSS International label had three new releases - "When the Blind Leads the Blind," by Peggy Scott, Johnny Soul's "Lonely Man" and "Proud Woman," by Johnny Adams.

Sun International offered "Get Rhythm," a pop/country charter by Johnny Cash and Jerry Lee Lewis' "One Minute Past Eternity."

Other releases include the Gentrys' "Why Should I Cry" on Sun International, Ralph Lamar's "Don't Let Me Cross Over" on Honor Brigade, Samson and Delilah's "There's A D.J. In Your Town" on Black Prince and 18 additional singles.

Roulette Names Glen Tompkins Adv./Publ. Head

NEW YORK — Glen Tompkins has been named director of advertising and publicity at Roulette Records. It was announced last week, by president of the label. Tompkins' duties entail the supervising and placement of all advertising and publicity activity for Roulette and all of its subsidiaries.

Tompkins' knowledge of music stems from his being a professional musician and music teacher. He taught music for a number of years, first for the New York School of Jazz and later privately in his own studio. He was a student at the Manhattan School of Music.

He received his formal writing background at the New School for Social Research, which helped to launch him as a writer. From early 1964, Tompkins was with United Artists Pictures as national Negro press contact (publicist). His duties included acting as liaison between UA and the black press throughout the country, servicing the black press with publicity material on all UA film releases. Following his stint at United Artists, he accepted a post as editor of Afristar Magazine. The 25 year old writer-publicity specialist will be working with much of the up and coming Roulette talent as well as with the existing roster.



TOP LEVEL GATHERING — Joining Bill Gavin at his 4th Annual Radio Program Conference were (from left): Col. Robert Cranston, commanding officer of the American Armed Forces Radio & Television Services; U.S. Congressman John V. Tunney from California's 38th District; and A&M Records' president Jerry Moss. Cranston spoke to the conferees about the new programming being done on AFRTS throughout the world. Tunney addressed the conference in a speech which dealt with radio's challenge in relation to the youth audience and legislation which he introduced into Congress calling for 5-year FCC licenses.

Talent On Stage

JETHRO TULL GRAND FUNK RAILROAD FAT MATTRESS

FILLMORE EAST, N. Y. C. — Periodically (the gaps are long, indeed) every reviewer with any degree of intelligence becomes aware that the words and significant phrases that he and his colleagues use and have accumulated over the years are overworked, tired, frayed, and ultimately, meaningless.

I've had it with groups that are "the greatest group since . . ." and are "so together." But most of all I reject all acts that "get it on." You can't get to me any more by "making it happen" on stage. Jargon, after all, is a good way of talking around a subject without knowing too much about it. "The Rolling Stones really got it together last night" says absolutely nothing, in the final analysis.

All this occurred to me as Grand Funk Railroad was transfixing the sell-out Fillmore crowd. None of the old vocabulary that is a standby to every reviewer could be used to describe what this group was doing. They are a trio. And they play very heavy music. I mean this in the most literal sense. Led Zeppelin is the only other group I can think of that creates such a heavy, deep-booming sound.

Grand Funk Railroad plays LOUD. Yet I would rather hear them at that volume. I do not enjoy overly loud groups. This act is another story. They play mostly their own material and it is exceptional. The group knows how, by extending their songs, to build up tension and excitement to an almost unbearable pitch. Whirling, writhing sensuously, the music, sizzling the ear-

drums, continuously brought the crowd to a state of near frenzy.

Guitarist Mark Farner's voice, too, is unusual. It has that rare quality (like Gracie Slick's) of sounding double or triple-tracked live. Truly, Grand Funk Railroad is a 'rara avis' of the most precious sort. What a show the trio puts on!

Noel Redding (ex-bassist with Jimi Hendrix's Experience) brought his group, Fat Mattress, on next. The act has not yet jelled: they played sloppily and are rather confused as to musical direction. Yet there is much talent in the group. Let's wait and see where they go.

Jethro Tull is a group whose musical expertise has increased as phenomenally as their popularity. Watching them is like attending a renaissance fair. Every minute they are on stage is so much fun!

Ian Anderson, the astounding madman who plays flute, lute, and any thing else he can lay his hands on, is the mainstay of the group. Besides writing most of their delicious material, he is Jethro's vocalist. When he is not capriciously performing impromptu ballet steps while playing his unique melodies on flute, Ian is participating in the most wonderfully outrageous ribald dialogue with the audience.

One never really knows what is coming next because anything goes with Ian and Jethro. And most of it usually does. Jethro Tull: Rock as theater, and making it work. **e. v. l.**

L. A. CLUB REVIEW

Only Country Joe McDonald and Barry Melton remain of the original Fish, and from the sound that the new group put forth at the Troubadour last week, the changes were all for the best. The sloppiness that characterized the group last year has been replaced by a musical togetherness that few groups achieve. But . . . their sound has not altered radically, and that's the change that's really needed if the group is to increase its audience.

Ruthann Friedman, on the same bill, did not display whatever it is that makes her debut disk for Reprise such a delight, and came over as just another girl-with-guitar. Poor choice of material seems the most likely fault, but stage fright may have contributed.

If you're loud and have a heavy beat, then the Whisky A Go Go may be a proper showcase. If you've merely got great talent, as King Crimson does, then you're better off staying at home, because the Whisky audience can be very brutal when they are forced to sit down and listen. Gypsy keeps getting better.

Les McCann is a first rate jazz pianist and, surprisingly, a good singer too. He combined his talents to turn on the crowd at Shelly's Manne-Hole last week, singing "Sunny," "Let It Be Me" and "Compared To What."

SHA NA NA KINKS — TAJ MAHAL

FILLMORE WEST, S.F. — The audience, packed wall to wall, came to see the Kinks, but it was New York's one-group rock revival, Sha Na Na, that walked away with the honors and three standing ovations in their West Coast debut. Taj Mahal, who did one extra-long set instead of the usual two, also kept most of the audience rocking, although he lost us somewhere after the 15th number.

The Kinks, still turning out top-notch albums, seem to lack the fire to excite a large room like the Fillmore, although they scored much better in L.A.'s compact Whisky A Go Go. The problem seems to be that the group can't decide if they want people to listen to their lyrics or feel their beat, and so ride an unfulfilling middle line.

After seeing Taj in a small club, he seems lost in the vast Fillmore, but the audience took Taj to their hearts

and playing a batch of tunes from his Atlantic catalog. Not as far out as Thelonus, not as far in as Ramsey, McCann plays a high-grade jazz that still falls nicely on pop trained ears.

Ike & Tina Turner have been all over the place, in person and in print, so we'll just say they turned in another fine show at Thelma, L. A.'s newest rock spot.

Magic Grass, at the Whisky, is another of those groups that has something (a good chick lead singer and musicians who have risen slightly above the disko level) but needs a good producer to whip them into shape and free their minds. Decca has them.

John Stewart, forgive us. We're a little late in covering your show at the Troubadour last month, but we loved it. Your style of under-played singing is a little weird, but refreshing. Your songs are tops, including "July You're A Woman" and "Never Goin' Back," as well as your newer stuff. That back-up group you have is also beautiful.

We also neglected the Nitty Gritty Dirt Band, resurrected from the disbanded, who have added a no-holds barred satire of 1950's rock to their show which hits the funny bone hard. "Some Of Shelly's Blues," their current single, is also a stone winner. **a. r.**

and sat quietly thru soft blues, hard blues and several acoustic numbers.

To the surprise of most of the observers flown in by Buddah for the event, Sha Na Na took their New York-based old rock into the heart of psychedelia and became the rage of San Francisco. In New York, where oldies were always a staple, their success was not surprising, but in winning San Francisco, Sha Na Na has won the world. Their outrageous choreography, coupled with their repertory company of lead singers, gives them a double-barreled combination of visual and aural appeal which is hard to beat. Several new songs, including "Tell Laura I Love Her," "Remember Then," (their first single), "Chantilly Lace" and "Walk, Don't Run" have been added to their stock of well-remembered oldies. **a. r.**

STEPPENWOLF

CARNEGIE HALL, NYC — The development of the role of the lead singer in the 20th century really makes a fascinating study. Russ Colombo was a charming romantic figure, and so was Frank Sinatra, but Sinatra, aloof though he was, added to his husband-like grace a promise of things to come even if he wasn't quite your husband. Elvis Presley, responding to the earthy quality of American Black blues and country funk, was violently passionate, gross, vulgar, and almost dirty. Compared to Presley, Paul McCartney was a choir boy, and the early Beatles projected themselves more as mischievous slumming street urchins than as enemies of the state. But Mick Jagger and the Rolling Stones were always much more stark and frightening. Jagger was always so intent not on cajoling some girl into giving herself and her soul up to him but on terrorizing her into surrender. He was gut-sexual, with no fooling around. You couldn't tease Jagger . . . or he'd kill you. Jim Morrison and the Doors took the whole thing a step further by adding to Jagger's earthiness a greater self-awareness and psychological depth. With Morrison, sex became cosmic; its results were not earth-bound, but sent us hurling into the deepest, most hellish regions of our own souls. Going even further, Morrison by sheer force of personality was able to make himself a metaphor. He was not just an artist, not just a person, but a symbol. In much the same way, Iggy of the Stooges, through his studied stage-masochism, makes himself a figure for all American youth caught in the traps of a world gone mad. After all, if life is insane, what more sane action is there for a man than to become a raving maniac? Tom Jones is a Sinatra coming along after the Jagers and Morrisons have opened all the sexual doors. He rather flatly promises his audience a sexual experience, but coming after

the ferocious perversion of a crazed Jagger and a depraved Morrison, his straight sexuality seems pretty innocent.

John Kay of Steppenwolf is a whole other story, because he is trying to be everything at once. His sex appeal is extremely basic, his slow and sinuous gyrations combining the contortions of Jagger with the torpor of Morrison. But at the same time, Kay tries to be an earnest musician. He plays the harmonica during the show, and for about five numbers participates as rhythm guitarist. With the guitar, he loses all his basic sexual attraction for the audience. Their fantasies collapse as Kay becomes a musician instead of a beast. The illusion of Kay as a sex symbol is further shattered by Kay's insistence upon tossing out political speeches between numbers. The audience may agree with what he says, but it doesn't excite them. They may also agree with Abby Hoffman, but they aren't going to rush him to tear off his shirt or get a lock of his hair. Rock and politics work together only when the politics is in the rock, not hanging around its neck like a stone.

Steppenwolf are a rather powerful rock band. Their playing is honest, direct, and driving. There is no pretension in it, and no self-indulgence. There is only force and passion. They were at their best performing songs like their hit "Magic Carpet Ride," and at their worst performing the extended monstrosity "Monster," which begins well as a poetic comment on the state of America and later breaks down into babbling polemic. Nick St. Nicholas on bass was especially exceptional, but all in all, the show was confused and unsure of itself.

Also on the bill was Motown's Rare Earth's group, Rare Earth, trying as hard as they could to jam like professionals. Maybe next time. **b. h.**

DAVID ACKLES

BITTER END, NYC — The return of David Ackles to the Bitter End is one of the most significant events of 1969. As the year and the decade both draw to a close, the Elektra singer/pianist/composer/poet seems to be a kind of capstone, a comment on all that has gone before him.

David has been called a "down" performer. It has been said that his songs are so depressing that he is no fun. Now David makes jokes about the situation, declaring that his amusing song "Laissez Faire" is an "upper-downer." Entering another song, he warned the audience that at the end of the set he would pass out razor blades to them.

If David Ackles is depressing, it is only because he makes everyone see himself clearly for the first time, and that's not supposed to be fun. Lou Christie is supposed to be fun. David does not deal just in entertainment, he deals in revelation through entertainment. If that sounds too strong to you, you haven't heard David yet.

David has learned to use his deep, subtle voice better than ever and his french interpretations of his own songs, "The Road To Cairo" and "Be My Friend" are stunning and effective. As his second LP, "Subway To The Country" begins to attract attention all around the country, David is as

unassuming as he was a year ago. Sitting up there behind his piano, looking both terribly innocent and terribly wise, David is the perfect figure of the poet. He seems to be everything, young and old, cruel and gentle, brilliant and foolish, everything.

David's new songs carry the focus of the early works a step further. They gradually seem to move in the direction of theatre rather than just song, and make frequent use of internal dialogue. David talks to himself, to the characters in his songs, to us, to the world. In a new masterpiece titled "American Gothic" David described the plight of a man who "drinks till he drowns in his dreams," and of his wife who thrives on a wish for new shoes. They suffer, David shows us, but as he concludes, "They suffer least who suffer what they choose," we realize how if we are trapped, we are trapped in ourselves, in a chaos we have constructed for ourselves and from which we can escape only if we are willing within ourselves to struggle.

David's music is about struggle, but it is also about the joy of triumph over pain and despair. For David, the struggle itself, win or lose, is worth it. **b. h.**

ERIC BURDON & WAR ELYSE WEINBERG

TROUBADOUR, L.A. — Eric Burdon is Eric Burdon, regardless of whether he's playing in front of the Animals, the London Philharmonic or War, his new seven-man back-up group. He moves the same, he sounds the same, so, we conclude, he is the same. War, however, is a heavy departure from the Animals (not to mention the London Philharmonic) and provides a brilliant new framework for Burdon to work within.

Although the group is more musically complex than Burdon's previous groups, being built around sax and mouth harp, Eric himself has moved

in the opposite direction choosing simple-lyric basic blues which enable him to concentrate on sounds instead of ideas. Sounds. Repetition of lyric lines, screaming "Paint it black, paint it black," and hopping up and down, blowing the silver whistle hanging around his neck. Huffing and puffing into the mike, spinning around, and even falling into a chair during an instrumental break.

It's a strange mixture of styles, with the band playing electric country blues music and Burdon doing his thing. **a. r.**

Rep. Tunney Addresses Meet

ATLANTA — The second session of the 1969 Gavin Radio Conference was highlighted by an address by U. S. Congressman John V. Tunney of California's 38th District. The session was also beset by controversy when another featured speaker, Georgia state representative Julian Bond refused to cross a picket line surrounding the conference headquarters, The Regency Hyatt House Hotel. Reverend Ted Clark, Georgia union organizer, spoke in Representative Bond's stead and delivered an indictment against the Regency Hyatt House's alleged labor policies and then led most of the assembled Gavin conferees from the meeting hall in symbolic support of those picketing the hotel.

In addition, national figure Reverend Jesse Jackson, organizer of Operation Breadbasket, another featured speaker at the second session, failed to appear because of the shooting, the day before, of two Black Panther leaders by Chicago police.

Al Bell, executive v.p. of Stax/Volt Records introduced Reverend Ted Clark who, in his brief remarks, called for the radio industry to see to it that blacks were included in every level of responsibility in the communications media. Clark also noted the need for powerful black stations; ones with 50,000 instead of 5,000 watt capacity. Clark said that while it was fine that the various media were making some kind of effort to train blacks, many of the programs amounted merely to "training for training's sake."

Radio's Future

Reverend Clark then introduced U. S. Representative Tunney who delivered a speech touching on many areas which radio will be involved with in the coming decade. Tunney began his remarks by saying that radio was no longer provincial or parochial, that the medium would have to be able to lead people the nation over with its message. The Congressman said that radio had to address itself to the future, "as our children will live it."

Tunney explained that radio owed a debt to our youth since it was their medium. Tunney continued by stating that radio could truly give voice to the culture of youth and that it would have to concentrate its programming, more and more, on social issues that concerned young people. The youthful Congressman pointed out that the dis-



DEDICATION — Mayor Ivan Allen Jr. (left) of Atlanta was an honored guest at the Fourth Annual Radio Program Conference in his city and during one luncheon session presented founder-director Bill Gavin with an official proclamation citing the programming advisor for "unflagging dedication to the goal of adding a measure of betterment to broadcasting." Mayor Allen also proclaimed Radio Conference Days in the community.

integration of U. S. society came about because of a loss of a sense of national community, caused, in turn, by a failure of communication.

National Radio Internship

Radio, Tunney charged, could bring about a tighter sense of community with concerned, meaningful programming. Along these lines, Tunney advocated a national internship program for young people desiring to get into radio. Tunney also stated that the radio networks had not done enough in developing college radio stations and said that perhaps a public broadcasting organization might be formed to aid in this problem area.

Five-Year FCC Licenses

Tunney's suggestion that the Federal Communications Commission grant 5-year licenses to stations with good programming drew a roar of approval from the slightly biased audience. Last year, Tunney introduced legislation into the House of Representatives calling for 5-year FCC licenses. Tunney's bill was later pigeonholed in committee.

In his speech, the California Representative also said that he felt that the greatest area of potential in radio lay in the FM area and that he looked forward to the day when all radios had to be manufactured with both AM and FM bands.

Symbolic March

When Tunney concluded his speech which was covered by 2 local radio and TV stations, Reverend Clark went to the rostrum once again and asked the audience to follow him and Representative Tunney from the meeting hall out of the hotel in symbolic support of the people picketing the Regency Hyatt House. Most of the audience followed the two men from the hall.

Olivieri To Empire State In Promo Post

NEW YORK — Mike Olivieri has just been named promotion manager at Empire State Record Sales in Long Island City.

In charge of handling promotion for all lines distributed by the firm, Olivieri comes to Empire State from a promotion and sales post at Dot-Paramount Records. Earlier experience includes work with two recording studios in New York City.

Gavin Conference: An Appraisal

(Cont'd. from page 7)

time in this country when these issues can not be approached with timidity.

As we understand it, the conference was conceived as a forum at which radio men could meet and exchange ideas and concepts which were found useful in various markets. This is an excellent concept, but one which may not have worked as well in practice. As Bob Wood of CHUM-Toronto pointed out, disappointingly, many of the people from key US stations whom he approached were reluctant to talk candidly and specifically about methods which had worked for them. On the other hand, it was refreshing to listen to a man like Lucky Cordell of WVON-Chicago lay out, in painstaking detail, all of the innovative concepts which had been successful at his station.

Record-Radio Split

On another point, the Gavin conference is basically a radio meeting in which record men have been invited to participate. The annual gathering seems now to have grown to a point where it is, in truth, a record/radio exchange of ideas. Yet, men from each industry hold tenaciously to their respective provinces. On the one hand, the radio men feel that it is their programming which is largely responsible for the commercial success of recorded product. On the other, the record men are of the opinion that radio would be a dead issue without their wares. There is something to be said for both sides. However, these feelings, which are certainly harbored, are never talked about openly and they should be.

This distance between record and radio men was only broadened by the scheduling of separate meetings, one for record and music personnel, the other for those concerned primarily with radio. What is needed is a dialog between the two groups, in which each would profit from the other's experience, not separate enclaves.

Much of what was said in the various meetings was of ultimate value to everyone in attendance. But even more worthwhile is the intimate man to man

or small group talks which went on in the hotel lobby. One comment on this area of idea exchange. We got the impression from several representatives of small, local radio stations to whom we talked that they, because they were not familiar with many of the men from larger stations and record companies, did not share as fully in these exchanges as they might have. Perhaps, next year, there will be a greater effort to insure that the men from the secondary markets are formally introduced to those from the major markets.

Comic Relief

There were several touches of comic relief at the conference. Chuck Blore's very inventive taped comic intros and song parodies at the opening session were very well received and deservedly so. At that same opening session, the speech of Colonel Robert Cranston of the Armed Forces Radio & TV Services had a bizarre touch. There was Col. Cranston delivering a lecture illustrated with some basic military-type audio/visual aid slides to an audience filled with seasoned communications industry personnel. A lot of those in attendance must have gotten the distinct feeling that they had been transported back in time to some jerry-built military classroom at Fort Jackson or Fort Dix.

A Point From Moss

Or, during the panel discussion on A&R and promotion, Jerry Moss, A&M Records president, told of how he had had certain records re-mastered on the advice of radio programmers that the records would stand a greater chance of being aired if certain instruments were "brightened." Moss said that he did this 6 or 7 times. "It never worked," Moss conceded.

And, although we were not in Atlanta in time to take advantage of it, the conference members were invited to take a tour of the Lockheed plant in Marietta, Ga. to see the C-5-A, the world's largest airplane. A rather strange outing for a gathering of this nature.

Even the Mayor of Atlanta, Ivan Allen, provided a bright comic touch in his remarks at Friday's luncheon when he warned everyone there that, while in Atlanta, they would be required to do 3 things: 1. Revere Atlanta-born Margaret Mitchell, authoress of "Gone With The Wind"; 2. Praise legendary golf figure Bobby Jones; and 3. Drink Coca-Cola whose headquarters is in Atlanta. It was great to see that one of our country's finest and accomplished mayors has such a good sense of humor.

Of course, one of the funniest remarks of the meeting came from Joseph Kimble, Beverly Hills police chief, when he said that he had written only one song in his lifetime. The song was one which he wrote for a police personnel program and was entitled "Separating The Fuzz From The Lint."

In sum, any conference that brings together so many people from the record and radio industries has, at its fingertips, a fantastic amount of potential for the exchange of ideas. Hopefully, next year's conference committee will have profited from the deficiencies of the 1969 meet and will build on its obvious and many good points.



BLUE-RIBBON PANEL of recording industry executives tangled with current topics of interest, spawning some controversy, during one session of Bill Gavin-sponsored Fourth Annual Radio Program Conference in Atlanta. Participating were (from left): Walt Maguire, London Records; Sal Iannucci, president, Capitol Records; Joe Smith, vice president, Warner Bros. Records, who chaired session; Ahmet Ertegun, president, Atlantic Records; Clive Davis, president, CBS-Columbia Records; Jay Lasker, president, Dunhill Records.

Handleman Co. Ups Sales & Earnings

DETROIT — Handleman Co. Detroit-based wholesaler, has reported improved sales and earnings for the six months and second quarter ended Oct. 31. David Handleman, president, said that for the six-month period, net sales were \$44,459,420 up 30.1 per cent over the \$34,157,784 recorded for the first half last year. Net income increased 27.7 per cent to \$2,267,545 or \$.54 per share as compared with \$1,775,039 or \$.43 per share last year.

For the second quarter, sales rose 35 per cent of \$25,282,571, compared to \$18,718,127 for the same period last year. Net income was \$1,340,376 or \$.32 per share, an increase of 32 per cent over 1968's \$1,012,724 or \$.24 per share.

Gordon To Buddah In Field LP Slot

NEW YORK — Herb Gordon has joined Buddah Records as field director of LP promo and sales, not as national director of LP and promo and sales. Latter post is held by Joe Fields. A story in last week's issue gave Gordon an incorrect assignment.

Stax Inks Branding Iron

MEMPHIS — A new singing duo, the Branding Iron, has been signed by Stax Records. The Branding Iron consists of two young men, LeRoy Crume and Calvin April. The duo's first single, "Right, Uptight And Out Of Sight," produced by Willie Dixon, will be released in mid-January on the Stax label.

