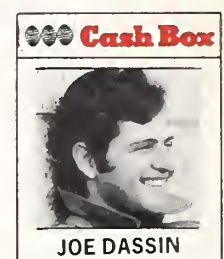


Rock Is History (Editorial) . . . NARM Tape Packaging Discussion Indicates A 4 x 12 Interim Standard . . . Graham, Rubinson Launch 2 Record Co.'s ; Rights To CBS, Atlantic . . . Arnold Burk Leaving Para . . . Snuff Garrett "Concept" Product Through London (Disks & Ampex Tapes . . . British Decca Starts Cassette Line,) Budget Classics . . .

September 20, 1969

Cash Box

75¢



JOE DASSIN

BOX TOPS: 'SOUL DEEP' ON THE CHARTS

INT'L SECTION BEGINS ON PAGE 59



If you're not going to play it, we'd like our record back.



Several weeks ago, twelve to be exact, we sent you copies of a new single that everyone here thought was hit material. "Cherry Hill Park" by Billy Joe Royal. Then we waited, glued to the radio. After about three weeks of coming unglued, we sent out more copies of the record.

Then a few weeks ago, concerned that the post office might have blown up, we sent out a search party. Convinced that "Cherry Hill Park" was a really good song, out went still more copies.

And now our faith has been rewarded. The song's on the move. On the charts in Cleveland. Number two in San Antonio. Breaking out in San Francisco, Atlanta, Jacksonville, Houston, Kansas City, Seattle, Savannah, Macon, Augusta and Marietta. And in a little more than a week, sales have tripled.

So please. If you can still find one of the copies, give it another listen. Because now it's not just our opinion that "Cherry Hill Park" is a winner for Billy Joe. But if you still don't dig it, send back your copy. They're screaming for them in more and more cities, and with all those samples, our supply is a little low.

Billy Joe Royal "Cherry Hill Park"⁴⁻⁴⁴⁹⁰²
On Columbia Records 

Publication Office / 1780 Broadway, New York, New York 10019 / Telephone: JUdson 6-2640 / Cable Address: Cash Box, N. Y.

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Rock Is History

Pop music has always had a tough time proving itself worthy of academic consideration. About as close as most of us got to the pop music scene during "music appreciation" was Burl Ives' singing "Jimmy Cracked Corn" or some other folk song that, we were told, made life in the great push westward more bearable. One music teacher at college refreshingly dared to play a recording of "Die Fledermaus" in English, featuring the charming lyrics of Howard Dietz—and we remembered how we laughed at the irrespressible rhymes.

Anyway, one of the academic debates of today is whether or not rock should be treated as seriously as, let us say, the contributions of the Three B's to music. Certainly, Beethoven, Bach, Brahms were three "revolutionaries" in the evolution of music. Now, of course, we treat the word "revolutionary" quite freely, referring to the next record or work by some so-called underground group as the "next step." Yet, if we tap our memories just a little it's quite obvious that today's pop music—or at least the music that is most often discussed—is, indeed, a vastly different-sounding descendant of the music we may have held as being

"revolutionary" less than a decade ago.

We are not straddling the fence of indecision when we declare that the rock or no rock educational debate is, pardon the pun, academic. For if rock does not enjoy the probing of academic investigation on a formal, music department level, how will the subject be avoided during a social studies or modern history discussion on the great social events of the 1950's and 60's? There has never been a pop music that has commented—in open protest or commentary—on the questions of war, civil rights and the way young people feel. Many of our leading rock artists can claim a direct, personal commitment to social change, too. They and their music cannot be left out of the history books. Thus, even if music departments dismiss rock from their curriculum, the history department down the hall will have to broach the subject, with those sitting in the classrooms making sure that it's not treated lightly. Truly, if our times are not treated lightly in the classrooms, then much of the history of rock merits a serious academic turn. Today's Three R's of music may well be Rock, Revolution and Recordings (the form through which rock has received its widest exposure).