Time/Life Moon Set

(Con't. from Page 9)

flights, an area of increasing importance, notes Kapp, as America prepares for space platform and flights of longer duration. Kapp utilized the Capitol catalog to create 6-hours of cassette music for the three Apollo 12 astronauts as they were confined in their special decontamination chamber.

Under its present system, RIAA will not certify the Time/Life set, since its gold awards are limited to retail store sales. Kapp foresees revisions of RIAA procedures to accommodate record success through other than retail store channels.

RIAA Packaging

(Con't. from Page 7)

Manufacturers who have attempted to institute use of larger-than-tape boxing at first bickered among themselves about the best design to use, and later found the dispute amplified by merchants who were unable to accommodate the various packages, and unwilling to make the changes needed to employ new sized boxes.

Where rack merchants have offered packaging and the display facilities, or in many cases where record merchants have employed LP stands to hold the 12" Recco designed box (or singles display racks for the 7" x 7" package) the addition of impulse buying and selfservice convenience has proved successful in boosting sales and reducing theft with little inconvenience.

The major controversy now lies in the area of arriving at some type of standard for packaging which will consolidate the multiple sizing that has blossomed in the wake of the packaging debate.

R,C&B Merges Into Realty Equities Co.

NEW YORK — Rogers, Cowan & Brenner, the 34-year-old public relations outfit, is being acquired by Realty Equities Corp. Henry C. Rogers, chairman of R,C&B, and Morris Karp, president of RE, said the acquisition of all the stock of the pr firm will be made for an undisclosed number of shares of RE common stock.

R,C&B will continue to be operated by Rogers, Warren J. Cowan, president; Mrs. Teme C. Brenner, exec vp under long-term management contracts.

R,C&B, with offices in Beverly Hills, New York and London, became active in the pop music field two years ago. Its accounts in this area include Motown Records, Diana Ross & the Supremes, James Brown, Jefferson Airplane, ABKCO Industries, Tony Bennett, Trini Lopez, Lou Rawls, Jethro Tull, Koppelman-Rubin Associates, John Sebastian, Vanilla Fudge, Lainie Kazan, Wayne Cochran, Don Ho, Star-King Records, Chrysalis, the Amboy Dukes, Rosicrucians, among others.

Realty Equities Corp., listed on the American Stock Exchange, is a diversified company which in recent years has developed interests in the entertainment and leisure-time fields.

Bee Gees Settle

HOLLYWOOD — In what was described as 'an amicable settlement,' former Bee Gee Robin Gibb has been freed of all commitments to the Robert Stigwood Organization in return for relinquishing his shares in the Bee Gees' songwriting and publishing companies.

Robin will continue to record for Polydor, with Vic Lewis as his personal manager and NEMS Enterprises providing worldwide agency representation. Barry and Maurice Gibb will continue as the Bee Gees under the exclusive representation of the Stigwood Organization. The litigation between the Gibb brothers has been discontinued.

Four Seasons/Merc

(Con't. from Page 9)

coming LP "Watertown" and A & R'd the new single for Trini Lopez. He also is set to do a Nancy Sinatra recording session.

"The re-signing of the Four Seasons to a long-term contract is one of the most important deals we've made in the history of our company," said Lou Simon, Mercury vice president for marketing and sales. "Each member of the group has continued to broaden his scope — through writing, producing, performing and other areas — and we expect this to be reflected in even greater product in the future."

And added manager Roberts: "I believe that this will be a very good association. Both parties have a lot at stake and a lot to strive for. Everyone in the group is very happy about this new contract. Now we're going to go out and make more hits."

Since their first hit with "Sherry", the Four Seasons have had such top tunes as "Big Girls Don't Cry", "Let's Hang On", "I've Got You Under My Skin", "Dawn", "Rag Doll" and "Working My Way Back To You". As a solo performer, Valli was charted high with such singles as "Can't Take My Eyes Off You" and "To Give".

Coronet Opens New Offices, Warehouse

PIKESVILLE — The opening of new offices and a warehouse at 3626 1/2 Woodland Ave., Baltimore, Md. 21215, was announced last week by Sam Anoff, president of the record distribution outfit, Coronet Music. Since acquiring several chain stores for racking, Anoff has also added Len Radinsky as vice president.

Now's The Time To Move To Revise Copyright Law: NARAS Panel Meet

NEW YORK — The importance of immediate action on copyright revisions, or the prospect of no action at all, was stressed by all five panelists in the recent investigation of copyright revision prospects sponsored by the New York chapter of the Record Academy (NARAS) in New York's Media Sound Studios.

"Members of Congress have already stated there will be no more annual extensions of copyrights," warned RIAA executive secretary Henry Brief, noting that the concentration of the record and music business in just a few communities results in representation by too few vitally interested legislators, namely just those representing those districts. All panelists continually stressed the need for total industry involvement and individual action.

Stan Kenton, head of the National Committee for the Performing Arts, which has been spearheading the drive to gain copyright protection for performers as well as songwriters, emphasized the difficulties encountered in Washington. "It's a complicated situation even for those of us directly involved. At one session, after four hours of our explanations, some Senators still weren't able to grasp completely what it is we're after." In essence, it all seems quite simple to Kenton and others on his committee. "The performer is merely trying to get something he is entitled to," he noted.

Mitch Miller, New York head of NCPA, reacted more militantly. "Performers of commercials get paid for each use. Why shouldn't recording artists?" Philosophizing a bit more, he added that "Songs without interpreters are merely pieces of paper," pointing

out that, despite disclaimers from songwriters' and publishers' representatives, "we ARE at odds with them. ASCAP and BMI should be fighting our fight with us."

Panelists Eddie Eliscu, president of AGAC, and Leonard Feist, executive vice-president of NMPA, representing writers and publishers respectively, agreed with the need for immediate action, emphasizing the inequities of the current copyright laws, as compared with those of other countries, and calling for changes assuring holders of protection for at least the life of the composer, plus fifty years.

Miller, the most outspoken on the panel that was moderated by Father Norman J. O'Connor, called for protection ad infinitum, citing a need for even greater cooperation from songwriters and publishers. He warned, "If this is done piecemeal, the legislation will more than likely just lie there and dry up." "And," added Kenton a bit later, "there is between 40 and 70 million dollars a year involved. We must be included this time, or those performers who are around now will never be included!"

Highlighting a spirited question and answer session between panelists and NARAS members who, according to Kenton, "are involved in this more than any group I can think of," was a direct query from conductor-arranger-pianist Dick Hyman. "Who," he wanted to know, "is against us in Washington?" Replied Kenton succinctly: "Anybody who will have to pay." No rep came from the National Association of Broadcasters (NAB), which had been invited by NARAS to join the discussion.



THE NEED FOR ACTION was stressed by all panelists at the recent membership meeting of the New York chapter of NARAS. Left to right: Henry Brief, executive secretary of RIAA; Leonard Feist, executive vice-president of NMPA; Mitch Miller; moderator Father Norman J. O'Connor; Eddie Eliscu, president of AGAC, and Stan Kenton, head of NCPA.

RCA Obtains Country Caster

NEW YORK — RCA Records has acquired the rights to the cast album of a new musical, "Gantry," based on Sinclair Lewis' novel, "Elmer Gantry."

Norman Racusin, president of RCA Records, said producers Joseph Cates and Jerry Schlossberg will open their new musical at the George Abbott Theatre on Feb. 15 after a month of previews at the same theatre.

"Gantry" went into rehearsals last week under the overall direction of Onna White who won a special Academy Award last spring for the film, "Oliver!" and who currently is represented on Broadway by her choreography for "Mame" and "1776."

Starring in the title role of Elmer Gantry, the hell fire and brimstone evangelist, will be Robert Shaw (seen previously on Broadway in "The Caretakers" and "The Physicists" and the author of last season's "The Man in the Glass Booth" 1 who will be making his musical debut. Another Oscar-winner, Rita Moreno (for "West Side Story") co-stars in the role of Sister Sharon.

Librettist Peter Bellwood has based his book for the new musical both on the novel and the screen play of the 1960 film which co-starred Burt Lancaster and Jean Simmons. The "Gantry" lyrics have been written by Fred

Tobias and the music by Stanley Lebowsky. Bellwood, Tobias and Lebowsky will be new to Broadway.

David C. Watts Is Motown Finance VP

NEW YORK — Motown Records has named David C. Watts vice president of finance. He will report to Berry Gordy, Jr., president, and his office will be located at the Detroit headquarters of Motown. Watts moves to this post from his recently vacated position as vice president of the music division of Paramount Pictures Corporation, where he was responsible for all financial functions and acted as treasurer.

Prior to that, Watts was western regional manager for Litton Industries in charge of their corporate consulting services, which included consultation with top management on planning, organization and operations.

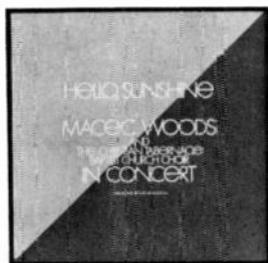
He holds a B.B.A. degree from Niagara University and is also a graduate of the Pan American Flight School, and he has taken courses at UCLA in statistics and computers.

Hello Hit!

Leroy Little and Maceo Woods would like to thank the countless beautiful disc jockeys for their help in bringing "Hello Sunshine" to hit status...and to sales nearing the quarter-million mark!



"Hello Sunshine"



*Maceo Woods
and the Christian Tabernacle
Baptist Church Choir
Volt VOA 4025
Now available on their
stirring new album.
Volt VOS 6009*



TOP 100 Albums

BOTTOM NO. INDICATES 8 AND 4 TRACK AND CASSETTE

December 20, 1969

- 1 **ABBEY ROAD**
BEATLES (Apple SO 383) 1
(8XT 383) (4XT 383)
- 2 **LED ZEPPELIN II**
(Atlantic SD 8236) 2
(8236)
- 3 **TOM JONES LIVE IN LAS VEGAS**
(Parrot PAS 71031) 3
(M 7983) (X 79431) (X 79631)
- 4 **LET IT BLEED**
ROLLING STONES (London NPS 4) 14
(M 72167) (X 17167) (X 57167)
- 5 **GREEN RIVER**
CREEDENCE CLEARWATER REVIVAL (Fantasy 8393) 4
(88393) (48393) (58393)
- 6 **PUZZLE PEOPLE**
TEMPTATIONS (Gordy 949) 6
- 7 **BLOOD, SWEAT & TEARS**
(Columbia CS 9720) 9
(COL 18 10 0552) (COL 14 10 0552) (16 10 0552)
- 8 **CROSBY, STILLS & NASH**
(Atlantic SE 8229) 11
(8229) (X5 8229)
- 9 **VOLUNTEERS**
JEFFERSON AIRPLANE (RCA LSP 4238) 8
(P8S 1507)
- 10 **THE BAND**
(Capitol STAO 132) 5
(8XT 132) (4XT 132)
- 11 **FROM VEGAS TO MEMPHIS**
ELVIS PRESLEY (RCA LSP 6020) 12
- 12 **SANTANA**
(Columbia CS 9781) 15
(18 10 0692) (16 10 0692)
- 13 **CAPTURED LIVE AT THE FORUM**
THREE DOG NIGHT (Dunhill DS 50068) 24
(850068) (450068) (550068)
- 14 **JOE COCKER**
(A&M SP 4224) 19
- 15 **KOZMIC BLUES**
JANIS JOPLIN (Columbia KCS 9913) 7
(18 10 0748) (14 10 0748) (16 10 0748)
- 16 **A GROUP CALLED SMITH**
(Dunhill 50056) 10
(M85056) (X45056) (X55056)
- 17 **MONSTER**
STEEPENWOLF (Dunhill DS 50066) 25
(850066) (450066) (550066)
- 18 **EASY RIDER**
ORIGINAL SOUNDTRACK (Dunhill DSK 50063) 18
(8RM 2026) (CRM 2026)
- 19 **WILLY AND THE POORBOYS**
CREEDENCE CLEARWATER REVIVAL (Fantasy 8397) 40
- 20 **ALICE'S RESTAURANT**
ARLO GUTHRIE (Reprise RS 6267) 16
(8RM 6267) (CRX 6267)
- 21 **ALBUM 1700**
PETER, PAUL & MARY (Warner Bros./7 Arts WS 1700) 35
- 22 **JOHNNY CASH AT SAN QUENTIN**
(Columbia CS 09827) 13
(18 10 0674) (14 10 0674) (16 10 0674)
- 23 **HAIR**
ORIGINAL CAST (RCA Victor LSO 1150) 17
(08S-1038)
- 24 **BLIND FAITH**
(Atco SD 304) 20
(304)
- 25 **IN-A-GADDA-DA-VIDA**
IRON BUTTERFLY (Atco 2051) 21
(2501) (X52501)
- 26 **LITTLE WOMAN**
BOBBY SHERMAN (Metromedia MD 1014) 23
- 27 **THE BRASS ARE COMIN'**
HERB ALPERT & THE TIJUANA BRASS (A&M SP 4228) 34
(8T 4228) (4T 4228) (CT 4228)
- 28 **GET TOGETHER WITH ANDY WILLIAMS**
(Columbia CS 9922) 22
(18 10 0776) (14 10 0776) (16 10 0776)
- 29 **NEW YORK TENDABERRY**
LAURA NYRO (Columbia KCS 9737) 27
(18 10 0610) (14 10 0610) (16 10 0610)
- 30 **PAINT YOUR WAGON**
ORIGINAL SOUNDTRACK (Paramount PMS 1001) 30
(89004) (29504)
- 31 **LED ZEPPELIN**
(Atlantic SD 8216) 33
(8216) (X 58216)
- 32 **MIDNIGHT COWBOY**
ORIGINAL SOUNDTRACK (United Artists UA 5198) 26
- 33 **HOT BUTTERED SOUL**
ISAAC HAYES (Enterprise ENS 1001) 28
- 34 **GLEN CAMPBELL "LIVE"**
(Capitol STOB 268) 32
- 35 **THROUGH THE PAST DARKLY (Big Hits Vol. 2)**
ROLLING STONES (London NPS 3) 29
(M 72162) (X 17162) (X 57162)
- 36 **THE AGE OF AQUARIUS**
5TH DIMENSION (Soul City SCS 92005) 31
(3951) (4951) (C 951)
- 37 **HELLO DOLLY**
ORIGINAL SOUNDTRACK (20th Century Fox DTCS 5103) 39
- 38 **ON BROADWAY**
DIANA ROSS & SUPREMES & THE TEMPTATIONS (Motown MS 699) 49
- 39 **DIONNE WARWICK'S GOLDEN HITS (Part 2)**
(Scepter SPS 577) 41
(577) (5577)
- 40 **THIS IS TOM JONES**
(Parrot PAS 71028) 45
(M 79828) (X 79428) (X 79628)
- 41 **THE BEST OF CHARLEY PRIDE**
(RCA LSP 4223) 53
(P8S 1505)
- 42 **SUITABLE FOR FRAMING**
THREE DOG NIGHT (Dunhill DS 50058) 46
- 43 **ROMEO & JULIET**
ORIGINAL SOUNDTRACK (Capitol ST 2993) 47
(8XT 2993) (Y 18 2993)
- 44 **RUNNING DOWN THE ROAD**
ARLO GUTHRIE (Reprise RS 6346) 37
(8RM 6346) (CRX 6346)
- 45 **STAND UP**
JETHRO TULL (Reprise RS 6360) 38
(89M 6360) (CRX 6360)
- 46 **BEST OF CREAM**
(Atco SD-291) 43
(291) (X5 291)
- 47 **ON TIME**
GRAND FUNK RAILROAD (Capitol ST 307) 36
(8XT 307) (4XT 307)
- 48 **NASHVILLE SKYLINE**
BOB DYLAN (Columbia KCS 9825) 54
(COL 18H0-0670) (COL 14H0-0670) (COL 16H0-0670)
- 49 **THE TURNING POINT**
JOHN MAYALL (Polydor 24 4004) 50
(953002) (PD9 14652)
- 50 **BEST OF BEE GEES**
(Atco SD-292) 42
(292) (X5 292)
- 51 **THE SOFT PARADE**
THE DOORS (Elektra EKS 75005) 57
(M 87 5005) (X 47 5005) (X 5 5005)
- 52 **LEAVING IT ALL BEHIND**
GRASS ROOTS (Dunhill DS 50067) 80
- 53 **BAYOU COUNTRY**
CREEDENCE CLEARWATER REVIVAL (Fantasy 8387) 55
(88387) (48387) (58387)
- 54 **ALIVE ALIVE-O**
JOSE FELICIANO (RCA LSP 6021) 65
(P8S 1537/8)
- 55 **CREAM OF THE CROP**
DIANA ROSS & SUPREMES (Motown MS 694) 59
- 56 **ARTHUR**
KINKS (Reprise RS 6366) 60
(8RM 6366) (CRX 6366)
- 57 **TRACY**
CUFF LINKS (Decca DL 75160) 67
(6-5160) (C73-5160)
- 58 **STAND!**
SLY & THE FAMILY STONE (Epic BN 26456) 62
(N 18-10186) (N14-10186) (N16-10186)
- 59 **TOGETHER**
DIANA ROSS & THE SUPREMES & THE TEMPTATIONS (Motown MS 692) 44
- 60 **THE ASSOCIATION**
(Warner Bros./7 Arts WS 1800) 48
(8WM 1800) (CWM 1800)
- 61 **GET READY**
RARE EARTH (Rare Earth RS 507) 63
- 62 **SECOND WINTER**
JOHNNY WINTER (Columbia KCS 9947) 73
(18 80 0838) (16 80 0838)
- 63 **MUSIC FROM "BUTCH CASSIDY AND THE SUNDANCE KID"**
BURT BACHARACH (A&M SP 4227) 68
(8T 4227) (4T 4227) (CT 4227)
- 64 **TOUCHING YOU . . . TOUCHING ME**
NEIL DIAMOND (UNI 73071) 69
- 65 **YOUR SAVING GRACE**
STEVE MILLER BAND (Capitol SKAO 331) 82
(8XT 331) (4XT 331)
- 66 **TOMMY**
THE WHO (Decca DXSW 7205) 51
(6-2550) (73-2500)
- 67 **IN THE COURT OF THE KING CRIMSON**
(Atlantic SD 8245) 79
(TP 8245)
- 68 **THE NEW GARY PUCKETT AND THE UNION GAP**
(Columbia CS 9935) 70
(18 10 0778) (14 10 0778) (16 10 0778)
- 69 **OLIVER**
ORIGINAL SOUNDTRACK (Colgem's COSD 5501) 72
(08CB-1003)
- 70 **CLOSING THE GAP**
MICHAEL PARKS (MGM SE 4646) 71
- 71 **CONSTRUCTION #1**
TEN WHEEL DRIVE (Polydor 24-4008) 77
- 72 **ENGELBERT HUMPERDINCK**
(Parrot PAS 71030) —
(M 79830) (X 79430) (X 79630)
- 73 **FAT MATTRESS**
(Atco SD 309) 61
(309)
- 74 **CANNED HEAT COOK BOOK (THE BEST OF CANNED HEAT)**
(Liberty LST 11000) 88
- 75 **SMASH HITS**
THE JIMI HENDRIX EXPERIENCE (Reprise MS 2025) 52
(8RM 2025) (CRX 2025)
- 76 **RECOLLECTIONS**
JUDY COLLINS (Elektra EKS 74055) 66
(M 87 4055) (X 47 4055) (X 5 4055)
- 77 **A HEAD RINGS OUT**
BLODWYN PIG (A&M SP 4210) 81
- 78 **SIX HOURS PAST SUNSET**
HENRY MANCINI (RCA LSP 4239) 78
(P8S 1508)
- 79 **HURT SO BAD**
THE LETTERMEN (Capitol ST 269) 56
(8XT 269) (4XT 269)
- 80 **PUT A LITTLE LOVE IN YOUR HEART**
JACKIE DeSHANNON (Imperial LP 12442) 58
- 81 **GOLDEN GREATS VOL. 1**
DENNIS YOST & THE CLASSICS IV (Imperial LP 16000) 83
- 82 **LOVE THEME FROM ROMEO & JULIET**
JOHNNY MATHIS (Columbia CS 9909) 87
(18 10 0744) (14 10 0744) (16 10 0744)
- 83 **SPANKY'S GREATEST HIT(S)**
SPANKY & OUR GANG (Mercury SR 61227) 89
- 84 **CROW MUSIC**
CROW (Amaret ST 5002) 85
- 85 **MIDNIGHT COWBOY**
FERRANTE & TEICHER (United Artists UAS 6725) 98
- 86 **YE-ME-LE**
SERGIO MENDES & BRASIL '66 (A&M SP 4236) —
(8T 4236) (4T 4236) (CT 4236)
- 87 **DONOVAN'S GREATEST HITS**
(Epic BXN 26439) 92
(N 18-10154) (N 14-10154) (N 16-10154)
- 88 **THE BEST OF TOMMY JAMES & THE SHONDELLS**
(Roulette SR 42040) 109
- 89 **IS THAT ALL THERE IS**
PEGGY LEE (Capitol ST 386) —
(8XT 386) (4XT 386)
- 90 **SGT. PEPPERS LONELY HEARTS CLUB BAND**
BEATLES (Capitol SMAS 2653) 64
(8XT 2653) (4XT 2653)
- 91 **JOHNNY CASH AT FOLSOM PRISON**
(Columbia CS 9639) 93
(18 10 0404) (14 10 0404) (16 10 0404)
- 92 **ICE ON ICE**
JERRY BUTLER (Mercury SR 61234) 94
- 93 **MAKE YOUR OWN KIND OF MUSIC**
MAMA CASS (Dunhill DS 50071) —
- 94 **COMPLETELY WELL**
B. B. KING (Bluesway BLS 6037) —
- 95 **THE MASKED MARAUDERS**
(Deity 6378) 120
- 96 **YOUR GOOD THING**
LOU RAWLS (Capitol ST 325) 95
(8XT 325) (4XT 325)
- 97 **YER ALBUM**
THE JAMES GANG (Bluesway BLS 5034) 100
- 98 **LAURA NYRO**
(Verve/Forcast FTS 3020) 91
- 99 **JEAN**
LAWRENCE WELK (Ranwood R 8060) 97
- 100 **ZEPHYR**
(Probe CPLP 4510) 135

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.

OKEH

Major Lance
Major Lance
Walter Jackson
Walter Jackson
Major Lance
The Vibrations
The Vibrations
Explosive Little Richard!
Walter Jackson
Little Richard's Greatest Hits
Walter Jackson's Greatest Hits
Vibrations Greatest Hits

The Monkey Time
Um, Um, Um, Um, Um, Um
It's All Over
Welcome Home
Major's Greatest Hits
Shout
Misty

Speak Her Name

OKS 14105
OKS 14106
OKS 14107
OKS 14108
OKS 14110
OKS 14111
OKS 14112

OKS 14117
OKS 14120

OKS 14121

OKS 14128

OKS 14129

ORIGINAL SOUND

Various Artists
Preston Epps
Stan Hoffman
Norma French
Preston Epps
Bongo Teens
The Skyliners
Hollywood
Persuaders
Various Artists
The Music Machine
Dyke & The Blazers
Various Artists
Dyke & The Blazers

Oldies But Goodies VOL I
Oldies But Goodies VOL II
Oldies But Goodies VOL III
Oldies But Goodies VOL IV
Oldies But Goodies VOL V
Oldies But Goodies VOL VI
Oldies But Goodies VOL VII
Oldies But Goodies VOL VIII
Bongo Bongo Bongo

LPS 8850
LPS 8852
LPS 8853
LPS 8854
LPS 8855
LPS 8856
LPS 8857
LPS 8858
LPS 8851

Love At Last

LPS 8870

Surfin Bongos
Since I Don't Have You

LPS 8872
LPS 8873

Drums A-Go-Go
Big Bad Boss Beat
(Turn On) The Music Machine
Funky Broadway
Oldies But Goodies Vol. IX
Dyke's Greatest Hits

LPS 8874
LPS 8871
LPS 8875
LPS 8876
LPS 8859
LPS 8877

PARAMOUNT

Lalo Schifrin
Lalo Schifrin

More Mission: Impossible
Mannix

PAS 5002
PAS 5004

PEACOCK

The Loving Sisters
The Dixie
Hummingbirds
The Chariot Gospel Singers
Rev. Cleophus Robinson
Rev. Cleophus Robinson
Brooklyn Skyways
The Loving Sisters
Mighty Clouds Of Joy

Rev. W. Leo Daniels
Rev. Cleophus Robinson
Assorted Artists

God's Lonesome Highway
Your Good Deeds
Tell Him
Haircut In The Wrong Barber Shop (Sermon)

Good Gospel
The Unbelieving Man
Tribute to Dr. King
Sing Songs of Rev. Julius Cheeks & The Sensational Nightingales
Quit Talking To Yourself (Sermon)

Sunrise, Sunset
The Super Groups

PLP 143
PLP 144
PLP 146
PLP 147

PLP 150
PLP 160
PLP 162

PLP 163
PLP 161

PLP 165
PLP 166

PHILIPS

Teresa Brewer's Greatest Hits
Bach's Greatest Hits
You Won't Believe Your Ears
Nina Simone
The 4 Seasons Sing Big Hits by Burt Bacharach, Hal David & Bob Dylan
The 4 Seasons' Hold Vault of Hits Featuring the Sound of Frankie Valli
Listen Too!
One Stormy Night
Of Vodka and Caviar
Golden Hits of Dusty Springfield
2nd Vault of Golden Hits
More Mauriat
More Than Music
New Gold Hits
Frankie Valli Solo
Blooming Hits
H. P. Lovecraft
The Look of Love
Mystic Moods of Love
Vincebus Eruptum

PHS 600-062
PHS 600-097
PHS 600-103
PHS 600-135

PHS 600-193

PHS 600-196
PHS 600-197
PHS 600-205
PHS 600-215
PHS 600-220
PHS 600-221
PHS 600-226
PHS 600-231
PHS 600-243
PHS 600-247
PHS 600-248
PHS 600-252
PHS 600-256
PHS 600-260
PHS 600-264

Swingle Singers Wes Harrison

Paul Mauriat & Orch. Mystic Moods Orch. Paul Mauriat & Orch.

4 Seasons Paul Mauriat Mystic Moods Orch. 4 Seasons Frankie Valli Paul Mauriat & Orch. H. P. Lovecraft Dusty Springfield Mystic Moods Orch. Blue Cheer

CONNOISSEUR COLLECTION

Jacqueline Francois Yves Montand

Magnifique
Paris Recital
Missa Luba — Sung by Les Troubadours de Roi Baudouin

PCC 600
PCC 602

Michel Legrand

The Umbrellas of Cherbourg (Les Parapluies de Cherbourg)

PCC 616
PCC 619
PCC 623

Los Fronterizos Various Artists

Misa Criolla
Misa Flamenca

Liszt: Piano Concertos Nos. 1 and 2

Svitaslav Richter, pno; London Symphony/Kondrashin

PHS 900-000

Penderecki: St. Luke Passion

Cracow Boys Choir and Philharmonic Orchestra/Czyz

PHS2 901

Satie: Piano Music — Evelyne Crochet, Piano

PHS 900 179

Mozart: Requiem, K. 626

Donath, Minton, Davies, Nienstedt; Alldis Choir; BBC Symphony/Colin Davis

PHS 900-160

Beethoven: Symphony No. 5; Mozart: Symphony No. 34

Concertgebouw Orchestra of Amsterdam/George Szell

PHS 900-169

Handel: Messiah — Harper, Watts, Wakefield, Shirley-Quirk

Symphony Chorus and Orchestra/Colin Davis

PHS3-992

Debussy and Ravel: String Quartets — Quartetto Italiano

PHS 900-154

Berlioz: Symphonie Fantastique — London Symphony Orchestra/Colin Davis

PHS 900-101

Bruckner: Symphony No. 4 "Romantic"

Concertgebouw Orchestra of Amsterdam/Bernard Haitink

PHS 900-171

Bach: Partitas and Sonatas for Unaccompanied Violin — Grumiaux, vln.

PHS 2-900

Mozart: Divertimento in E-flat, K. 563 — Grumiaux Trio

PHS 900-173

Sibelius: Symphony No. 2 — Concertgebouw Orchestra of Amsterdam/George Szell

Handel: Water Music — Concertgebouw Orchestra of Amsterdam/Van Beinum

PHC 9016

Brahms: Complete String Trios — Beaux Arts Trio

PHC 2-013

Mahler: Das Lied von der Erde — Haefliger, Merriman, Heynis;

Concertgebouw Orchestra of Amsterdam/Van Beinum

PHC 3-010

Bach: Six Suites for Unaccompanied Cello — Maurice Gendron, Cello

PHC 9088

Dvorak: Symphony No. 5 — London Symphony Orchestra/Rowicki

PHC 2-006

Rachmaninoff: Preludes (Complete) — Constance Keene, piano

PHC 9086

Bizet: Symphony in C — London Symphony Orchestra/Benzi

PHC 9034

Chopin: Waltzes — Harasiewicz, piano

PHC 9044

Schubert: Symphony No. 9 in C — Minneapolis Symphony Orchestra/Skrowaczewski

PHC 9001

Beethoven: Piano Sonatas Nos. 17 and 18 — Clara Haskil, pno.

PHC 2-001

Ravel: Piano Music (Complete) — Werner Haas, piano

PHC 2-001



TOP 100 Albums

101 TO 140

- 101 **GOOD MORNING STARSHINE**
Oliver (Crewe CR 1333)
(887-133) (587-1333)
- 102 **LESLIE WEST'S MOUNTAIN**
(Windfall 4500)
(M 84500) (X-54500)
- 103 **ALICE'S RESTAURANT**
Original Soundtrack (United Artists UAS 5196)
- 104 **TOM JONES LIVE**
(Parrot PS 71014)
(MM-79814) (X-79414) (X-79614)
- 105 **ROCK & ROLL**
Vanilla Fudge (Atco SD 303)
(303)
- 106 **WALKING IN SPACE**
Quincy Jones (A&M SP 3023)
(BT 3023) (AT 3023) (CT 3023)
- 107 **JUST PET**
Petula Clark (Warner Bros./7 Arts WS 1823)
(8WM 1823) (CWM 1823)
- 108 **TURTLE SOUP**
Turtles (White Whale WW 7124)
- 109 **JINGLE JANGLE**
Archies (Kirshner KES 105)
(PK 01004)
- 110 **THE ALLMAN BROTHERS BAND**
(Atco SD 308)

- 111 **FOR LOVERS**
San Sebastian Strings (Warner Bros./7 Arts WS
(1795) (8WM 1795) (CW 1795)
- 112 **ROD MCKUEN AT CARNEGIE HALL**
(Warner Bros./7 Arts WS 1794)
(8WJ 1794)
- 113 **FUNNY GIRL**
Original Soundtrack (Columbia BOX 3220)
(COL 18 12 0034) (COL 14 12 0034) (16 12 0034)
- 114 **CHICAGO TRANSIT AUTHORITY**
(Columbia GP-8)
(Part I 18 10 0726) (Part II 18 10 0728) (16 B0 0854)
- 115 **MAGICAL MYSTERY TOUR**
Beatles (Capitol SMAL 2835)
(8XT 2835) (4XT 2835)
- 116 **HOT RATS**
Frank Zappa (Bizarre RS 6356)
(8RM 6356) (CRX 6356)
- 117 **THE WORLD OF MANTOVANI**
(London PS 565)
(72165) (17165) (57165)
- 118 **SHOW TIME**
Johnny Cash & The Tennessee Two
(Sun 106)
- 119 **THE BEATLES**
(Apple SWBO 101)
Part I (86W160) (4WX 160) Part II (86W161)
(4XW161) (Part I-4XW101) (Part II-4XW101)
- 120 **THEN PLAY ON**
Fleetwood Mac (Reprise RS 6368)
(8RM 6368) (CRX 6368)

- 121 **LEE MICHAELS**
(A&M SP 4199)
(BT 4199) (AT 4199) (CS 4199)
- 122 **LIVE DEAD**
Grateful Dead (Warner Bros./7 Arts WS 1830)
(8WM 1830) (CWM 1830)
- 123 **WITH A LITTLE HELP FROM MY FRIENDS**
Joe Cocker (A&M SP 4182)
(BT 4182) (AT 4182) (CS 4182)
- 124 **THE FLOCK**
(Columbia 9911)
(18 10 0848)
- 125 **SONGS FOR A TAILOR**
Jack Bruce (Atco SD 306)
(306)
- 126 **A MAN ALONE**
Frank Sinatra (Reprise FS-1030)
(8FH-1030) (CRX 1030)
- 127 **MY CHERIE AMOUR**
Stevie Wonder (Tamla TS 296)
- 128 **KEEP ON MOVING**
Butterfield Blues Band (Elektra EKS 74053)
(84053) (44053) (54053)
- 129 **TAMMY'S GREATEST HITS**
Tammy Wynette (Epic BN 26486)
(N 18 10 230) (N 16 10 230) (N 14 10 230)
- 130 **MAMA'S & PAPA'S 16 GREATEST HITS**
(Dunhill DS 50064)

- 131 **MAKE IT EASY ON YOURSELF**
Burt Bacharach (A&M SP 4188)
(BT 4188) (AT 4182) (CS 4182)
- 132 **DIONNE WARWICK'S GREATEST MOTION PICTURE HITS**
(Scepter SPS 575)
(T 575) (C 757)
- 133 **AERIAL BALLET**
Nilsson (RCA LSP 3956)
(PBS 1380) (PBS 1380)
- 134 **WHAT ABOUT TODAY**
Barbra Streisand (Columbia CS 9816)
(18 10 0658) (16 10 0658)
- 135 **SSSSH**
Ten Years After (Deram 18029)
(M 77829) (Na 77829) (77629)
- 136 **RUBY DON'T TAKE YOUR LOVE TO TOWN**
Kenny Rogers & The First Edition
(Reprise RS 6352)
(8RM 6352) (CRX 6352)
- 137 **FELICIANO/10 TO 23**
Jose Feliciano (RCA LSP 4185)
(PBS 1479)
- 138 **I TAKE A LOT OF PRIDE IN WHAT I AM**
Dean Martin (Reprise RS 6338)
(8RM 6338) (CRX 6338)
- 139 **EVERYTHING'S ARCHIE**
Archies (Calendar KES 103)
(PKO 1002)
- 140 **PETER, PAUL & MOMMY**
Peter, Paul & Mary (Warner Bros./7 Arts WS 1785)
(8WM 1785) (CW 1785)

G&W's Earnings In Fiscal Qtr. Increase

NEW YORK — Gulf & Western Industries, Inc. has reported an increase in earnings, before gains from the sales of securities, for the three-month period ended Oct. 31, the first quarter of the company's 1970 fiscal year. The company owns Paramount Pictures, Paramount Records, Stax/Volt Records and Famous Music.

Earnings, excluding income from the sales of marketable securities, were \$15.7 million for the quarter, compared with \$12.9 million for the same period 1968. For the quarter, G&W reported a net gain of \$134,000 from the sales of securities, compared with \$11.8 million for the comparable period in 1968. Including these securities gains, total net earnings for the quarter were \$15.9 million this year, compared with \$24.7 million for the comparable quarter in 1968. Sales for the quarter reached a record \$389,849,000, compared with \$366,577,000 for the first quarter a year ago.

Earnings per share for the three months, excluding gains on the sales of securities, were \$0.70, compared with \$0.55 for the comparable period a year ago. Net earnings per share for the quarter, including security gains, were \$0.71 for 1969, compared with \$1.11, which included \$0.56 from securities gains for 1968.

The company realized gains from the sales of marketable securities during the quarter of approximately \$31 million which was substantially offset by a provision to reduce the carrying value of the company's securities portfolio from cost to market. This resulted in the securities gain of \$134,000 for the quarter.



SECOND CHILDHOOD — Mike Millius, who has just been signed to record with Uni Records, is doubling his chores by working on creation of songs for the "Christopher Discovers America" children's special that airs on NBC-TV in two weeks. Almost immediately following the telecast, Millius rejoins the adult cycle with release of his "Desperado" album which will include all original material published through Peer Southern. Shown above are TV producer Lucy Jarvis (left-center) who signed Millius (right) to the "Christopher" assignment, his personal manager Mark Joseph (right-center) and Peer Southern talent and production manager Jimmy Jenner (left).

Archies 'Sugar, Sugar' Is International Smash

NEW YORK — Manufactured and distributed by RCA Records, "Sugar, Sugar" by the Archies on Calendar Records, has sold in excess of four million copies world-wide. The group formed by Don Kirshner, president of Kirshner (formerly Calendar) Records, has become not only a national hit but an international threat as well with "Sugar, Sugar" a top ten contender in Mexico, Belgium, Great Britain, Germany, Japan and Brazil.

The first group Kirshner has worked with creatively since his initial success with the Monkees, the Archies can be seen on the weekly CBS-TV animated series, "The Archies", produced by Filmation Associates, Inc., and based on the cartoon characters created by John Goldwater.

Like the group's current hit "Jingle Jangle", "Sugar, Sugar" was produced by Jeff Barry and written by Andy Kim and Barry.



NEW NONOGENARIAN — Composer Rudolph Friml responds to applause from the guests who attended a special tribute by the American Society of Composers, Authors & Publishers honoring Friml on his 90th birthday. The private reception was held last week (7) at New York's Schubert Theatre for the ASCAP charter member. Mr. & Mrs. Friml are shown above receiving plaudits and a specially designed cake.

Pineywood Pair Cut Hardy Boys In Chi

NEW YORK — Ellie Greenwich and Mike Rashkow, closing out their first year as heads of Pineywood Productions, are cutting six sides with RCA Records instrumental-vocal group, the Hardy Boys. Pair composed the tunes for the Chicago dates. For the rest of the year, the duo will be writing and producing and planning for Ellie Greenwich's Bell disk debut in Jan. They've got a Bell single out called "I Love You" by the Definitive Rock Chorus.

Ross Cuts Dove And Happenings

NEW YORK — Jerry Ross, the indie producer, is recording the Happenings and Ronnie Dove. Ross, also president of Colossus Records, has been in the studio with the Happenings for Jay Gee Records. He'll soon start sessions with Dove for the Diamond label.

Fain, Yorke Pen Christmas Song

HOLLYWOOD — Academy award winning ("Love Is A Many Splendored Thing" and "Secret Love") composer Sammy Fain and Emerson Yorke have penned a new Christmas song, "There Was No Room At The Inn". A special organ-and-vocal demo of the song will be heard nationally this year over 100 radio stations as well as Christmas TV shows. Joint publishers of the song are Fain Music and Emelita Music, ASCAP firms.

TA Harvests Kane

HOLLYWOOD — English singer Eden Kane, with five number one hits in his native land to his credit, has signed with TA Records. According to label head Steve Binder, Kane's disks for the company will be produced in the States by TA A&R director Dennis Lambert along with Brian Potter.



RUSH DEAL — Hustling to complete his new single before leaving for a string of South American dates, Bill Deal has been hard at work in the studio for the past week. Shown above with producer Jerry Ross (left) and Tom Pittman (center), Deal will also have an album released right after New Year's featuring "The Best of Bill Deal & the Rhondels" to include "May I," "I've Been Hurt", "What Kind Of Fool" and "Swingin' Tight". He has also been invited to perform at the First International Festival of Beat Music in Buenos Aires, Jan. 12-14. Follow up appearances are scheduled in Chile, Uruguay, Argentina and other parts of South America.

CRDC Opens Miami Distrib Outlet

HOLLYWOOD, CALIF. — Capitol Records Distributing Corp. has opened a distrib and sales facility in Miami, Florida.

According to Robert L. Howe, CRDC national distribution manager, and John H. Griffith, national sales manager, the Miami facility will provide distribution and sales coverage in southern Florida for albums, singles and tapes.

Roger W. Kunz, former warehouse supervisor at Capitol's Bethlehem, Pennsylvania, distribution center, has been named manager of the new Miami outlet, while Frank McGrath, previously Boston district sales manager, becomes Miami district sales manager.

The new Florida CRDC center is located at 7425 Northwest 48th Street, Miami, Florida, 33166. CRDC also maintains distribution centers in Atlanta; Bethlehem and Pittsburgh, Pennsylvania; Dallas; Detroit; Boston; Los Angeles; Niles, Illinois, and Seattle.

Capitol Beefs Up PR

HOLLYWOOD, CALIF. — Capitol Records Distributing Corp. has made three new appointments to Capitol's publicity section.

Charles Barrett, Karen Martin and Liza Williams have joined the department as press relations representatives, reports Rocco Catena, CRDC merchandising vp.

Capitol's publicity department, headed by national publicity manager Jackson Sellers, has been expanded in both Hollywood and New York. Its staff now totals 12 at Hollywood's Capitol Tower and New York's Sperry Rand Building.

Barrett comes to Capitol from New York, where he was associated with Billboard and 20th Century Fox Film Corp.

Buddah Master Buy Of 'Singing Soldier'

NEW YORK — A disk cut by Major Hershel Gober, a Vietnam vet who performed for the troops, has been acquired by Buddah Records. The disk, "Portrait Of A Man", originally appeared in Milwaukee under the Tee Pee label. Storyline tells of a soldier's relationship with a young Vietnamese boy who becomes an innocent victim of war after his native village is attacked. Nicknamed "The Singing Soldier" by troops overseas, he was the subject of an ABC-TV special. He's also appeared on the Mike Douglas and Arthur Godfrey shows.

Publishing Expansion Launched By Hobbit, IMC

HOLLYWOOD — Following the recent appointment of Pat Sheeran as publishing vice president, Hobbit Records and its independent record production company, IMC Productions, are expanding operations in the publishing area.

Hobbit and IMC are looking for additional writers to supplement their staff of Fred Tackett, Bob Siller, Steve Simone and Daryl Burch, all members of the group Mephistopheles; Don Gleicher, Jerry Schoenfield and Clifford Ray, all members of Plain Jane; singer Frankie Randall and producer Neely Plumb.

Miss Sheeran will run the company's nine music publishing firms. The IMC Music catalog has more than 500 copyrights.

RECORDING STUDIO FOR SALE

Ampex model #300 8 track, 1 inch deck; Ampex #350 4 & 2 track; custom console. May be seen by appointment. Phone NYC (212) 247-5135.



GRIEVE NO MORE — R.B. Greaves accepts a gold plaque from Atlantic president Ahmet Ertegun for attaining million sales of his "Take A Letter Maria" on Atco. The presentation and celebration was held at the Muscle Shoals Sound studio in Alabama with accompaniment provided by (from left): Jonathan Rowlands, Greaves' manager; and the sound team including Barry Brock (piano), Roger Hawkins (drums), David Hood (bass), F. Merlin Greene (engineer), Jimmy Johnson (rhythm guitar), Eddie Hinton (lead guitar) and Jackson Howe, coproducer with Ertegun of the award-winning single.

Merc Re-Inks Moms Mabley

CHICAGO — Mercury Records has re-signed comedienne and singer Jackie "Moms" Mabley to an exclusive recording contract.

Currently at work on her ninth LP for the label, Miss Mabley made her singing debut under the auspices of Bob Reno, Mercury director of recorded product in New York, resulting in her hit "Abraham, Martin and John" single. Both the single and its follow-up LP were produced by Barry Oslander, recruited by Reno from the Mer-

Goosefeathers Signed

NEW YORK — A pop group called Goosefeathers has been signed to a recording contract by American International Pictures. Members of the group who will perform on the label are Richard Bowen, Harold Finch, Jr., Robert Gilly and Danny Heald.

cury engineering staff.

Miss Mabley's 45-year career has spanned the vaudeville circuit, concerts and innumerable television appearances.



Top 50 In R & B Locations

1	SOMEDAY WE'LL BE TOGETHER Diana Ross & The Supremes (Motown 1156)	1	26	COMPARED TO WHAT Les McCann & Eddie Harris (Atlantic 2694)	35
2	THESE EYES Jr. Walker & The All Stars	2	27	I'M JUST A PRISONER Candi Staton (Fame 1460)	37
3	I WANT YOU BACK Jackson 5 (Motown 1157)	4	28	YOU GOTTA PAY THE PRICE Gloria Taylor (Glo-Whiz 1)	11
4	ELEANOR RIGBY Aretha Franklin (Atlantic 2683)	3	29	POINT IT OUT Smokey Robinson & Miracles (Tamla 34189)	—
5	BABY I'M FOR REAL The Originals (Soul 35066)	5	30	OLD LOVE The Intruders (Gamble 240)	40
6	FRIENDSHIP TRAIN Gladys Knight & The Pips (Soul 35068)	6	31	TAKE A LETTER MARIA R. B. Greaves (Atco 6714)	12
7	IS IT BECAUSE I'M BLACK Syl Johnson (Twilight 125)	9	32	MY HONEY & ME Luther Ingram (Koko 2104)	43
8	TO BE YOUNG, GIFTED & BLACK Nina Simone (RCA 0269)	16	33	WHAT YOU GAVE ME Marvin Gaye & Tammi Terrell (Tamla 54187)	42
9	AIN'T IT FUNKY James Brown (King 6280)	10	34	SAY YOU LOVE ME The Impressions (Curton 1946)	13
10	YESTER YOU, YESTER ME, YESTERDAY Stevie Wonder (Tamla 54188)	7	35	LOOK AT THAT GIRL Otis Redding (Atco 6723)	—
11	BACKFIELD IN MOTION Mel & Tim (Bamboo 1071)	8	36	IF WALLS COULD TALK Little Milton (Checker 1226)	—
12	HOW I MISS YOU BABY Bobby Womack (Minit 32081)	23	37	DON'T LET HIM TAKE YOUR LOVE FROM ME Four Tops (Motown 1159)	44
13	HELLO SUNSHINE Maceo Woods (Volt 4025)	15	38	BEEN A LONG TIME Betty Everett (UNI 55174)	41
14	NA NA HEY HEY KISS HIM GOODBYE Steam (Fontana 1667)	14	39	I'M SO GLAD I FELL FOR YOU David Ruffin (Motown 1158)	46
15	I LOVE YOU Otis Leavill (Dakar 614)	25	40	MY CHERIE AMOUR Ramsey Lewis (Cadet 5662)	—
16	ANYWAY YOU WANT ME Walter Jackson (Cotillion 44053)	26	41	GUESS WHO Ruby Winters (Diamond 269)	—
17	DON'T LET LOVE HANG YOU UP Jerry Butler (Mercury 72991)	27	42	THE THRILL IS GONE B. B. King (Bluesway 61032)	—
18	I'LL BE SWEETER TOMORROW Linda Jones (Neptune 17)	29	43	BABY BOY Fred Hughes (Brunswick 755419)	49
19	YOU KEEP ME HANGIN' ON Wilson Pickett (Atlantic 2682)	30	44	HEY THERE LONELY GIRL Eddie Holman (ABC 11240)	47
20	LOVE BONES Johnnie Taylor (Stax 0055)	32	45	FEELIN ALRIGHT Mongo Santamaria (Atlantic 2689)	45
21	LOOK-KA PY PY The Meters (Josie 1015)	36	46	HE MADE A WOMAN OUT OF ME Betty Lovette (Silver Fox 17)	48
22	THE TOUCH OF YOU Brenda & The Tabulations (Top & Bottom 401)	33	47	GOTTA FIND A BRAND NEW LOVER The Sweet Inspirations	—
23	HOW CAN I TELL MY MOM & DAD The Lovelites (Lock 7231)	28	48	SOMEBODY PLEASE The Vanguards (Whiz 612)	—
24	THEME FROM ELECTRIC SURFBOARD Brother Jack McDuff (Blue Note 1953)	34	49	KOOL'S BACK AGAIN Kool & The Gang (Delite 523)	50
25	TOO MANY COOKS (SPOIL THE SOUP) 100 Proof Aged in Soul (Hot Wax 6904)	31	50	I CAN'T MAKE IT ALONE Lou Rawls (Capitol 2668)	39

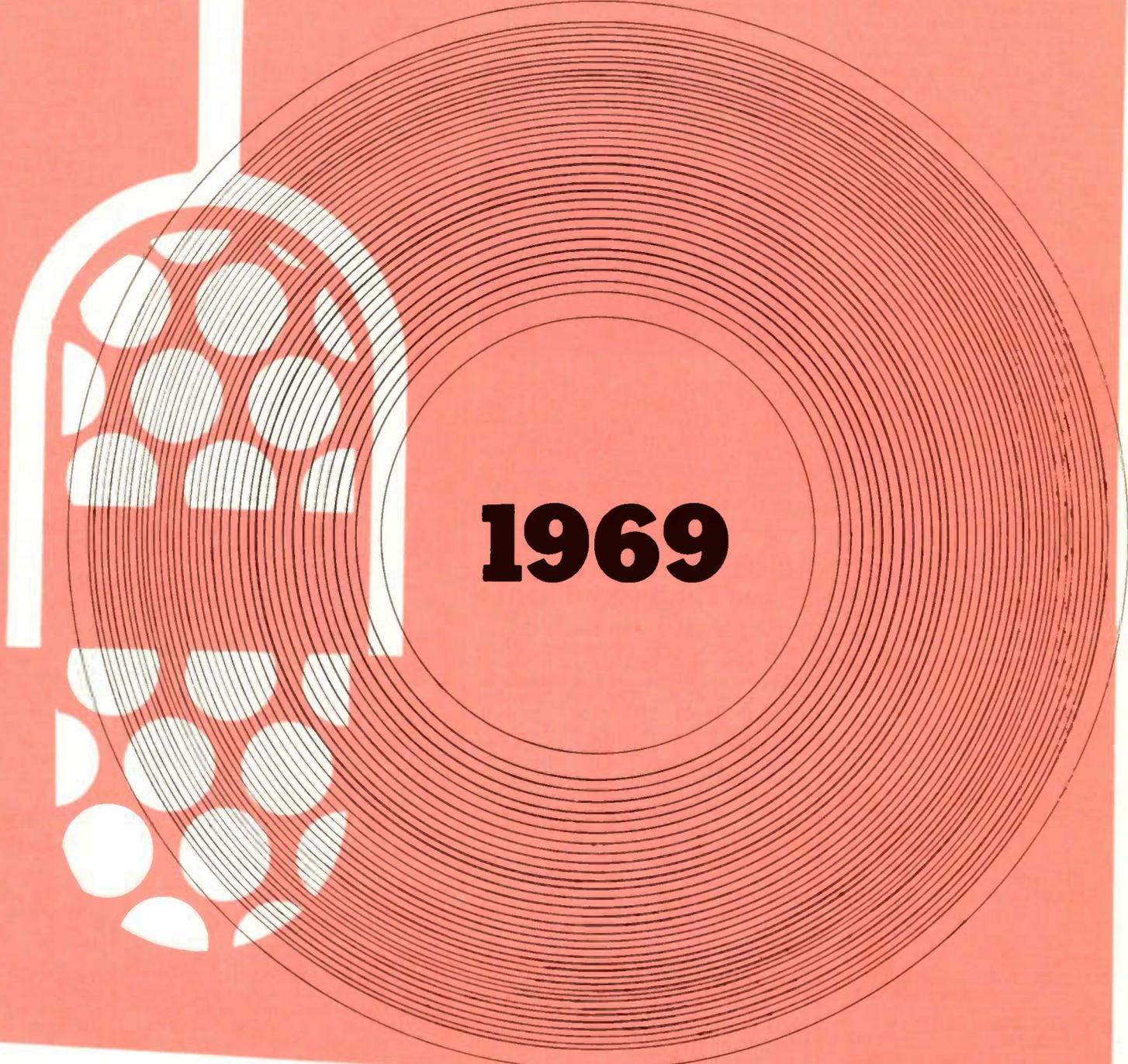
NOTE FROM CASH BOX

To our Advertisers:

Because of the Christmas Holiday,
deadline for Advertising Copy
for the January 3rd issue will be

Tuesday, December 23rd.

Your cooperation will be appreciated.



1969

NEXT WEEK: Big Year End Issue Of Cash Box
"The World Of Recording Artists" ••• A Complete
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Producers Of 1969 ••• Make Sure Your
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Contact Your Nearest  Representative

Purcell Reports Astrology Series Over 1/2 \$Mil.

NEW YORK — Purchases of over \$500,000 based on a 210,000 sales figure in the first eight weeks of release of his 12-album astrology series, "The Astromusical House Of . . .", with the last word depending upon the sign—Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces, were reported by Jerry Purcell, president of GWP Records.

Purcell and Carroll Righter, the astrologer who collaborated with Purcell on the series, are currently on the last lap of a 24-city tour to promote the project via newspaper interviews, TV and radio appearances, deejay and one-stop visits and in-person store appearances.

'Canterbury' Touring

HOLLYWOOD — Capitol Records will renew heavy promotional efforts on its original cast album of "Canterbury Tales" when the Broadway show begins a cross-country tour in late December. As part of the promotion, Capitol will release a rock version of "Love Will Conquer All," by the Friends Of Whitney Sunday, as a single.

The tour, which kicks off Dec. 29 and runs thru April 30, will cover Wilmington, Delaware; Toronto; Pittsburgh; Milwaukee; Indianapolis; Cleveland; Louisville; Columbus; Cincinnati; Philadelphia; Washington, D. C.; Boston; and New Haven.

Capitol In 'Gold Ones' LP Push

HOLLYWOOD — Twenty RIAA-certified gold albums will be the subject of a December promotion from Capitol Records, "The Gold Ones." The LP's, available on eight-track cartridge and cassette as well as disk, will be promoted by special trade ads, 'gold' wire record racks for subdistributors, tape counter merchandisers, and a national spot radio buy on Christmas weekend (25-28).



CONFERRING during the preparation of an album by the Underground Blues Orchestra the group's producer Bob Thiele (right) of Flying Dutchman Productions huddles with Morris Diamond, Diamond's Beverly Hills Records will be releasing the album upon completion.

TRO Pub Deal For Avco Embassy Team

NEW YORK — The Richmond Organization has just signed an international publishing deal with the members of the new Avco-Embassy Records group, The Beat Game. The announcement was made by TRO vice president, Marvin Cane, who said that TRO will have exclusive publishing on all the group's song material for the U. S. and Canada with international representation to be handled through the TRO-Essex International group, headquartered in London under managing director, David Platz.

The group developed out of friendships made while the members of The Beat Game were attending Harvard University. It was during a gig in the famed Harvard Yard that their manager, Ray Paret, well-known Boston show promoter and talent manager, first spotted them.

The group is currently in New York recording their first LP for Avco-Embassy, a set which will include all their own material. The album is due for release early in 1970.

Albums selected for the campaign include Glen Campbell's "Live," "Gentle On My Mind" and "Galveston"; "The Beatles," "Sgt. Pepper's Lonely Hearts Club Band" and "Abbey Road" by The Beatles; "The Best of Buck Owens," "The Best of the Kingston Trio," and "The Best of the Beach Boys."

Others are "Unforgettable" and "Ramblin' Rose" by Nat King Cole; Frank Sinatra's "Nice and Easy"; the Lettermen's "Hurt So Bad" and "The Lettermen . . . and Live!"

Also included are "The Band," "Lou Rawls Live," Al Martino's "Spanish Eyes," Tennessee Ernie Ford's "Hymns," the original motion picture soundtrack of "Romeo and Juliet," and "Bobbie Gentry and Glen Campbell."

Bell Issues Jan. LP's

NEW YORK — Bell Records has just released five albums for the month of January.

Featured are "Early In The Morning" (Vanity Fare), produced by Roger Easterby and Des Champ for Page One Records, distributed by Bell; "I Don't Get No Respect" (Rodney Dangerfield); "Comin' Home, Baby" (Peter Duchin), produced by Mike Berniker; "Bobby Russell Unlimited" (Bobby Russell), produced by Russell-Cason Productions for Elf Records, distributed by Bell; and "Everett Dirksen's America" (Everett Dirksen), directed by Arch Lustberg and produced by John Cacavas in association with Robert Fredricks.

Gordon Bossin, national director of album sales, noted that Peter Duchin's LP is a "funky departure from his usual style." The Dirksen LP, recitations of patriotic songs recorded shortly before the Senator's death, includes his own "Tribute To Apollo" composition. The album reunited the Senator and Arch Lustberg, who collaborated on Dirksen's charted first album, "Gallant Men". Bobby Russell's country-politan album contains three previous singles, "Then She's A Lover", "Better Homes and Gardens" and "Our Love Will Rise Again". A follow-up single to Vanity Fare's "Early In The Morning" hit will be pulled from their LP.

Met Richmond Moves

NEW YORK — Met Richmond, Latin wholesaler, has moved to new quarters at 718 10th Ave. in New York, according to David Last, president. Outlet, previously located in Brooklyn, carries the Seeco label, which it purchased recently, and Parnaso, among others.

Probe Signs Two; Command Sets Hyman 'Concerto'

NEW YORK — Joyce Webb and Marcus Penland and the Pendants have been signed by the Probe label and will shortly have their first singles on the market, it was announced last week by Joe Carlton, vice president and general manager of Command/Probe Records. Carlton also announced the special January release of an album containing "Concerto Electro," by Dick Hyman, who made the charts with his two Moog Synthesizer albums, "Moog: the Electric Eclectics Of Dick Hyman," and "The Age Of Electronicus." The "Concerto" is an original 20-minute piece composed by Hyman and performed by him on the Baldwin Electronic Concert Grand Piano, accompanied by a rock-jazz rhythm and a symphony orchestra.

The Austin, Texas-born Miss Webb's single is entitled, "I Don't Want Nobody If I Can't Have You," written by Jeff Barry and Ellie Greenwich. Both sides were produced by Dean Christopher for LK Productions in Houston.

Marcus Penland and the Pendants are an eight piece instrumental and vocal aggregation from Greenville, South Carolina. "My Elusive Dreams" is the title of their single for the Probe label, and it is the first session to be cut in the new Muscle Shoals Sound Studios. The song, a country standard, has been given a completely new treatment by producer Charlie Capri.

Ernesto Roca, Peer Executive, Is Dead At 66

NEW YORK — Peer International A&R executive Ernesto Roca died on December 3 at the age of 66.

He joined the organization in 1939, as manager in Cuba, transferring his headquarters to Florida after the Castro revolution. He was also in charge of RCA Victor recordings in Cuba. Roca was especially noted for his aid to Cuban and other Latin composers.

'Madwoman' Is Off-Cut Theme

NEW YORK — Warner Bros. Music is on a disk spree with the score of "The Madwoman of Chaillot," reports George Lee, vice president and general manager.

Aside from the soundtrack on the Warner Brothers label, 13 other recordings have been made of the Michael Lewis score. Instrumental versions of the main theme have been recorded by: Rubin Mitchell (Capitol); Jack Pleis (RCA); Leroy Holmes (United Artists); Living Strings (Camden); Billy Vaughn (Dot); Craig Hundley (Liberty); Tom Vaughn (Capitol); and Jack Gould (Columbia). A vocal version of the main theme, "Before We Say Goodbye," with lyric by Al Stillman, has been recorded by Tony Bennett (Columbia) and Al Martino (Capitol). "The Lonely Ones," with lyric by Gil King, has been waxed by the Vogues (Reprise); Rouvaun (RCA); and Roger Williams (Kapp).

Iannucci Joins Braille Board

HOLLYWOOD — The Braille Institute of America has named Capitol Records president Sal Iannucci to its board of directors. Iannucci has taken an active interest in the work of the Institute, and recently, thru Capitol, helped fund a musical education program for the blind.

PR Firm In 2 Moves

HOLLYWOOD — Gershman, Swaney and Gibson, a locally-based publicity firm specializing in the contemporary scene, has opened New York offices at 4 West 58th St., under the direction of Mike Gershman. Firm's other principals, Dave Swaney and Bob Gibson, have moved into expanded quarters at 8780 Sunset Blvd.

- DON'T CRY DADDY
ELVIS PRESLEYRCA
Elvis Presley Music
B-n-B Music
- BABY IT'S YOU
SMITH.....DUNHILL
Dolfi Music, Inc.
Mary Jane Music
- GET RHYTHM
JOHNNY CASH.....SUN
Hill & Range Songs
Hi-Lo Music
- RUBBERNECKIN'
ELVIS PRESLEYRCA
Elvis Presley Music
- MEMORIES/TRACES MEDLEY
LETTERMEN.....CAPITOL
Elvis Presley Music
- (I'M SO) AFRAID OF LOSING YOU
AGAIN
CHARLIE PRIDE.....RCA
Hill & Range Songs
Blue Crest Music
- CAMELIA
MARTY ROBBINS.....COLUMBIA
Noma Music
Weedville Music
- SINCE I MET YOU BABY
SONNY JAMES.....CAPITOL
Progressive Music
- LOVE IN VAIN
ROLLING STONES.....LONDON
Noma Music
Nice Songs
- VICTORIA
THE KINKS.....REPRISE
Noma Music
Hi Count Music
- NO ONE BETTER THAN YOU
PETULA CLARK.....W.B.
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DION.....W.B.
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BREAKING HER OWN RECORDS — Renata Tebaldi last week established a new record for albums sold in connection with an artist's in-store appearance at E. J. Korvette's New York store. London's operatic star spent some three hours, nearly twice as long as had been planned, in greeting fans and autographing LP's, Mme Tebaldi assisted in racking up a sale that included more than 1,000 copies of her new 2-LP package "Tebaldi Festival." Additional recordings by the soprano brought her total to 3,668 individual LP's, breaking the mark she had set a year before. With her at the stand are Korvette executive Dave Rothfeld (left), London's Terry McEwen, head of the label's classical division, and Phil Wesen, London's New York branch manager.

Radio's Community Responsibility

ATLANTA — The panel assembled to discuss the role which radio must assume in serving the community reached the general conclusion that this was the most important area of a station's responsibility both in securing an audience and an FCC license renewal. Stanley Kaplan, president of WAYS-Charlotte, N.C. chaired the panel whose members were Pat O'Day, KYA-Seattle station manager, Robert Rawson, the chief of the FCC's renewal and transfer division, and Washington, DC communications attorney Thomas Wall.

Kaplan opened the discussion by noting that no radio station in this country could do its best work on the air. A station's most important job, Kaplan stated, was to get out and learn about the community it was serving in order to be truly effective. However, Kaplan added, the FCC, in determining whether a station's license ought to be renewed, had no way of assessing a broadcaster's off-the-air work. Kaplan felt that this created an incentive problem. Kaplan suggested that society was not going to be saved by the playing of music and that it was the station's duty to do such things as editorialize, keeping the fairness doctrine in mind, and devote more time to campaigns combatting social evils.

Rawson commented that the FCC felt that the majority of stations were being run by concerned broadcasters, but there was still a fringe group of people who were merely in radio for profit. FCC renewal guidelines, Rawson added, demanded that applying licensees become familiar with the problems of its community in order to qualify for renewal. Rawson warned radio station owners that they would

be responsible for the bad practices of their employees which, in some instances, resulted in license revocation for the outlet.

Attorney Walls said that the bar association was now working on a primer that, when completed, would be a great aid to station owners seeking FCC renewal. The FCC requires that broadcasters requesting license renewal conduct a survey of community needs.

Rawson pointed out that many stations are spending a great deal of money having professional surveys conducted. Rawson noted that the FCC does not recognize surveys made by the professional agencies as qualifying under the Commission requirements. Rawson added that, in most cases, the professionally conducted surveys were not effective in that the idea behind the FCC requirement was to induce members of the station's staff to get out and deal with the people and problems in the community.

Jerry Boulding, operations manager of WWRL-NY, asked Pat O'Day if it was the job of the white stations to serve the black community as well as the white. O'Day answered that it was the task of a radio station to serve the entire community without regard to color lines. Boulding then added that the only time the black community was mentioned on white stations was when there was an issue of some sensationalism involved. Boulding laid the deficiency of black community coverage to the fact that black advertisers were not spending the "big dollar" on so-called white radio.

Music Roundtable Ends Gavin Meet

ATLANTA — The fourth Gavin conference closed with a roundtable discussion of the entire spectrum of music programming on radio. Despite its fragmented, potpourri nature, the Sunday morning conference proved to be one of the most informative and useful segments of the three-day get together.

The session, featuring comments from more than 15 radio and record men, was begun by a short talk by WMCA's-NY Joe Bogart. Bogart said that he was concerned about the statements made two days earlier by Warner Bros.-7 Arts vice president Joe Smith. Smith had accused radio stations of not playing some of the significant music of today which was considered controversial. Bogart stated that the major consideration in choosing music at his station was simply if it was good, whether it was a single or an album cut.

Bob Clayton of WHHD-Boston felt there was not enough said at the conference about middle of the road music and bemoaned the fact that record companies seemed to be producing less and less music for MOR programmers. Clayton also cited the growing tendency of traditionally MOR artists to record songs in a rock style.

Coloring Music

John Hardy, formerly of KDIA-Oakland and now with Fantasy Records, began his off-the-cuff remarks by saying "My big hang-up is that a certain type of music has to be called R&B. It's always got to be called something. When I first started out," Hardy continued, "our station played

Elvis Presley and Al Martino and James Brown. Today, they don't play those artists together anymore. Polarization is very dangerous in music.

Hardy said that it was very unfortunate that we had to have "black" and "white" radio stations at this time. As an example, Hardy said, "What's the difference between Janis Joplin singing 'WOW!' and Tina Turner singing 'WOW!' But you don't hear Janis on an 'R&B' station." Hardy asked the very pointed question of "How can James Brown be 'R&B' on December 10th and 'pop' on December 28th when his record is in the top ten.

Holzman Remarks

Jac Holzman, Elektra Records president, followed Hardy to the speakers' stand and delivered some very meaningful comments concerning the prospective manufacture of records. Holzman warned that it is a grave mistake, when making a record, to "reach" for an audience. Instead, Holzman urged record producers to attempt to "lead" and, in effect, create an audience for the product. The record buying public, Holzman added, should never be pandered. The Elektra president concluded his brief remarks by saying that the primary criterion in making a record was that the producer believed in the product.

Canadian Bob Wood of CHUM-Toronto levelled a blast at some of the assembled radio conferees who had seemed reluctant to discuss what was happening at their stations for fear of divulging any valuable operating secrets. Wood said that he felt the purpose of the convention was so that men of the industry could meet together in a spirit of exchange. Wood also felt that the conference discussion had not dealt with the specific problems of programming as much as they had with generalized over-worked theories of broadcasting.

Other participants in the roundtable discussion were Bob Canada, WROV-Roanoke, Johnny Hyde, KROY-Sacramento, E. Alvin Davis, KLEO-Wichita, Gus Gossert, WCBS-FM, Steve Cropper, producer, Roy Stingley, WJJD-Chicago and several others.

Air Traffic Delay In Upstate New York: Cause Is Oliver Fans

ENDICOTT, NY — Over 1,000 fans of singing star Oliver, in a good natured attempt to greet the plane carrying the singer to Endicott for 2 concerts, managed to disrupt air traffic at the area's Boone County Airport for more than two hours.

The news of Oliver's arrival in Endicott was broadcast over local radio station WENE with the added incentive that any fans greeting Oliver with a sign at the airport would receive one of the singer's LPs. Crewe Records east coast mgr. Perry Cooper said that he and the WENE staff estimated, liberally, that there would be a turn-out at the airport of only two or three hundred fans from the small upstate community.

Overwhelmed by the number of fans on hand at the airport, Oliver stayed for several hours shaking hands and signing autographs for all those who had come to greet him. That night, the young singer played two SRO concerts at the Johnson City Pavillion.



THE PARTY'S OVER — KLAC, Metromedia's Los Angeles AM'er, threw the fourth in a series of parties for the local advertising community to keep them up to date on the growth of the station, which converted to a music format in March. Guest performer for the 300 invited guests was Tony Bennett. Shown here at the Cocoanut Grove after the affair are Freddie Martin (l), the Grove's resident bandleader; Bennett; Dick Jansen, KLAC vice president and general manager and David Croninger, Metromedia Radio president.

The Generation Gap Problem

ATLANTA — The problem of bridging the gap between the generations was handled by a panel composed of Howard Kester, KYA-San Francisco general manager, John Rydgren, ABC/FM air personality, Joseph Kimble, Beverly Hills police chief, and Claude Cox from the Southern Baptist Radio and TV Commission.

Kester opened the panel discussion with an extremely powerful address which pointed up many of the factors responsible for creating the schism between the age groups. Kester's prepared remarks, delivered in a style reminiscent of Elmer Gentry, were interrupted time and time again by gales of both laughter and applause from the audience.

The KYA general manager said that one of the basic reasons for the split was that the communications media, mainly television and films, had transmitted a very definite and unpleasant image of the adult generation. This image, Kester said, was one which portrayed the adult as a lecherous money grabbing, do-anything-to-succeed type. Movies like "The Man In The Gray Flannel Suit" and "Room At The Top," often re-run on TV, only enhance this image. At the same time, Kester applauded today's youth which he felt was in the vanguard of most social crusades, yet were considered by a majority of the older generation as unkempt, free-loving, long-haired drug takers.

Kester was followed by Beverly Hills police chief Joseph Kimble. Kimble began his remarks by stating that he did not understand why he was chosen to speak before an audience of radio and music men. Kimble said that he had written only one song in his life. The song was composed for a police personnel program and entitled, "Separating The Fuzz From The Lint."

Kimble, a very enlightened police officer, was the chief of security operations at the Woodstock Bethel rock festival last summer. The police chief's discussion of his experiences at the giant rock gathering served to be very instructive in illustrating ways in which police and kids might learn to respect each other. Kimble suggested that perhaps a study of security methods used at Woodstock/Bethel would serve police departments well in their relations with youth.

John Rydgren, better known as "Brother John," the voice of ABC's "Love" network, told of the ways in which he had been successful in communicating his message of understanding and faith to young people. Rydgren, a former Lutheran minister, conducted a very popular radio series sponsored by the Lutheran church called "Silhouettes" for several years. "Silhouettes," Rydgren said, proved that it was possible to interest kids in faith through rock music. Claude Cox of Southern Baptist Radio, in very brief remarks, seconded what Rydgren had said and concluded the panel discussion with the statement that "God Is Love."

Command/Probe Officers Two Promotion Flicks

NEW YORK — Two promotion films have been prepared for the Command/Probe labels and distributed to TV "Bandstand"-type shows in 35 markets in the U.S. and Canada by Fred Frank of Records On Film. Featured for the Probe label is their new underground act, Zephyr. The Command film is on their electronic pop music series which includes artists Walter Sear, Dick Hyman and Richard Hayman.

Zephyr's film spotlights two songs from their album, "Sail On" and "Cross The River," which feature the vocals of Candy Givens, and has shots of the group near the Pacific Ocean as well as in performance.

Sue C. Clark, director of creative services for Command Probe, explained that the electronic music flick is designed "to help dispel the mistaken impression too many people have that the synthesizer is turned on and spews forth music, that the only reason a human being is required is to flip the 'on' switch. That couldn't be further from the truth. The synthesizer is a keyboard instrument and as such requires a skillful musician to play it.

Each of these films is about three minutes long. "They are intended to augment our heavy radio and print advertising campaigns," Miss Clark said.

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Clement Studio Ready For Waxing

NASHVILLE — Jack Clement's new recording studio complex formally opened its doors to the music industry Wednesday, December 10. Executives and leaders from the music and business world were on hand for a five-hour open house at the new facilities, located at 3102 Belmont Boulevard.

Some observers stated that a "new Music Row" seems to be taking shape in that area, inasmuch as Clement's offices and studios are located next door to those of another industry executive giant, Shelby S. Singleton.

The Jack Clement Recording Studios have incorporated every conceivable innovation in the field of sound recording. The basic design came from Clement himself, who has been active and extremely successful in recording studio operations for nearly fifteen years.

The technical staff is headed by engineer Charlie Tallent, who has become one of the most highly respected engineers in the recording industry.

The record industry in Nashville has been plagued by a severe shortage of

recording studio time for over a year. At least one major recording studio has closed its doors to outside business because of the demand for studio time by its own producers and artists. Other industry leaders say the situation is expected to get worse.

"I guess that means we're in good position," said Jack Clement while discussing his new operation. "There are more record companies cutting records here in Nashville than ever before, and the list is getting larger every day. Not every company can afford to open its own studio. In fact, a good many of the major labels still don't have their own studios. Some, though, are making plans to build, because they're having trouble getting the amount of studio time they require."

Clement continued, "Ours is available now, and that will relieve the pressure considerably. And I don't mind saying that we've done everything humanly possible to make this studio one of the very best, if not the best. It's been a labor of love all the way."

Overstreet Pubbery Complex Formed

NASHVILLE — Tommy Overstreet announced here this week the formation of Little Street Music Co. (ASCAP) and Split Rail Music (BMI) with offices at 805 16th Ave. S.

Overstreet founded the publishing companies in conjunction with Dot recording artist Peggy Little, following a tenure as Nashville rep for Paramount Pictures Corporation Music Publishing Companies. He serves as president and general manager of both companies and Peggy is vice president and writer for Little Street Music.

Overstreet currently manages Peggy on an exclusive basis and indicated he hopes to expand his already existing 11 Enterprises, the personal management arm of his growing organization encompassing Houston and Nashville offices, to include other artists.

Since formation, Overstreet has signed various artists, including Jerry Hadli who had a Top 20 record in 1968 with Mel Tillis' rendition of "Destroyed By Man;" Ruble Jeffers of Kingsport, Tenn. as an artist/writer with exclusive management; Jan Zachery of Los Angeles, who will move to Nashville; Dale Vest of Idaho Falls, Idaho and Peggy's brother, Danny Herring, who proves talent runs rampant in the family.

Overstreet said negotiations are underway with three additional writers on an exclusive basis.

Shaw Wins Lynn Contest

NASHVILLE — The winner of the Loretta Lynn Rodeo Contest is having to juggle his first recording session on the Dot label around his schoolwork. Personable, talented Ronald Lee Shaw, 17, is a high school junior and education must come first.

Henry Hurt, Nashville representative for Paramount Pictures Corporation Music Companies, will produce Ronny's first session and reported that scheduling will hinge on upcoming school breaks.

After his selection as ultimate winner out of 24 preliminary finalists, Ronny was given the "grand tour" of Nashville during last October's DJ Convention and guested at the Dot Records luncheon.

Many exciting avenues still remain open to Ronny as the contest's number-one talent. He will fulfill a lifelong ambition to perform on the world-famous "Grand Ole Opry", make an appearance on the Ernest Tubb Record Shop Midnight Jamboree and guest on a nationally syndicated Country Music TV show, to be announced at a later date, in addition to his year-long Dot recording contract.

Ronny's plans for the future include attending Sam Houston State College in Huntsville, Texas, following graduation from high school next year.

The Loretta Lynn Rodeo Contest, sponsored by the Loretta Lynn World Championship Rodeo and Dot Records and co-sponsored by 24 nationwide radio stations, debuted this year with tremendous response from every segment of the country. The sponsors were extremely happy with each of the talented contestants, and especially proud of Ronny Shaw, the singing, guitar-picking youth from Dardardville, Texas.



WORDS OF CONGRATULATIONS from boss Charley Nuccio, (L) Capitol Records vice president-promotion, as well as Bud Gavin (2nd L) went to Capitol's Wade Pepper, who repeated as Country & Western Promotion Man of the Year, and Bud O'Shea (R) of Capitol, singled out for his promotion efforts in San Francisco as a Regional award recipient.



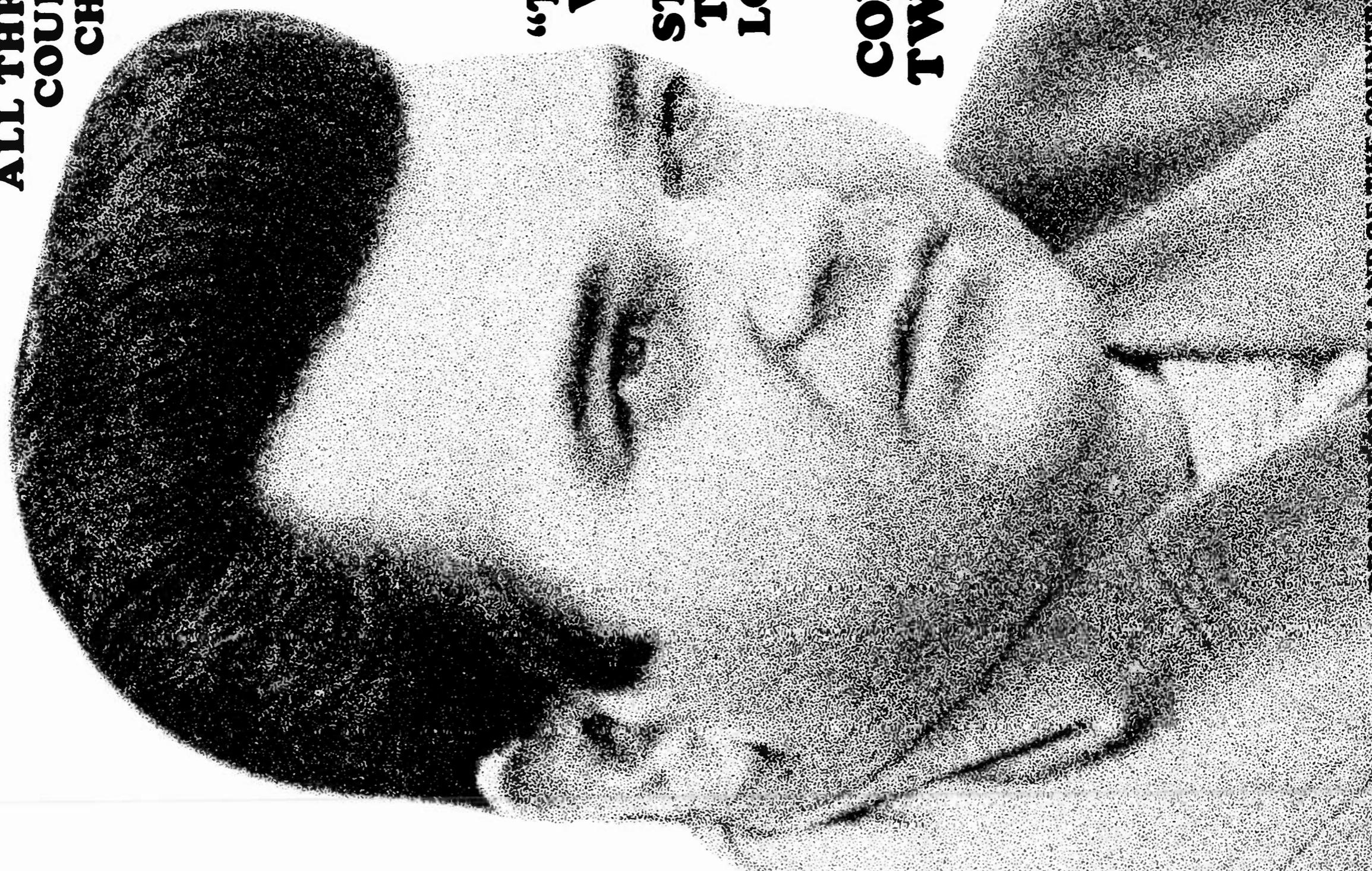
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CashBox Top Country Albums

- | | | | | | |
|----|--|----|----|---|----|
| 1 | THE BEST OF CHARLEY PRIDE
(RCA LSP 4223) | 1 | 16 | FROM VEGAS TO MEMPHIS
Elvis Presley (RCA LSP 6020) | 17 |
| 2 | JOHNNY CASH AT SAN QUENTIN
(Columbia CS 9827) | 2 | 17 | WOMAN OF THE WORLD/ TO MAKE A MAN
Loretta Lynn (Decca DL 75113) | 14 |
| 3 | THE ASTRODOME PRESENTS IN PERSON
Sonny James (Capitol ST 320) | 3 | 18 | SHOW TIME
Johnny Cash (Sun 106) | 24 |
| 4 | TALL DARK STRANGER
Buck Owens & The Buckaroos (Capitol ST 212) | 4 | 19 | MOVIN' ON
Danny Davis & Nashville Brass (RCA LSP 4232) | 21 |
| 5 | A PORTRAIT OF MERLE HAGGARD
(Capitol ST 319) | 6 | 20 | WINE ME UP
Faron Young (Mercury SR 61241) | 23 |
| 6 | GLEN CAMPBELL "LIVE"
(Capitol STOB 268) | 7 | 21 | THE SENSATIONAL CHARLEY PRIDE
(RCA LSP 4153) | 19 |
| 7 | STORY SONGS OF THE TRAINS AND RIVERS
Johnny Cash (Sun 104) | 12 | 22 | MY GRASS IS GREEN
Roy Drusky (Mercury SLP 61233) | 20 |
| 8 | TOGETHER
Jerry Lee Lewis & Linda Gail Lewis (Smash SRS 67126) | 11 | 23 | MEL TILLIS' GREATEST HITS
(Kapp KS 3589) | 25 |
| 9 | ORIGINAL GOLDEN HITS VOL. I & II
Johnny Cash & The Tennessee Two (Sun 100 & 101) | 5 | 24 | BACK IN THE ARMS OF LOVE
Jack Greene (Decca DL 75156) | 18 |
| 10 | TAMMY'S GREATEST HITS
Tammy Wynette (Epic BN 26486) | 9 | 25 | EVERLOVIN' SOUL OF ROY CLARK
(Dot DLT 25972) | 27 |
| 11 | LIVE AT COBO HALL, DETROIT
Hank Williams, Jr. (MGM SE 4644) | 8 | 26 | THE GOLDEN CREAM OF THE COUNTRY
Jerry Lee Lewis (Sun 108) | 30 |
| 12 | THE WARMTH OF EDDY
Eddy Arnold (RCA 4231) | 15 | 27 | JOHNNY CASH AT FOLSOM PRISON
Johnny Cash (Columbia CS 9639) | 22 |
| 13 | MY BLUE RIDGE MOUNTAIN BOY
Dolly Parton (RCA LSP 4188) | 10 | 28 | NEW COUNTRY ROADS
Nat Stuckey (RCA LSP 4226) | — |
| 14 | SONGS THAT MADE COUNTRY GIRLS FAMOUS
Lynn Anderson (Chart CHS 1022) | 16 | 29 | THE RAY PRICE CHRISTMAS ALBUM
(Columbia CS 9861) | — |
| 15 | DAVID
David Houston (Epic BN 26482) | 13 | 30 | COUNTRY MOOG/SWITCHED — ON NASHVILLE
(Athena 6003) | — |

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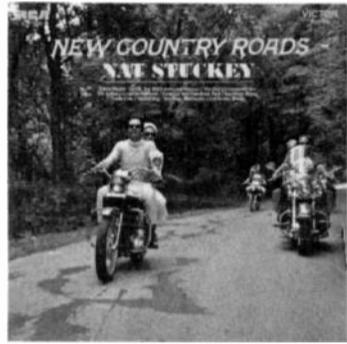


CashBox Country LP Reviews



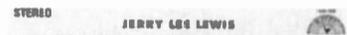
I'LL STILL BE MISSING YOU — Warner Mack — Decca DL 75165

Titled after his successful top ten single and sure to ring up exceptional sales, is this package which spotlights the chanter performing the cream culled from recent country charts. Includes "Sunshine Bring Back My Sunshine," "All I Have to Offer You Is Me," "To Make A Man (Feel Like A Man)," "Workin' Man Blues" "I Love You More Today" and the title track. Expect instant action here.



NEW COUNTRY ROADS — Nat Stuckey — RCA LSP 4226

Nat Stuckey tries out a different road and comes up with an outstanding contemporary package that brings together several of the heaviest penning from past pop and country charts. Effective production throughout enhances set that contains "In The Year 2525," "Cut Across Shorty," "In The Ghetto," "Bad Moon Rising," "This Guy's In Love With You," "Roll Over, Beethoven" and five more. Try it.



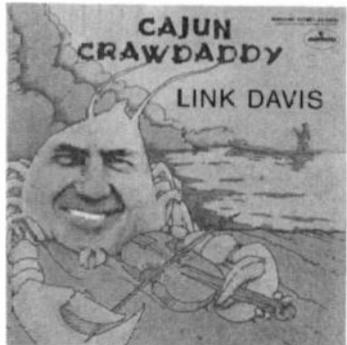
THE GOLDEN CREAM OF THE COUNTRY — Jerry Lee Lewis — Sun 108

Although recorded several years ago, this Sun Records package delivers a sound as contemporary as tomorrow. Session contains Jerry Lee's latest Sun singles "Invitation To Your Party" and "One Minute Past Eternity" in addition to the country classics "Jambalaya," "Cold, Cold Heart" and "Ramblin' Rose" and "Frankie and Johnny." Another winner under the Sun label.



A BOUQUET OF COUNTRY HITS — Kitty Wells — Decca DL 75164

Kitty Wells' bouquet of country hits has been harvested from the cream of the contemporary country crop, plus a few from an earlier vintage that add to sessions appeal. Winning performance includes "Invitation To Your Party," "I'm Down To My Last I Love You," "Don't Call Me Your Darling," "That's A No No," "The Ways To Love A Man" and "I Love You Because."



CAJUN CRAWDADDY — Link Davis — Mercury SR 61243

Cajun Crawdaddy (alias Link Davis) sings a generous sampling (14 cuts) of the music form whose origin and popularity stems mainly from the Texas-Louisiana Bayou country. Link includes his well known compositions "Big Mamou" and "Jole Blon" in addition to "Pretty Little Dedon," "Big Houston," "Cajun Honey" and "Rice & Gravy Fever." Effective Cajun package.



COUNTRY SPECIAL — Various Artists — Capitol STBB 402

Capitol's "Country Special" is an appealing package that combines the talents of twenty of the labels past and present artists, on a two record set. Expect instant action here with Ferlin Husky's "Wings of A Dove"; Charlie Louvin's "I Don't Love You Anymore"; Buck Owens' "I've Got A Tiger By The Tail"; Tex Ritter's "I Dreamed Of A Hill-Billy Heaven"; Sonny James' "Young Love"; Louvin Brothers "I Don't Believe You Met My Baby" etc., etc.



CashBox Country Top 60

- 1 (I'M SO) AFRAID OF LOSING YOU AGAIN (Hill & Range/Blue Crest — BMI) Charley Pride (RCA 0265) 1
- 2 BABY, BABY (I KNOW YOU'RE A LADY) (Al Gallico — BMI) David Houston (Epic 10539) 3
- 3 JUST SOMEONE I USED TO KNOW (Glad/Jack — BMI) Porter Wagoner & Dolly Parton (RCA 0247) 4
- 4 OKIE FROM MUSKOGEE (Blue Book — BMI) Merle Haggard (Capitol 2626) 2
- 5 WINGS UPON YOUR HORNS (Sure-Fire — BMI) Loretta Lynn (Decca 32586) 8
- 6 BIG IN VEGAS (Blue Book/Mike Curb — BMI) Buck Owens (Capitol 2646) 6
- 7 TRY A LITTLE KINDNESS (Airfield/Glen Campbell — BMI) Glen Campbell (Capitol 2659) 5
- 8 GROOVY GRUBWORM (Shelby Singleton — BMI) Harlow Wilcox & The Oakies (Plantation 28) 7
- 9 IF IT'S ALL THE SAME TO YOU (Moss Rose — BMI) Bill Anderson & Jan Howard (Decca 32511) 11
- 10 SHE'S MINE (Glad — BMI) George Jones (Musicor 1381) 10
- 11 BLISTERED (Quartet/Bexhill — ASCAP) Johnny Cash (Columbia 45020) 12
- 12 WISH I DIDN'T HAVE TO MISS YOU SO (Tree — BMI) Jack Greene & Jeannie Seely (Decca 32580) 13
- 13 ONE MINUTE PAST ETERNITY (Hilo/Gold Dust — BMI) Jerry Lee Lewis (Sun 1107) 16
- 14 LITTLE BOY SAD (Cedarwood — BMI) Bill Phillips (Decca 32565) 9
- 15 SIX WHITE HORSES (Peer Int'l — BMI) Tommy Cash (Epic 10540) 17
- 16 WHEN YOU'RE HOT YOU'RE HOT (Green Grass — BMI) Porter Wagoner (RCA 0267) 19
- 17 TO SEE MY ANGEL CRY (Music City Tunes, Twitty Bird — BMI) Conway Twitty (Decca 732546) 15
- 18 HE'D STILL LOVE ME (Al Gallico — BMI) Lynn Anderson (Chart 5040) 21
- 19 BROWN-EYED HANDSOME MAN (Arc — BMI) Waylon Jennings (RCA 0281) 24
- 20 YOUR TIME'S COMIN' (Combine — BMI) Faron Young (Mercury 72983) 22
- 21 ROLL OVER BEETHOVEN (Arc — BMI) Linda Gail Lewis & Jerry Lee Lewis (Smash 2254) 28
- 22 NOBODY'S FOOL (Tuckahoe — BMI) Jim Reeves (RCA 0286) 27
- 23 DOWN IN THE BOONDOCKS (Lowery — BMI) Freddy Weller (Columbia 45026) 25
- 24 CAMELIA (Weedville Norma — BMI) Marty Robbins (Columbia 45024) 26
- 25 THERE'S A STORY (GOIN' ROUND) (Acuff-Rose — BMI) Dottie West & Don Gibson (RCA 0291) 30
- 26 LODI (Jondora — BMI) Buddy Alan (Capitol 2653) 18
- 27 I'M GETTIN' TIRED OF BABYIN' YOU (Sure-Fire — BMI) Peggy Sue (Decca 32571) 14
- 28 I'LL STILL BE MISSING YOU (Pageboy — SESAC) Warner Mack (Decca 32547) 20
- 29 JOHNNY'S CASH AND CHARLEY'S PRIDE (Jando — ASCAP) Mac Wiseman (RCA 0283) 36
- 30 DON'T IT MAKE YOU WANT TO GO HOME (Lowery — BMI) Joe South (Capitol 2592) 23
- 31 YOU AND YOUR SWEET LOVE (Stallion — BMI) Connie Smith (RCA 0258) 34
- 32 BACK IN THE ARMS OF LOVE (Blue Crest — BMI) Jack Greene (Decca 32558) 29
- 33 PUT YOUR LOVIN' WHERE YOUR MOUTH IS (Terrace — ASCAP) Peggy Little (Dot 17308) 31
- 34 EVERY STEP OF THE WAY (Green Grass — BMI) Ferlin Husky (Capitol 2666) 37
- 35 SHE EVEN WOKE ME UP TO SAY GOODBYE (Acuff-Rose — BMI) Jerry Lee Lewis (Smash 2244) 32
- 36 FANCY (Larry Shayne — ASCAP) Bobbie Gentry (Capitol 2675) 44
- 37 MY BLUE RIDGE MOUNTAIN BOY (Owepar — BMI) Dolly Parton (RCA 0243) 35
- 38 THEY STOOD IN SILENT PRAYER (Jack O'Diamonds — BMI) Charley Pride (RCA 9777) 51
- 39 GET RHYTHM (Hi-Lo — BMI) Johnny Cash (Sun 1103) 33
- 40 THE WAYS TO LOVE A MAN (Al Gallico — BMI) Tammy Wynette (Epic 10512) 39
- 41 CAROLINA IN MY MIND (Apple — ASCAP) George Hamilton IV (RCA 0256) 43
- 42 LEFT OR RIGHT AT OAK STREET (Attache — BMI) Roy Clark (Dot 17324) 50
- 43 GOD BLESS AMERICA AGAIN (Return — BMI) Bobby Bare (RCA 0264) 46
- 44 I FALL TO PIECES (Tree — BMI) Diana Trask (Dot 17316) 47
- 45 I'M A LOVER (NOT A FIGHTER) (Crestmoor — BMI) Skeeter Davis (RCA 0292) 55
- 46 THE GUN (Al Gallico — BMI) Bob Luman (Epic 10535) 49
- 47 I'LL NEVER BE FREE (Laurel — ASCAP) Johnny & Jonie Mosby (Capitol 2608) 48
- 48 WELFARE CADILLAC (Bull Fighter — BMI) Guy Drake (Royal American 1) —
- 49 A WEEK IN A COUNTRY JAIL (Newkeys — BMI) Tom T. Hall (Mercury 72998) 59
- 50 FRIEND, LOVER, WOMAN, WIFE (BnB — ASCAP) Claude King (Columbia 45015) 52
- 51 CRACK IN MY WORLD (F. H. Morris — ASCAP) Leroy Van Dyke (Kapp 2054) 54
- 52 LOVE AIN'T EVER GONNA BE NO BETTER (Cedarwood — BMI) Webb Pierce (Decca 32577) 53
- 53 A WORLD CALLED YOU (Cramart — BMI) David Rogers (Columbia 45007) —
- 54 MAGGIE'S FARM (M. Witmark & Sons — ASCAP) Flatt & Scruggs (Columbia 45030) 58
- 55 OKLAHOMA HOME BREW (Brazos Valley — BMI) Hank Thompson (Dot 17307) 56
- 56 I'LL GET OVER LOSING YOU (Twitty Bird — BMI) Conway Twitty (Decca 32599) —
- 57 APRIL'S FOOL (Tree — BMI) Ray Price (Columbia 45005) —
- 58 THINKING BOUT YOU, BABE (Wilderness — BMI) Billy Walker (Monument 1174) —
- 59 HELLO I'M A JUKEBOX (Newkeys — BMI) George Kent (Mercury 72985) —
- 60 WALK UNASHAMED (Glaser — BMI) Tompall & The Glaser Brothers (MGM 14096) —



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Australia

The December album release from the Australian Record Company is one of their strongest for the year boasting such hot names as "Rod McKuen At Carnegie Hall" (W/B); "Fathers And Sons" (Chess); "Pacific Gas And Electric" (CBS); "The Flock" (CBS); "Souvenir D'Italie" by Robert Goulet (CBS); "Kozmic Blues" by Janis Joplin (CBS); "The Vogues—Memories" (Reprise); "You Never Know Where Your Friends Are" by Al Kooper (CBS); "For All My Little Friends" by Tiny Tim (Reprise); and "It's Not Killing Me" by Michael Bloomfield.

E.M.I. (Australia) Limited have struck a deal with President Records, one of the top indie labels in England, under which EMI will launch the President logo here and represent the company for three years. First product on the label will appear in January with material from the Equals and Dorothy Squires. Miss Squires will debut the President label with her album "Say It With Flowers," along with her single release of "For Once In My Life." The Equals are set to tour Australia in February for one-month, and their visit will be supported by the release of their current single, "Rub-a-dub Dub," and an album tagged "The Best Of The Equals."

Reg Moses has joined Phonogram Recordings Pty. Limited in the newly created post of marketing manager. Reg hasn't been in the record business before, but he does have a wide experience in most branches of selling and marketing. Reg Moses will report directly to Paul Turner, who heads the Phonogram operation in this country.

Hot local group, the Flying Circus, are out with their third single for EMI's Columbia banner, "Run, Run, Run" and "All Fall Down." The Flying Circus have two strong hits from two rec-

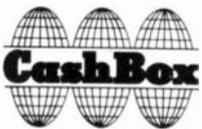
ords to their credit in "Hayride" and "La La."

Festival Records are making an extensive promotion effort on their soundtrack album from the film version of "Paint Your Wagon," which is on the Paramount label here. The handsome double-fold album package will surely catch healthy sales as a result of the film.

English group the Hollies are set to do a three week season next month at Chequers nightspot in Sydney., their current single is "He Ain't Heavy . . . He's My Brother." To coincide with their visit, E.M.I., will issue the new album, "Hollies Sing Hollies," and the group will no doubt spend as much time as possible in promoting their records on radio and television in Australia.

Featherweight boxer and former world bantam champ Lionel Rose, an Australian, has stepped into the show-business ring with the launching of his first single, "Thank You" and "Pick Me Up On Your Way Down." Lionel is a devoted fan of country music which occupies most of his free time. "Thank You" was written especially for Lionel by Johnny Young, who is really turning out some hit songs these days. Lionel's record was produced by Jardin Productions, and is released on the Festival label.

On the strength of the great national success of "Penny Arcade" in Australia, American singing and recording star Roy Orbison is to visit this country for personal appearances over a two-week span. Orbison has always been extremely popular in this country, and most of his records have scored well here when they haven't made the grade in other countries. Later this month, EMI will release Roy Orbison's latest single, "Break My Mind" in preparation for his tour.



Mexico

Rene Leon, Discos Capitol de Mexico promo and publicity manager, called for a press conference at L'Etoile (Hotel Camino Real) to introduce Stevie Wonder who is back in Mexico booked by the El Dorado night club. With two full house shows every night, we like Stevie's renditions of "My Cherie Amour", "For Once in my Life" and "Sonny".

The convocation for the forthcoming II Festival de la Cancion Latina en el Mundo that will take place in Mexico City next year, has been sent by the Consejo Nacional de Turismo (National Tourism Council) headed by Lic. Miguel Aleman Velasco and the Sociedad de Compositores Mexicanos (Mexican Composers Society) headed by Carlos Gomez Barrera. Speaking of Festivals, the First Mexican Popular Song Festival will be in Acapulco next year under the direction of Dr. Augusto Marzagao, Rogerio Azcarraga, and Raul Velasco. On this line, we must report that Mexico has been accepted as member of the Federacion Internacional de Organizadores de Festivales de la Cancion Popular (International Federation of Popular Song Festival Organizers).

In Mexico City, Mr. Harvey Schein, CBS/Columbia Int'l v.p. He has been attended by Sr. Manuel J. Villarreal, president of local CBS.

After three years Marco Antonio Vazquez (Peerless) finally scored a smash hit, "Te Vi Llorando" of which 200,000 copies have already been sold.

Discos Orfeon just released "Tema de Amor" with Pianos Barrocos. This is nothing else than a fine Camacho & Vilches new treatment to Chopin's "Polonesa".

The official inauguration of the Musart Tower, projected and built by Architect Luis Gil, v.p. of the firm, will be next January, it's been announced. At the same time in the event the Trebol de Oro award (Golden

Clover) will be given to the best of 1969 among the Musart cast.

Juan Ibanez, well known theatre director, organized a cocktail party for Oscar Chavez in honor of the launching of his fourth Polydor LP. Discos Universales, S.A. top executives such as Luis Baston and Andre Toffel, were present.

Enrique Marquez, former manager at Grever International, has been assigned to the same post at Rogerio Azcarraga's Editora Orfeon.



PERCHANCE TO DREAM — And perchance to see the dream come true, Shakespeareans Nino Rota and Luigi Luraschi hold gold record plaques for the million sales and million-dollar accomplishments of the score to "Romeo & Juliet" and the single "A Time for Us." Holding replicas of the awards made to Capitol for the soundtrack and to RCA for the Mancini performance are Rota (left) who composed the music for Franco Zeffirelli's movie production, and Luraschi, general manager of Paramount Films of Italy.



HIS HONOR — Guest of honor, Robert Goulet, receives a gift of honor at his press reception held during a visit to Australia where he was feted by the Australian Record Co., Ltd. (ARC). Opening his tour of the country with this press and dealer party, Goulet was gifted with a pair of opal cuff-links as a token of ARC's regard delivered by general sales manager Ray Bull (left) who officially welcomed Goulet to the country.

Australia's Best Sellers

This Week	Last Week	Weeks On Chart	Title
1	1	6	Something/Come Together (The Beatles—Apple)
			Apple/Northern Songs
2	3	4	Picking Up Pebbles (Matt Flinders—Astor) Acuff-Rose
3	2	4	Suspicious Minds (Elvis Presley—RCA) Sydney Tree
4	5	5	I'll Never Fall In Love Again (Bobbie Gentry—Capitol) Belinda
5	4	4	Jean (Oliver—Crewe) J. Albert & Son
6	8	6	Penny Arcade (Roy Orbison—London) Acuff-Rose
7	—	1	Raindrops Keep Falling (Johnny Farnham—Columbia) Belinda Music
8	6	10	The Star (Ross D. Wylie—Festival) E.H. Morris
9	10	15	One (Johnny Farnham—Columbia) Associated Music
10	9	7	Sweet Caroline (Neil Diamond—MCA) Castle Music

Mexico's Best Sellers

This Week	Last Week	Title
1	1	Sugar, Sugar — The Archies — RCA
2	2	*Te Vi Llorando — Marco Antonio Vazquez — Peerless
3	3	Te Quiero. . . Yo Tampoco (Je T'Aime . . . Moi Non Plus), Jane Birkin & Serge Gainsburg, Gamma
4	4	*Tu Camino Y El Mio — Vicente Fernandez — CBS
5	—	Come Together — The Beatles — Apple
6	5	Santo Domingo — Las Comunicativas — Fermata
7	6	Herido (I've Been Hurt) — Bill Deal & The Rhondells — Polydor
8	—	*Tiritando — Cesar Costa — Capitol
9	7	Me Quiero Casar Cintigo — Roberto Carlos — CBS
10	9	*Amor De Estudiante — Roberto Jordan — RCA

*Local

Holland's Best Sellers

This Week	Last Week	Title
1	1	Oh Well (Fleetwood Mac/Reprise)
2	4	Cha La La I Need You (The Shuffles/CBS) (Jolio Music/Haarlem)
3	3	Maanserenade (Marty/Decca) (Altona/Amsterdam)
4	2	My Special Prayer (Percy Sledge/Atlantic) (Portengen/Lisse)
5	7	Yester Me, — You & Day (Stevie Wonder/Tamla Motown) (Impala Basart/Amsterdam)
6	—	Mighty Joe (Shocking Blue/Pink Elephant) (Dayglow/Hilversum)
7	6	Air (Ekseption/Philips) (Belinda/Amsterdam)
8	5	Wij Zijn Toch Op De Wereld (Piet, Adele & Leen/Philips)
9	9	Beautiful People (Melanie/Buddah)
10	10	Bouree (Jethro Tull/Island)

Belgium's Best Sellers

This Week	Last Week	Title
1	1	Sugar Sugar (The Archies — RCA)
2	3	Suspicious Minds (Elvis Presley — RCA)
3	2	Come Together (The Beatles — Apple)
4	4	My Special Prayer (Percy Sledge — Atlantic)
5	19	Sha la la I Need You (The Shuffles — CBS)
6	11	Teresa (Joe Dolan — Pye)
7	—	Oh Well (Fleetwood Mac — Reprise)
8	12	Pastorale (L. List & R. Shaffy — Philips)
9	6	Tranen drogen wel op (Marva — Cardinal)
10	—	Little Green Bag (George Baker Selection — Negram)



Argentina

Denis Dunn is the new A&R topper at Odeon, and has been appointed by manager Alan Campbell. Dunn, who was previously in charge of public relations and promotion, has named two assistants, Mel Williams and Tulio Derose, for Progressive music and middle of the road. Among the existing plans for 1970 there is the intention to contract International repertoires, reinforce local recordings, and build up a strong roster of local artists.

Good news for beat music: eight months after their "amicable split", Litto Nebbia and los Gatos are together again, and their first two performances on stage have been a complete success. The first one took place at the Gran Rex Theater, with SRO attendance, and the second one at the Comunicaciones Sports club, with 40,000 fans present. The group is recording a new LP, and Litto is also finishing one as a soloist. Both are to be released by RCA, which is starting a ten million pesos promotion plan for these and other Summer records.

CBS' Hugo Piombi says that the diskery has inked Estela Raval, who for ten years was the leading voice of the Cinco Latinos successful group, as a soloist. The chanteuse will start recording next month, and several singles and an LP are planned for the next few months. The diskery is also recording an LP by the Cuarteto Zupay, and is releasing the first single by a new beat group: "Industria Argentina".

Music Hall's president Nestor Selasco informs that the new LP by teen chanter Hernando, recently released in Argentina, will be marketed in the States through the Pancho Cristal organization. The diskery is also working on the new Raphael LP, released

under the Hispovox logo: "Aqui Raphael", and is preparing for it a giant campaign with radio and TV spots, besides the usual radio plugging.

EMI Suppliers' topper Juan Carlos Menna is very satisfied with the fact that his diskery, started independently less than two years ago with catalogs previously handled by Odeon, has reached a 7.7% share of the whole market. The sales bonanza is motivating more releases and local recordings, and Menna expects his label to get even more chart action in a few months.

Hugo Persichini of Phonogram sends word about an International campaign for its recordings by groups tagged "Third Generation", comprising several types of beat and pop. Some of the names are: the Beatniks, Extrana Dimension, el Mochilero and Clase 49, and the diskery has appointed indie producers to handle their recordings. Among those contracted appears Jose Cherkasky, responsible for part of the two recent Piro hits: "Mi Viejo" and "Tengo la Piel Candada".

Odeon Publishers are working hard on the recent Jose Carbajal tune, "Chiquillada", which is being recorded by some of the top local folk chanters: Cesar Isella, Cachorro Martinez, los Olimarenos and pop hitter Leonardo Favio. Odeon will soon release his first LP and several singles.

Mauricio Brenner of Fermata sends word about the release of "Je T'Aime . . . Moi Non Plus" in the original version, after the purchase of the master by AZ in France, which is represented here by Fermata. The publicity is soon moving to its new building, on Marcelo T. de Alvear 1573.

Argentina's Best Sellers

This Week	Last Week	Title	Label
1	1	*La Nave Del Olvido Mirtha Perez (Music Hall); Greco (EMI); Rosamel Araya (Disc Jockey)	EMI
2	2	*Hoy La He Visto Pasar A Maria (Fermata) Hugo Marcel (Magenta)	Fermata
3	4	Je T'Aime/... Moi Non Plus (Fermata) Ilane Sirkin (Music Hall); Ray Conniff (CBS); Robespier (Disc Jockey); Jane Birken (Fermata)	Fermata
4	5	Tu Nombre Me Sabe A Hierba (Clanort) Joan Manuel Serrat (Odeon); Elio Roca (Polydor)	Odeon
5	3	*Yo En Mi Casa, Ella En El Bar (Melograf) Naufragos (CBS); Agua Mojada (RCA)	Melograf
6	7	Me Has Enseñado A Conocer Lo Que Es El Amor (Korn) Luis Aguile (CBS)	Korn
7	17	*Cebando Mate (Relay) Tormenta (RCA)	Relay
8	10	*Chiquilina (Relay) Los Iracundos (RCA)	Relay
9	5	*Extrana De Las Botas Rosas (Relay) Joven Guardia (RCA)	Relay
10	-	*Hay Una Piba Que Me Tiene Loco (Melograf) Leonardo Favio (CBS)	Melograf
11	-	*Balada Para Un Loco Amelita Baltar (CBS)	CBS
12	8	*Juan Boliche (Korn) Piero (CBS)	Korn
13	9	Lisa De Los Ojos Azules (Milena) Nicola de Bari (RCA); Mario Tessuto (CBS)	Milena
14	13	Dong Dong Diki Diki Dong Carlos Bisso (RCA); Golden Earrings (Philips)	RCA
15	-	Me Lastimaron Bill Deal y Rondells (Philips)	Philips
16	12	Proud Mary Creedence Clearwater Revival (Liberty - EMI)	Liberty
17	8	*Juan Boliche (Korn) Piero (CBS)	Korn
18	11	Love Is All (Relay) Malcolm Roberts (Disc Jockey)	Relay
19	19	*Muchacha De Un Sleno (Kleinman) Trocha Angosta (Music Hall)	Kleinman
20	-	*La Juventud Sabe Donde Va (Clanort) Palito Ortega (RCA)	Clanort
20	15	Lodi Creedence Clearwater Revival (Liberty - EMI)	Liberty

(*) Local

Argentina's Top Ten LP's

This Week	Last Week	Title	Label
1	2	Abbey Road Beatles (Odeon)	Odeon
2	1	Sandro Sandro (CBS)	CBS
3	5	Green River Creedence Clearwater Revival (Liberty-EMI)	Liberty
4	3	Twelve Beat Groups For Export Selection (RCA)	RCA
5	-	Pa Que Dentre Jose Larralde (RCA)	RCA
6	4	Love-Modart En La Noche Selection (Philips)	Philips
7	6	Joan Manuel Serrat (Odeon)	Odeon
8	7	Preferidos A La Luna Selection (RCA)	RCA
9	8	Embajadores Trio Rubi (Music Hall)	Music Hall
10	9	Prohibido Para Menores Parranderos (Magenta)	Magenta



Holland

Bovema's Joop Visser proudly announces the world premiere at Gramophone House of the new album "Keynsham" by the popular group the Bonzo Dog Band.

One week ago Bovema's Third Party Group launched its own Dutch label. This label will definitely have a progressive outlook. The first single Joop Visser released on Catfish were four self-penned grim fairy-tales by the famous Dutch author Gerard van het Reve. This resulted in loads of free publicity with outspoken pro's and contra's on these daring stories. Bovema's Third Party promotion man Olaf Klijn welcomed Joe South in Holland to tape two TV-shows. This opens high prospects for his scheduled new single "Walk A Mile In My Shoes".

On the 26th of December Bovema will welcome the famous Portuguese singer Amalia Rodrigues. Amalia will do a television-show and a live-concert in Rotterdam. The production scheme of Bovema was completely disturbed last week with the release of the new single by the Cats titled "Marian". According to the sales figures the single will reach in no time the first place on the Dutch charts. One of the best selling albums in the popfield is "Umma Gumma" by Pink Floyd. Due to the regularly visits of Pink Floyd in our country this group has become one of the most popular groups.

Ray Williams, manager of the English group the Gun was in Holland to discuss TV possibilities for January 1970. The group was in Holland for concerts in Amsterdam, Leiden, Delft etc. CBS tied in with the release of their single "Hobo"/"Don't Look Back" and their brand new album "Gunsight". CBS' local group, the Shuffles are making recording sessions for their second single. Their first single "Cha La La I Need You" is on the number 2 spot in the Dutch hitparade. The American group Chicago was in Holland for one night concert in Amsterdam, December 12 1969. CBS released their first album "Chicago Transit Authority" early this month. Further CBS releases in the popular LP field include the latest album by the Byrds "Ballad Of Easy Rider"; a new album by Al Kooper "You Never Know Who Your Friends Are"; a new album by Johnny Mathis "People" as well as a special promotion album for the Blue Horizon label "Super Duper Blues" with Chicken Shack, Fleetwood Mac, Duster Bennett, Gordon Smith, etc. The American group Spirit is flying over to Amsterdam for two concerts in January 1970. CBS released their third album "Clear Spirit". Local CBS all-round musician Freedy Golden taped a medley of 26 Interna-

tional Folk Songs from the U. S. A., France, Great Britain, Mexico, Germany, Italy etc., with his famous chorus and orchestra, which produced the "Around The World With Freddy Golden" album.

British Reprise group Family, currently gaining heavy airplay on "No Mule's Fool", visited Holland to do their latest single in the AVRO-TV show "Doe Bi Doe". The group's third album is to be released January 23rd.

"Erotica" by Pye recording act Man has entered the Dutch top 20 after being released some eight months ago. Although the record was banned from the air, a sudden and unexpected sales-boom jettied the record into the charts. The group has released two albums, both are being promoted in extension by Negram.

Dutch group Ginger Ale recorded a British version of the duet from Bizet's opera "Les Pecheurs Du Perle" for the Negram-distributed Eagle label. Ginger Ale's recording is being marketed with the title "The Flood" and is tipped for the number one spot. FPS studio manager Frans Peters launched his own 40+ label, distributed after negotiations with managing director Hans Kellerman by Negram-Delta. The first launch consisted of three singles by Goof & Gijs, the Dalties and group Purple Haze.

In Amsterdam, on December 18th, the European premiere of Barbra Streisand's "Hello Dolly" was given in the Rembrandtpleintheater. Barclay Holland, represented by CNR Records, released the LP of the same name early December. Lou Christie has a big follow up to his recent chart-buster "I'm Gonna Make You Mine": "She Sold Me Magic". Personal radio and TV-promotion were done on December 3rd.

This week CNR-Records launched the LP "The Zatouna Songs Of Mikis Theodorakis" sung by the famous Greek actress Dora Gianakopoulou. This happened by a special press meeting in Amsterdam "The Golden Age". It is for the first time in history these Zatouna songs have been recorded. French singer Charles Aznavour visited Holland for five days. Aznavour did three concerts (the Hague, Rotterdam, Amsterdam) and a one-hour-tv-special (TROS TV). On his day off Charles Aznavour visited the famous Rembrandt-exhibition in the Amsterdam Rijksmuseum.

Again CNR booked a tremendous success with Buddah girl-singer Melanie. Her "Beautiful People" jumped in four weeks time into the Dutch top-ten. Her two albums "Born To Be" and "Back In Town" are some of CNR's hottest LP's.



HOSTELRY was the keyword at a special meeting of the Danish Music Industry at a celebration marking the opening of the Danish branch of Stig Anderson's Musikforlag. Hosting the affair at the Hotel Royal in Copenhagen, Anderson (in the light suit) was joined by (from left) Jorgen Mortenson of Anderson's company, EMI's Kurt Mikkelsen, Metronome's Leif Petersen, RCA's Leid Risell, EMI's Per Sorensen, Sonet's Gustav Winckler, Oktav A/S' Jorgen Kleinert (third from left), Jan Friis of Nordisk Polyphon and lyricist Thøger Olesen.

Bally Stock Splits

CHICAGO — The Bally Manufacturing Corp. has announced a 3-2 split of its common stock. The split, recently voted by the company's directors, is subject to shareholder's approval at a meeting next month.

In making the announcement, Bally president Bill O'Donnell expressed hope that the split would broaden shareholder interest and put Bally in a better position should they seek to be listed on a major exchange.

"This has been an outstanding year of growth," O'Donnell said. "Giving effect to the four acquisitions we made in 1969 on a pooling-of-interest basis and the shares issued in those acquisitions, we expect our per share earnings this year to be between \$1.45 and \$1.55. I should point out that our 1968 results have not yet been restated to include the earning of those companies acquired on a pooling basis this year."

"All signs point to record sales and earning for 1969," he continued, "and we expect our sales and earnings to exceed 20% in 1970."

During the past four months, Bally has made acquisitions of the Lenc-Smith Manufacturing Co., Bally Continental, Ltd. of Antwerp, the Midway Manufacturing Co. and the Swedish distributor Automatimport.

NY Trade Celebrates New Paramount H.Q.

THE BRONX — Nearly one hundred coin industry tradesters attended an open house reception last Monday (Dec. 8th) at the route headquarters of Paramount Juke Box Ind., to celebrate the completion of extensive repairs to the route building which was severely gutted in a flash fire last June.

The elaborate affair, hosted by Paramount president Al Miniaci and vice president Frank Miniaci, was highlighted by the appearance of Davre Davidson and Bill Fishman, respectively chairman of the board and president of ARA (Paramount's parent company).

The Paramount party was held from 2:00 PM till 7:00 PM and despite the very chilly and rainy conditions outside, it enjoyed the attendance of several top level industry personalities, in addition to principles of major metropolitan area routes and distributing organizations.

Spectators were unanimously impressed by the appearance of the new offices and shop facilities. Among the building's improvements are central air conditioning throughout and complete new office facilities now on the second level. The entire establishment is now fireproof.

Those from Paramount on hand at the affair, in addition to the Miniacis, were Henry Frankenburg, Nash Gordon, Stan Lemler and Nick Mas-

EDITORIAL: PR-Professional Responsibility

Effective January 1st, MOA will move onto Phase II of its Public Relations Campaign. Under the augmented program, music and games operators will now be pressed to place more emphasis on a face-to-face confrontation with the man on the street, adding to the person-to-group technique called for by Phase I's noted Juke Box Speech.

There are a number of other techniques for dispelling the public misconception of the jukebox business incorporated in Phase II's design. These, in combination with the individual operator's personal zeal to rid himself and his industry of the racketeer onus, should clear the air on this question once and for all.

We've stressed the necessity of erasing the "jukebox image" in countless articles and have no intention of drumming that up again. Suffice it to say that anyone who permits people to consider himself and his business some kind of shady operation is committing a moral and financial sacrilege.

A good public image can be fostered through such campaigns as MOA's, true. But to play up the "tell your neighbors what the business is really like" method while playing down the other PR techniques is doing a disservice. Let's not forget, the real foundation of public opinion springs from the source itself — the machines on location. The public, after all, doesn't really ever see the people who operate those machines, all it knows are the machines themselves.

Surely, this is one problem MOA's program is attempting to correct by getting the operator to show himself at community meetings and such. But the fact remains that the picture of the coin machine industry is only as good as the machines themselves.

Therefore, this means every operating company must conduct its business in a first-class manner, not only to look good but to do good in the cash bin. If you put out well functioning, clean, enjoyable equipment — regardless of the appearance of the location itself — it can only serve to boost the jukebox business up a few notches in the eyes of the customers.

tro. Among the tradesters in attendance were: Henry Leyser and Mickie Greenman of A.C.A. Sales and Service; Jack Gordon of Cameron Musical Industries; Mrs. Millie McCarthy, president of the NYSCMA, Al Denver, president of MONY, Al Simon and Len Schneller of U.S. Billiards;

Abe and Irv Green of Runyon Sales Co.; Miltie Tucker of Musical Distributors, Meyer Parkoff and Mike Calland of Atlantic New York Corp.; Abe Lipsky of Lipsky Distributors; Artie Bresak of MIAMCO and Sonny Silverstein of Silco Vending (another division of ARA).

MOA Phase II Folders Ready



PTACEK

GRANGER

CHICAGO — Phase II of the MOA Public Relations Program has swung into high gear, according to executive secretary Fred Granger who reports that orders have already begun to come in to the association headquarters for the special public relations folder. The latter, which contains a text of the revised "jukebox speech" as well as other pertinent information about the industry, was described by MOA president A. Lu Ptacek at the recent convention of the Music Operators of Virginia.

Granger announced that the folders are presently in the hands of the printers and will be going out to MOA members along with the January newsletter. However, he emphasized that those who desire extra copies may order them now by contacting him at his Chicago office. There is no charge for the folders. "We anticipate that there will be quite a demand," said Granger, "but we will be happy to supply them in whatever number desired."

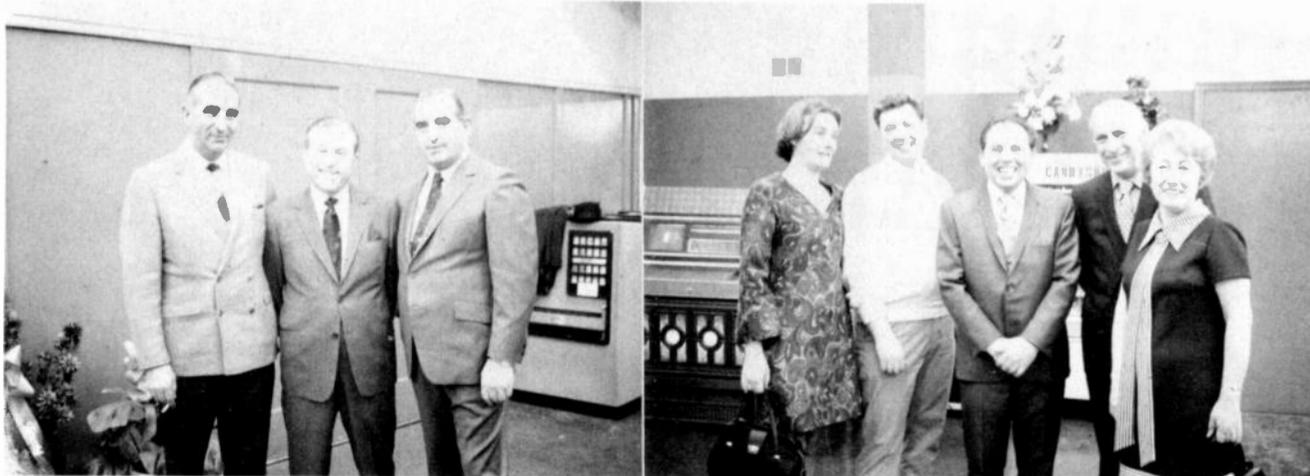
Granger also revealed that there has been an unexpected response to the recent newsletter publication of MOA members listed by states. "Naturally," he said, "the states with the largest membership in the association were quite pleased. Others were surprised that they didn't have more members." He expressed the hope that the states would be encouraged to work harder for membership as a result.

The MOA membership standings are as follows: New York first with 89 members. Illinois is second with 72 members. California is third with 59 members. Wisconsin is fourth with 49 members. Ohio is fifth with 41 members. Michigan and Virginia are tied for sixth place with 34 members each. Pennsylvania and West Virginia are tied for seventh place with 30 members each. Missouri is eighth with 29 members. Louisiana and New Jersey are tied for ninth place with 27 members each. Indiana is tenth with 26 members.

The remaining states and foreign countries by number of members are: North Carolina, 25. Massachusetts, 20. Iowa and Nebraska, 19 each. Oregon and South Carolina, 17 each. Kansas, 16. Georgia, Montana, Washington and Tennessee, 15 each. Maryland, 14. Florida and Mississippi, 13 each. Alaska and Texas, 12 each. New Mexico, 11. Arizona, Colorado and Minnesota, 9 each. Idaho, 7. Connecticut, 6. Alabama, Kentucky, Utah and Washington, D. C., 5 each. South Dakota, 4. Japan, 3. New Hampshire, North Dakota, Oklahoma and Vermont, 2 each. Arkansas, Hawaii, Maine, Nevada, Rhode Island, Wyoming, Panama, Guam, Virgin Islands, Philippines, Canada and Italy, one member each.

"We now have 900 people in MOA," said Granger "and we'd like to have more than a thousand by the end of 1970."

Granger added that the association's administrative assistant, Bonnie York, is recovering nicely from her recent illness and is expected back at here post within ten days.



Paramount execs at the reception were: (left to right) Frank Miniaci, Davre Davidson (ARA chairman) and Al Miniaci, president of the prominent NY music and games route.

Tradesters in from the "suburbs" for the event were: (left to right) Ginger and 'Mac' McCarthy. Vic Vanderleenden, Mickie Greenman and Millie McCarthy.

'Flying Carpet' Due From Midway

CHICAGO — "When someone says, 'it sounds like a great idea,' or 'it sounds like a terrific game', we don't often mean it literally," said Midway sales manager Ross Scheer last week. "What we're saying is that we think it's great because of the way it's described to us.

"This is not the case with our new gun 'Flying Carpet'," Scheer continued. "When you play this game, you're going to say 'it sounds like a sensational, sure money-maker', and literally mean it. We have designed and built a sound system that incorporates solid state devices with 8-track taped voices to give Flying Carpet a new dimension in coin-operated amusement. Here's a game that talks back to the player when he scores a hit. And every time the game says something different. Even the rifle shot is realistic and puts the player in a great frame of mind, even when he misses. There's a surprise finish to the game, but we won't tell you about that. You can find out for yourself when you visit your local Midway distributor," Scheer declared.

Flying Carpet has an Arabian Nights theme with one target, a man on a flying carpet, another is a genie that floats out of a bottle. There are also four spinning targets, each with its own unique sound when hit. "We're using black light to highlight a beautifully illustrated interior and the cabinet itself is so bright and colorful that it will stand out in any location," Scheer said. Once again, this game is available with a built-in stool and is definitely a must for locations that draw the younger set," he said.

"The recent track record of Midway guns has been so good," Scheer declared. "that you should definitely anticipate your needs well in advance.

Wurlitzer Sems Continue

NORTH TONAWANDA, NEW YORK — Although there was separation of many miles, the two service seminars recently sponsored by the Wurlitzer Company were being conducted simultaneously with practically the same course of instruction being used for each.

In Los Angeles, California, the Wurlitzer Distribution Corporation was host to the group of service technicians who represented prominent phonograph operators who are associated with the Wurlitzer Company throughout the west. Leonard Hicks, field service representative for Wurlitzer, was in charge of the two-day class which was held at the Hollywood-Roosevelt Hotel.

Tampa, Florida was the location for the other cross-country two-day seminar held at the Hawaiian Village. Harry D. Gregg, field service representative for Wurlitzer in its south-east territory, headed up the group.

Those who attended the Los Angeles service seminar were: Melvin J. Porter and Bob Conklin from Maestro Music Company of San Diego; Art Lindeke who was sent by the Rockwell Music Company of Newport Beach as was James Hubbard of Rowe Service Company located in LaMirada, California. Also attending the Wurlitzer service seminar in Los Angeles were Milton Lipton and G. E. Van Tassel from K&M Vending of North Hollywood; Stan Street of Imperial Music in Los Angeles; Nelson Fernandini sent by Coin Repair Service also of Los Angeles; Roger Horton of G & G Music in Orange and Dennis Glover of Jones Music Company located in Long Beach, California.

Included in the Tampa group were Paul Penny, Bill Brownell, Danny Talivero and Mike White from the Rainbow Music Company of Tampa; William Garbart represented Automatic Merchandising of St. Petersburg; R. C. Jesse from Dowling Music Company of Winter Haven; Jack Choate of Buddy's Music Company and Harry Brown of Lawson Music Company with all three located in Winter Haven. Joe Piazza represented Sun Coast Vending Company of Tampa; Stanley Seymour represented his own firm, Seymour Music Company, which is located in Sarasota, and Jim Boxberger sent by the Monte Carlo Amusement Company of St. Petersburg.

New Products

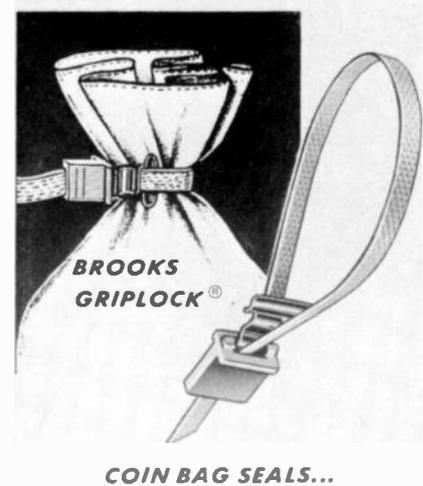


DAYTON, OHIO — The National Cash Register Company has introduced a new modular accounting machine which, according to a company official "is ideal for smaller coin industry businesses that have expanded and outgrown their manual accounting methods."

The new series, called the NCR 36, can be used for such applications as general ledger accounting and handling payroll, accounts receivable and accounts payable work. In all, it permits more than a thousand combinations of features to be offered by one basic unit.

"The NCR 36 is designed primarily for the small businessman whose operation is growing," said R.B. Sjostrom, director of accounting machine products. "He can now own his first accounting machine for about \$700 less than formerly, and expand its capabilities repeatedly as his requirements grow."

All of the NCR 36 models provide a 72-character electric typewriter, 10 amount rows, four rows of keyboard dates and symbols, a 26 inch carriage, four counterlines, and a stand with table and drawer. The series is priced from \$4490 to \$9770.



COIN BAG SEALS...

E.J. Brooks Co., Inc., Newark N.J., manufacturers of security equipment, announces its new improved Griplock Coin Bag Seal. Griplock features a single tape design that tightens instantly and prevents slippage. Application is a quick and simple operation.

There is no danger of damaging bags when removing the Griplock Seal, because it contains a built-in cutting guard. This guard also permits faster removal. Griplock is available in many different color combinations to facilitate fool-proof color coding. Griplock weighs only one-third as much as lead seals and is two and one-half times stronger.

To order or to obtain further information, contact the company at 164 N. 13th Street Newark, New Jersey 07107. Phone: (201) 483-0335.

Florida Association Offers Tips On Loss And Damage Claims

TAMPA, FLA. — The Florida Amusement And Music Association recently sent a special notice to members concerning concealed loss and damage claims. It was prompted by new claim rules which have gone into effect among various common carriers including railroads. Losses of a concealed nature are those not discovered during the time the goods were in transit but upon opening of the container on the receiver's premise.

According to the FAMA report, Motor carriers will offer to prorate the claim based on the number of times the shipment was handled. In a simple illustration, when moving from the vendor to the retailer via one motor carrier, it is handled three times, once by each party, and each will bear 1/3 of the loss. The carrier will offer settlement of 1/3 the value. More complex are other carriers or a warehouse handling.

Railroads, followed by the freight forwarders, have adopted a uniform rule of a flat limit of 50% of the provable monetary loss as a maximum. All carriers require a notification of a discovery of concealed loss, usually within fifteen days after delivery was made. A timely and adequate claim must be filed in accordance with carrier claim provisions.

Crime incidents in transportation have increased severely and are the basis for many carrier actions relating to limitations of liability — a matter on which the retailer's views are being submitted in a statement to the Senate Committee on Small Business investigation of this problem. It is hoped that some solution to this growing blight will be indicated either through action of the carriers, law enforcement officials, or others.

Carriers may contend that the modi-

fication of complete carrier liability will be helpful in that more claim settlement offers will be made rather than declinations.

The courts and not the I. C. C. determine contested claim matters and the question of whether the carriers may make such a drastic reduction in the common law carrier liability will have to await the evaluation of one or more test cases.

In the meantime, you are cautioned to make every effort to avoid the instances of concealed loss or damage. These methods include more rigid receiving practices.

1. Check cartons for punctures, replaced staples, new tape, gouges, or other indication of possible trouble. Open such cartons at once. Have the driver sign on your notation.

2. Compare shipping numbers, case numbers, and all information on the freight bill. Don't sign for the wrong carton.

3. Open and inspect immediately any bruised or damaged carton.

4. On larger shipments of a number of cartons, set up an inspection of a certain percentage as a sample of condition. Open these immediately before storing. 10% used to be the rule but a higher percentage is better.

5. If a truly concealed loss or damage is discovered later, call the carrier at once and leave the shipment as it is.

6. Work with your vendor to eliminate unnecessary information on the bill of lading, the carton, the sealing tape, or the tags which call attention either to the value of the shipment or the exact nature of the merchandise — information which would highlight the desirability for theft.

7. Keep everyone not connected with the store operation's receiving functions off the platform and the store area.

'Shake, Rattle And Roll' Pinball Wizard Story Courtesy Of Texas Tradesman

SAN ANTONIO, TEX. — A new literary talent came to the fore this week in the person of Walter Hollyfield former mechanic and route owner from San Antonio. Walter sent us a character study which he wrote about one of the local citizens in his home town. Walter himself is retired now but in a postscript to the story he notes that "retirement hasn't taken away my interest in things that are coin operated, be it amusement, music or vending machines. I don't suppose it really ever gets out of your blood."

Without further ado then, here is Walter's composition:

The crowd in Griff's Ice House near my neighborhood was silent as the tall fellow with the red mustache and saggy trousers hammered and banged on the business end of a pinball machine. About the only sounds heard from Griff's were the ring-a-ding-ding of the flashing plaything and the occasional clink of bottle and glass and foot shuffling.

The nameless man is a deaf mute, and so are most of the avid fans who gather curiously and reverently about when he steps forth to unleash his uncanny skills on the monsters of metal and glass. If every man has his station in life, this adept mute's is in front of a marble table. A production line from Chicago might have built the pinball, but this expert is the 'King' when it comes to making them stutter, shudder, blink and pop in mechanical agony. Our hero is an enigma.

He moves about the city during the day, selling needles, thread, knick-knacks and other 'dooziess'. He does some odd jobs, scuffles an occasional domino game, and shoots a sharp stick when the pool match is right, but pinballs are his meat. With pencil and pad he explained: "I've never found one I could not beat out of beer, free

games or whatever the management offered. It's just a matter of figuring them out."

Although the player is seldom flush, he has long arms and he grabs fast and deep when the beer and food tabs come up at Griff's! "I have no wife," he wrote, "and I don't mind spending money on my friends."

His brow furrowed in deep concentration, the "magician" tackles a pinball with the intensity of a probing brain surgeon. It's obviously not a game to him, and the possibility, or probability of a reward is not his major motive. The tall fellow has figured out every angle, crevice, curl and hump in these machines. He shakes, punches, prods and babies the contraption with snakelike hip movements until he gets the desired result.

At other places, where beer is given for certain scores on the machines, the table athlete has been forbidden to play. I heard of one place where he had the management in hock. When he wanted to order a round of beers for his associates, the bar attendant simply checked off the number of bottles from the list of such the 'man' had coming to him. "That table finally wore out." (Probably changed for another by operator) he said.

"Silents" father, also a mute, wanted the boy to enroll in a printer school as he is understandably concerned about his 28 yr. old son's future. The boy, or young man was all for it until it came time for him to pick up and go.

Now, down at Griff's when the pinball table is smoking and chattering and clattering, and the free games are popping up on the scoreboard like firecrackers, "Silents" friends nudge one another, wink and generally let strangers know that there must be some wizard's talent in this seemingly meaningless art. Their hero is good at it. Really good.



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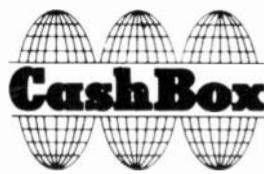
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CashBox Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

Adult Locations

WITHOUT LOVE (THERE IS NOTHING) (3:42)

TOM JONES

The Man Who Knows Too Much (3:40) Parrot 40045

I'LL NEVER FALL IN LOVE AGAIN (2:52)

DIONNE WARWICK

No Flip Info. Scepter 12273

DON'T LOVE ME UNLESS IT'S FOREVER (2:22)

PEPPERMINT RAINBOW

No Flip Info. Decca 732601

DOUBLE LIFE (2:51)

BUDDY GRECO

Distant Carolina (2:07) Scepter 12270

BREAKING UP IS HARD TO DO (3:01)

LENNY WELCH

Get Mommy To Come Back Home (2:50)
Commonwealth United 3004

A SIGN FOR LOVE (3:11)

JOHN & ANNE RYDER

Love Is (2:17) Decca 732596

C & W

YOUR HUSBAND, MY WIFE (2:51)

BOBBY BARE AND SKEETER DAVIS

Before The Sunrise (2:13) RCA 47-9789

THE GOLDEN ROCKET (2:32)

JIM & JESSE

A Freight Train In My Mind (2:30) Epic 5-10563

HERE'S A TOAST TO MAMA (2:40)

CHARLIE LOUVIN

Show Me The Way Back To Your Heart (2:52) Capitol 4897

SHE'LL BE HANGING 'ROUND SOMEWHERE (2:35)

MEL TILLIS

Where Love Has Died (2:20) Kapp 2072

Teen Locations

HOLD ON (3:33)

THE RASCALS

I Believe (3:53) Atlantic 2695

MONSTER (3:55)

STEPPENWOLF

Berry Rides Again (2:45) Dunhill 4221

DIDN'T I BLOW YOUR MIND THIS TIME (3:25)

THE DELFONICS

Down Is Up, Up Is Down (2:28) Philly Groove 161

ROOM TO MOVE (2:52)

JOHN MAYALL

Saw Mill Gulch Road (4:38) Polydor 14010

TIGHTROPE (3:06)

TEN WHEEL DRIVE

Lapidary (4:32) Polydor 14015

TELL ME (2:37)

JIMMY CLANTON

I'll Never Forget Your Love (2:45) Laurie 3534

R & B

MOON WALK (PART I) (2:44)

JOE SIMON

Part 2 (3:10) Sound Stage Seven 2651

STEALING LOVE (3:14)

THE EMOTIONS

When Tomorrow Comes (2:51) Volt 4031

THE DAY THE WORLD STOOD STILL (2:59)

CHUCK JACKSON

Baby, I'll Get It (2:38) V.I.P. 25052

YOU ARE MY SUNSHINE (2:55)

DYKE & THE BLAZERS

City Dump (2:55) Original Sound 90

check your local One Stop for availability of the listed recordings

Wood Is Host At World Wide Showing



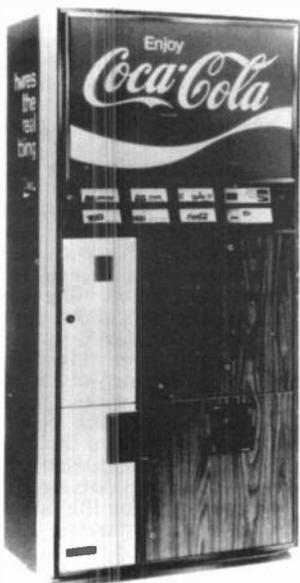
Art Wood

CHICAGO — On Wednesday, December 3, World Wide Dist. held a combination showing and service school on the new Seeburg "Apollo" phonograph, at the Downtowner Motor Inn, Springfield, Ill. Distrib's Art Wood, who represents World Wide in this area, hosted and termed it the "most successful" he has ever experienced. "We counted 21 operators and service reps in attendance," said Art, "and I can truthfully say I have never seen such a display of enthusiasm for a new phonograph."

Seeburg's field engineer Sam Garvin conducted the session.

Among operator firms represented at the school were B & C Music, R & B Novelty, Smith Music, Bledsaw Music and Muehlebach Amusement of Decatur, Ill.; Star Music, Bentler & Sons, Kramzer Music, Modern Dist. and Mack Music of Springfield, Ill.; Serv-Rite Music of Jacksonville; La-Scelles Music of Havana and M & M Vending of Lincoln.

New Westinghouse Vendor



PITTSBURGH, PA. — The Westinghouse six-selection convertible vendor, WBT 354, will vend 12-ounce cans and bottle sizes up to and including 16 ounces, or both bottles and cans at the same time. The vendor comes setup to vend cans and converts in the field to vend bottles, in less than five minutes per column, with a screwdriver and simple conversion kit.

The WBT 354 uses a corded stack arrangement to assure that all available space in the machine is filled with product. The vendor holds 354 12-ounce cans in tandem, or 222 10-ounce bottles.

The convertible vendor cabinet is all steel treated with zinc phosphate and finished in baked acrylic enamel. The Westgard access door has a newly designed, rugged latching mechanism which anchors the edge of the door at four points.

The vendor is presently undergoing evaluation testing.

Allied Leisure Ships 'Select-O-Matic'

HIALEAH, FLA. — Allied Leisure Industries, manufacturers of the 'Unscramble' word game, is now shipping an updated version of this popular spelling quiz called "Select-O-Matic".

The new item offers the player the option of unscrambling either four letters or five (the original game offered three letters). Furthermore, the player can also opt to increase the skill factor by changing the play from four to five letters within the game (however, once up to five, he cannot reverse back to four).

The Select-O-Matic was previewed to the amusement trade in a prototype version at this fall's MOA Exposition; and premiered at the recent Parks Show.

Jack Mitnick, national sales director for Allied Leisure, said the Select-O-Matic is programmed for dime play. "We feel the games operator will do much better going for the fast dime with this game, although it ranks in play appeal with some of your high-priced specialty items and would still book great volume with a quarter chute.

Mitnick said the Select-O-Matic Unscramble is directed squarely at "the average guy who plays our machines and supports this business. The ability to unscramble four or five mix-

Fischer Names New Southeast Rep

TIPTON, MO. — The Fischer Manufacturing Company has appointed Ralph L. Thrasher as a manufacturer's representative in the Southeastern territory. The announcement was made by Charles L. Bailey, Fischer president.

Prior to his appointment, Thrasher sold billiard tables and sports equipment throughout the Southeast. His new territory will include Alabama, Mississippi, Tennessee, Georgia and Florida.

ed up letters to make a word doesn't depend on education," he continued. "It depends exclusively on quick recall, the same factor that has made such TV quiz games as College Bowl so popular with viewers. You see, people of all ages and educational backgrounds can compete on an even scale with this game, provided of course they can spell. You don't have this competitive equality with some of the question machines now on the market, and I'd estimate a lot of people might be spooked from playing such items, feeling intellectually inferior."

Mitnick urges all games operators to view the Select-O-Matic at their local distributors.

Easy Does It



Bally Distributing Co. president 'Si' Redd makes it all look easy when it comes to scoring publicity points for the industry. Pardon the condition of above photo but it was reproduced from a Reno, Nev. newspaper. It shows 'Si' looking on as Jack Evans, president of the Reno Press Club tries out a pool table which was presented to the Club by 'Si's company on a permanent loan basis.

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Round The Route

EASTERN FLASHES

TABLES AND OTHER TOPICS— While the production lines at the Irving Kaye Co. are hard at work on coin tables and new Provencal furniture-styled home tables, the R&D lads have managed to put together the first run of a brand new home 6-pocket product. Howard Kaye info's the new "competitively priced" home table line, still unnamed at press time, will be shipping to the firm's dealers beginning next week. The line will enable Kaye coin dealers to really get into the home table market with both hands — a high-style provencal in one and the new "competitive" table in the other. "Any table retailer will tell you January, February and March make the best sales period for home tables," Howard revealed. "The homeowners often look toward the low end tables around the holidays for gifts, but get down to serious table shopping the first three months of the year." The new Kaye product will offer the standard 100% slate top Chatted LD with All-Tech's Aaron Goldsmith who info's the firm's looking to move into their brand new factory just after the first of the year. A succession of trade union strikes, short but telling, have held things up a bit, Aaron says, but the completion date is getting very close now.

BROADCAST PLUGS FOR PINBALL

— New York tradesters will no doubt remember the old Shaeffer Beer TV commercial which featured a giant-sized prop pingame banging out their sales jingle on the bumpers, at the end of which, five tiny musicians emerged from a little door below the backbox to the complete amazement of the player. Lately, a number of other radio and TV spots have given notable plugs to the pin, among them NASA's Wally Schirra in a pitch for the Railroads of America. Wally mentioned pinball machines, in addition to a number of other products the public takes for granted, saying that without the nation's rails shipping materials to the factories and the finished games to the location, such items would be few and far between. Of course, the astronaut was stretching things a bit but it was gratifying to hear the game prominently mentioned in such a fine light. Also, on the 'Good Guys' TV'er two weeks ago, 'Rufus' (played by Bob Denver) staged an amusing sketch with a chimpanzee which intruded into their diner ('Berts Place'), centered around a Gottlieb 'Kings & Queens' flipper. Needless to say, the chimp was so good on the game, the pin shook, smoked, whistled and the top opened up to a blaze of fireworks. Real fun. And incidentally, the show gave a nice closeup shot of the outlane, prominently revealing the D. Gottlieb & Co. trademark.

A PARAMOUNT EVENT — Was a real thrill to see the trade biggies all there at Al Miniaci's party last Monday. Al's friends, business associates and fellow operators all drove up to the Bronx route HQ to join him in a festive "christening" of the newly-reconstructed building. Plenty of food and drink was the ticket, as Al and brother Frank passed through the crowd thanking all for coming, and introducing ARA's chief Davre Davidson to all. Among the many in attendance were: Vic Vanderleenden, Bill Kobler, Max Weiss, Ben and Hy Rubin, Lou Price, Morris Kahn, Mac McCarthy, with his wife Ginger. Vic says their firm's Color Coating service has proven extremely popular in the metro area, and he proudly showed Millie McCarthy examples of their work on a number of Color-Coated cigarette machines ready to go out on the Paramount route. Chatting with Jack Gordon on the subject of a possible re-

sumption of dollar coin minting, he hopes the new coin will be smaller than the present half-dollar should the measure go through. Jack also hopes the music games and vending industries can do some lobbying down in Washington to make our position known on the new coin. "A dollar coin is very desirable now and will be absolutely necessary in the near future," Jack contends.

HERE AND THERE — Dom Sicilia, the NYC promoter who became known as Mr. Nickles after his First Ave. jukebox shop of the same name, has closed the doors on the enterprise after about a year in operation. Dom was buying up used jukes from several of our local distributors, shopping them, plugging up the coin mech, and peddling them to homeowners. Trouble was, Dom said, it took too many hours a day working with a small staff to turn a proper profit. Although he sold over 100 of the used jukes, his thriving ad business was his first concern. Was a great idea, anyway . . . Spoke with Charley Brinkmann on the phone last week. He's onto something very interesting and should make the announcement shortly. Was great hearing from him again . . . Lo and behold, who should show up on the Park Show exhibit floor but the legendary Bert Lane. Bert's also got another great machine on and should release the info soon. Meanwhile, he's lining up marketing distribution. . . . Looks like 1970 will really be the year of the quarter. The NY Metropolitan Transit Authority swooped down on the subway turnstiles last week, converting them all to quarter acceptance. This will probably place a much greater significance on the 25¢ piece to the consumer but don't suppose it will affect their thinking when it comes to coin machine play. Hope not, anyway!

Hear that David Rosen, Inc. exec Joe Wasserman is convalescing in a hospital down in Philly after some treatment for a leg ailment. Nothing too serious, and we hope he's back on the job real soon . . . Jack Mitnick's wife Sadie was struck by a taxi just off Collins Ave. in Miami weekend before last. Jack was at the Parks Show at the time and after receiving the news, had to cut his stay short and get back home. She's feeling much better now, Jack info's. She's resting at home but still feels some pain from cuts and bruises suffered in the accident . . . Tonight (Dec. 14) will see a tremendous gathering of operators, dealers and their wives from the Philadelphia area in joint celebration of the 40th anniversary of their Amusement Operators Association. Expect many tradesters from outside the area to be in attendance for this auspicious event . . . Candy operators take note — sales of confections rose almost 4% for the first nine months of '69, compared with the same period of '68 . . . Galuppi Enterprises chief Jimmy Galuppi sets his pick-hit pencil to the new Tommy James waxing of 'She' as tops for ops. Jimmy's also doing some fine business handling 8-track cartridges and cassettes out of his Syracuse and Albany one stops . . . Received a smart-looking package in the mail last Thurs., containing a beautiful Expo 70 medalion sent us by SEGA's Dave Rosen. The medal, to pay honor to the Japan World Exposition, slated to bring thousands of tourists to Osaka throughout 1970, is mounted in a plastic case and makes a great desk ornament. Thanks, Dave . . . Hear that West Virginia's Bill Anderson is ailing. Hope it's nothing serious . . . Got a great music merchandising idea from the Virginia Operators Assn. which recommends having a message imprinted on restaurant location menus reading: "Why Not Add More Pleasure to Your Meal by Playing the Juke Box." Makes sense, no . . . Photo story on Trimount outing next week.

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Cash Box Round The Route

CHICAGO CHATTER

Chicago Dynamic Industries is getting ready to release its new rifle called "Super Circus Rifle Gallery" with "double track sound" and lots of exciting new features. Avron Gensburg says sample shipments are tentatively slated for next week — so watch for it! Meanwhile, the factory is concentrating on a backlog of orders for "Speedway", a very successful item! If you're awaiting shipments, please be patient as the factory is a little behind schedule. Avron hinted at a big announcement forthcoming from Europe in the near future — but that's all he'd divulge at this time! . . . Good news from Skokie Valley General Hospital. Mort Seore is doing so well doctors expect to release him by the end of the week. Wonderful! After a few weeks rest at home he should be right back in the swing of things!

Bill Findlay, field service engineer at Rock-Ola Mfg. Corp., recently began a series of service schools on the new "442" phonograph. He conducted a very successful class at Musical Sales in St. Louis last week . . . Williams' Bill DeSelm boasts a real powerhouse in "Seven Up" — newly released and already creating a big fuss in the trade! . . . As a post script to last week's story on the IAAP show, held at the Sherman House in Chicago it is noted that total attendance did indeed reach 6,000 — just as predicted! Association's Bob Blundred says the figure includes "representatives from fairs, carnivals, parks, speedways, circuses and other outdoor amusement tourist attractions."

World Wide Dist. hosted two very successful service schools on the Seeburg "Apollo" phonograph. First was held at the Downtowner Motor Inn, in Springfield (3) and the second in Peoria (10). Seeburg's field engineer Sam Garvin conducted . . . Received word from Peoria, Ill. operator Les Montooth that his patriotic bumper sticker campaign (which was written up recently in Cash Box) is proving a huge success! He's had to re-order another supply of stickers!

Activity at Bally Mfg. Corp. centers around current winner "Ballyhoo". Ad manager Herb Jones says the sales department is flooded with orders and production schedules are way up to meet the demand! . . . Congrats to Midway Mfg. Co. prexy Marc "Iggy" Wolverton, who welcomed a new grandson, weighing in at 7 lbs. 1 oz.! . . . Ted Rubey and the staff at Marvel Mfg. Co. are being kept quite busy these days — with the big rush on pool accessories! . . . Midway's Ross Scheer says the firm has another winner in "Flying Carpet Gun". Sample shipments have been in progress for the past couple of weeks and results have been fantastic. Factory is geared for a big, healthy run!

Hi Fi One Stop in Peoria just completed their move into larger quarters at 609 West Glen . . . Plenty of activity at Atlas Music Co. — in all departments. Music, vending, games — everything's moving. Joe Kline says the new Rowe MM-4 Trimount phonograph is doing extremely well. Atlas will soon announce a schedule of service schools to be conducted on the new model.

Got the word from Joe Ceddia of Lormar that the following singles are attracting operator attention hereabouts: "Love At First Sight" by the 101 String Band (A-S), "Born To Lose" b/w "I Can't Stop Loving You" by Tommy Wills (Airtown) and "Winter World Of Love" by Engelbert Humperdinck (Parrot).

MILWAUKEE MENTIONS

Several operators from the area headed into Chicago last week to participate in the Empire Dist. hosted "Paradise Holiday" excursion, which de-

parted from O'Hare Airport on Thursday (11) for the Britannia Beach Hotel on Paradise Island! Among them, Mr. and Mrs. Elmer Schmitz, Mr. and Mrs. Homer Seymour, Mr. and Mrs. Don Nardy, Mr. and Mrs. Einar Erlansen, Mr. and Mrs. Louis Konop and Mr. and Mrs. Orville Procash. Have Fun!

Brodhead, Wis. was hit by an 8" snowfall over the weekend! Marie Pierce of Pierce Music out there said driving conditions were pretty rough for a few days but roads were slowly being cleared and a degree of normalcy returned by Wednesday. The condition didn't hamper Clint's activities, however, as chairman of the County Board he's been traveling to and from the county seat in Monroe regularly for meetings . . .

Joel Kleiman and Sam Cooper of Pioneer Sales & Services are enjoying the very pleasant aftermath of a most successful showing of the new Rowe MM-4 Trimount, held on the premises Dec. 3-4-5. Operators from throughout the state of Wisconsin attended en masse!

Gordon Pelzek of Record City tells us the following singles are attracting operator attention in the area: "Wings Of A Dove" by Charlie Pride (RCA), "Early In The Morning" by Vanity Fare (Page One), "Johnny's Cash and Charlie's Pride" by Mac Wiseman (RCA), "Whistle For Happiness" by Peggy Lee (Capitol) and the Boots Randolph two-sider "Sleigh Ride" b/w "White Christmas" (Monument).

CALIFORNIA CLIPPINGS

COAST VISITOR — Bert Betti, president of Eastern Novelty Co. of North Bergen, N.J., visited with his west coast branch manager Sol Mollen-garden at the 11th St. office last week. Firm's one of the nation's largest suppliers of pool table slate, sticks, cues, cloth, chalk, well, you name it, they got it. While here, Betti took a walk over to Bob Portale's place on Pico to say hello to his good friend and see how things are moving with the new Rock-Ola 442 music box. Movin' very well, we hear . . . Circle International chief Dean McMurdie says the local trade has given Rowe's brand new MM-4 'Trimount' jukebox the proverbial standing ovation. Plenty of machine orders indicate a most successful year ahead for Dean.

HOLIDAY CHEER AND GOOD WILL TO MEN . . . Or something like that. We are still feeling stuffed from our Thanksgiving dinner (oops, no pun intended.) We are presently hard at working losing some of the extra poundage that we acquired over that holiday so that we will be in good shape for the Christmas barrage of wining, dining and partying. As could be expected the "Playroom" at C.A. Robinson & Co. has been at full swing, spreading along with lots of holiday good cheer, pastrami, corned beef, turkey and other liquid refreshments. Are we beginning to sound more like a menu than a coin column? Don't answer that.

FROM THE RECORD RACKS . . . Got some great news the other day. The nicest present of all, Margaret Needleman is back in town. It's been almost a year since we have heard from this great lady of song. Margaret reports to us that she has been touring various parts of the country during the past ten months and really getting a needle's eye view of this vast country and working to small groups of people (whoever would listen and throw some change in the cup). As you may know Margaret has been rather cold on the charts for the past few years. As a matter of fact she really has never even gotten on the charts. But enough of that negative jazz. We just want to wish her a successful and happy year ahead, wherever she goes.



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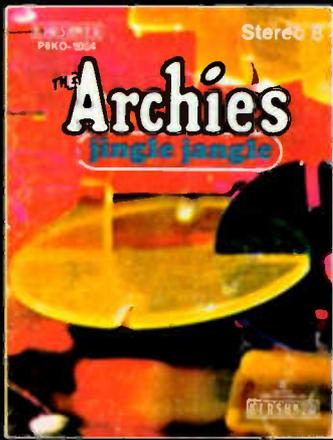


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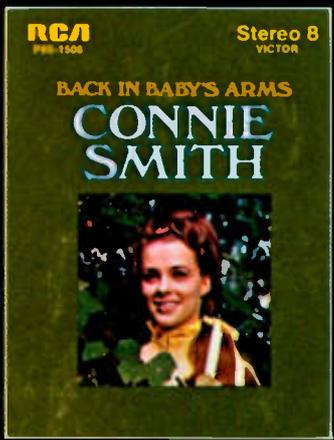
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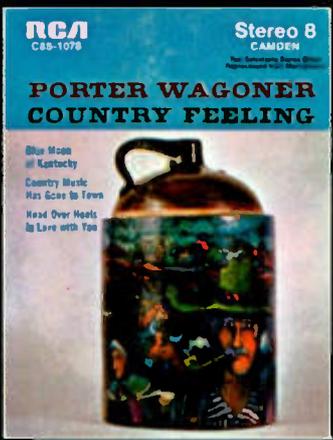
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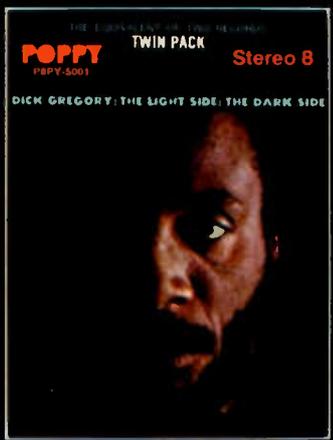
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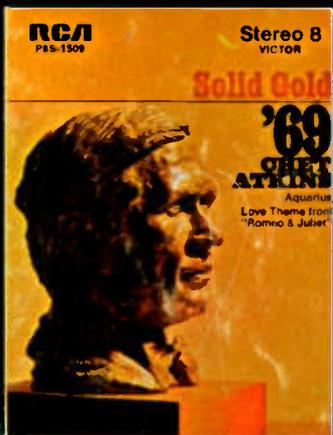
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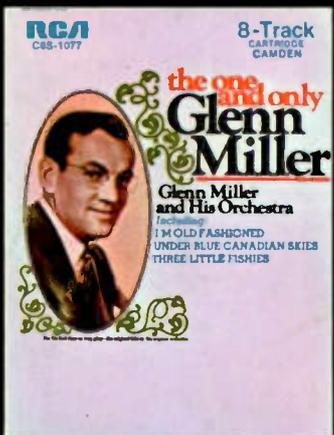
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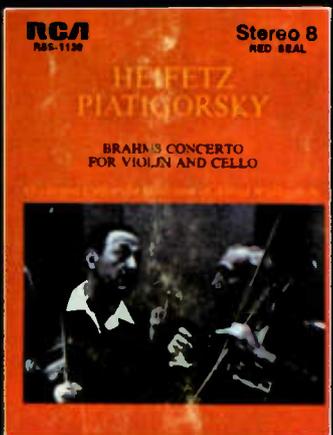
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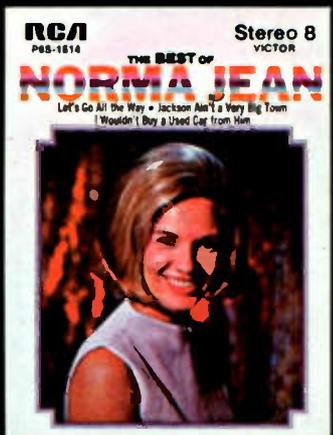
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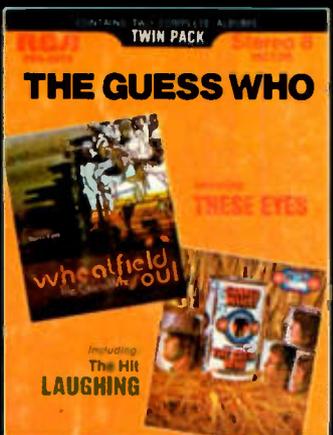
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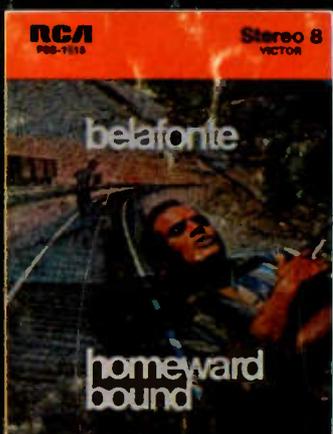
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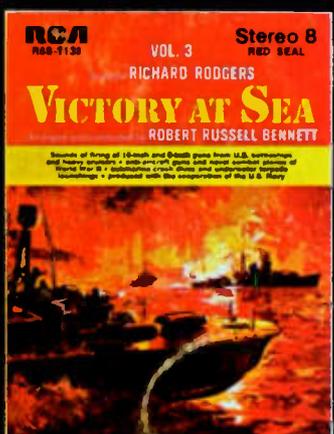
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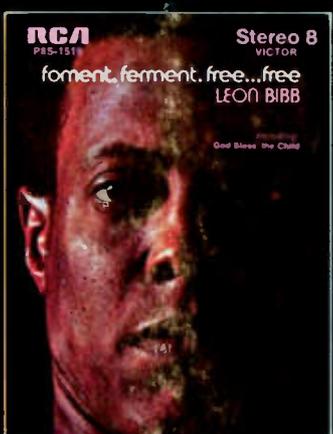
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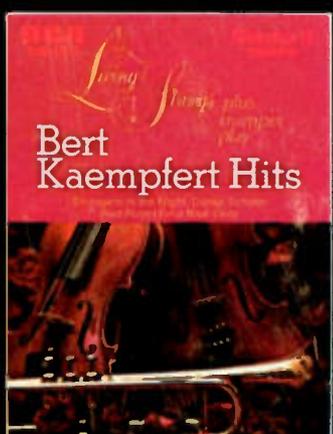
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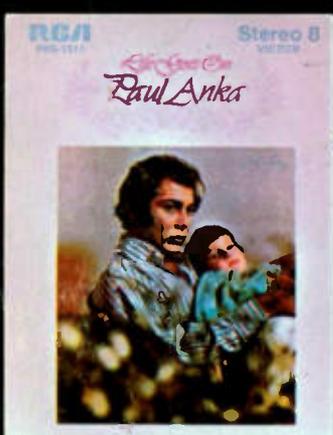
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