CashBox TOP 100

September 20, 1969

Rank	Artist	Title	Label	Wk	Peak	Wk	Peak
1	Archies	SUGAR SUGAR	Calendar 1008	1	3	9/13	9/6
2	Rolling Stones	HONKY TONK WOMEN	London 910	2	1		
3	Creedence Clearwater Revival	GREEN RIVER	Fantasy 625	3	4		
4	Three Dog Night	EASY TO BE HARD	Dunhill 4203	5	9		
5	Youngbloods	GET TOGETHER	RCA 9752	4	5		
6	Tom Jones	I'LL NEVER FALL IN LOVE AGAIN	Parrot 40018	7	14		
7	Oliver	JEAN	Crew 334	10	16		
8	Bob Dylan	LAY LADY LAY	Columbia 44926	8	8		
9	Temptations	I CAN'T GET NEXT TO YOU	Gordy 7093	9	10		
10	Gary Puckett	THIS GIRL IS A WOMAN NOW	Columbia 44967	11	15		
11	Nilsson	EVERYBODY'S TALKIN'	RCA 0161	17	24		
12	Motherlode	WHEN I DIE	Buddah 131	13	22		
13	Johnny Cash	A BOY NAMED SUE	Columbia 44944	6	2		
14	Lettermen	HURT SO BAD	Capitol 2482	15	17		
15	Bobby Sherman	LITTLE WOMAN	Metromedia 121	27	39		
16	Dells	OH WHAT A NIGHT	Cadet 5649	20	23		
17	Rascals	CARRY ME BACK	Atlantic 2664	34	52		
18	Electric Indian	KEEM-O-SABE	United Artist 50563	18	20		
19	Lou Christie	I'M GONNA MAKE YOU MINE	Buddah 116	31	47		
20	Aretha Franklin	SHARE YOUR LOVE WITH ME	Atlantic 2650	21	21		
21	Sly & Family Stone	HOT FUN IN THE SUMMERTIME	Epic 10497	26	29		
22	Marvin Gaye	THAT'S THE WAY LOVE IS	Tamla 54185	24	31		
23	Lou Rawls	YOUR GOOD THING	Capitol 2550	23	26		
24	Bill Deal & Rondells	WHAT KIND OF FOOL DO YOU THINK I AM	Heritage 817	29	43		
25	Box Tops	SOUL DEEP	Mala 12040	25	13		
26	Jackie DeShannon	PUT A LITTLE LOVE IN YOUR HEART	Imperial 66385	12	6		
27	Grassroots	I'D WAIT A MILLION YEARS	Dunhill 4198	14	12		
28	Steppenwolf	MOVE OVER	Dunhill 4205	16	18		
29	Jerry Butler	WHAT'S THE USE OF BREAKING UP	Mercury 72960	32	41		
30	Clique	SUGAR ON SUNDAY	White Whale 323	49	70		
31	Underground Sunshine	BIRTHDAY	Intrepid 75002	19	19		
32	Guess Who	LAUGHING	RCA 0195	22	11		
33	Elvis Presley	SUSPICIOUS MINDS	RCA 9764	45	—		
34	Wind	MAKE BELIEVE	Life 200	44	74		
35	Gladys Knight & Pips	NITTY GRITTY	Soul 35063	30	27		
36	Neil Diamond	SWEET CAROLINE	Uni 55136	28	7		
37	Clarence Reid	NOBODY BUT YOU BABE	Alston 4574	39	40		
38	Intrigues	IN A MOMENT	Yew 1001	42	49		
39	Engelbert Humperdinck	I'M A BETTER MAN	Parrot 40040	40	44		
40	Delfonics	YOU GOT YOURS & I'LL GET MINE	Philly Groove 157	41	48		
41	Four Seasons	AND THAT REMINDS ME	Crew 333	51	61		
42	O. C. Smith	DADDY'S LITTLE MAN	Columbia 44948	52	58		
43	Rugbys	YOU, I	Amazon 1	55	68		
44	Illusion	DID YOU SEE HER EYES	Steed 718	33	30		
45	Plastic Ono Band	GIVE PEACE A CHANCE	Apple 1809	35	34		
46	Bobby Goldsboro	MUDDY MISSISSIPPI LINE	United Artist 50565	47	55		
47	Diana Ross & the Supremes	THE WEIGHT	and the Temptations-Motown 1153	58	—		
48	James Brown	LOWDOWN POPCORN	King 6250	53	59		
49	Paul Revere & The Raiders	WE GOTTA ALL GET TOGETHER	Columbia 44970	60	79		
50	Cascades	MAYBE THE RAIN WILL FALL	Uni 55152	56	60		
51	Cuff Links	TRACY	Decca 32533	70	81		
52	Spiral Starecase	NO ONE FOR ME TO TURN TO	Columbia 4492	59	66		
53	Doors	RUNNIN' BLUE	Elektra 45675	66	80		
54	Ariel	MAH-NA MAH-NA	AR 500	64	76		
55	Isley Bros.	BLACK BERRIES	T-Neck 906	43	54		
56	James Brown	WORLD	King 6258	71	85		
57	Johnny Taylor	I COULD NEVER BE PRESIDENT	Stax 0046	54	62		
58	Smokey Robinson & Miracles	HERE I GO AGAIN	Tamla 54183	51	69		
59	Dionne Warwick	YOU'VE LOST THAT LOVIN' FEELIN'	Scepter 12262	—	—		
60	Joe South	DON'T IT MAKE YOU WANT TO GO HOME	Capitol 44924	62	67		
61	Fifth Dimension	WEDDING BELL BLUES	Soul City 777	—	—		
62	Isaac Hayes	BY THE TIME I GET TO PHOENIX	Enterprise 9003	65	—		
63	Intruders	SAD GIRL	Gamble 235	73	83		
64	Buchanan Bros.	SON OF A LOVIN' MAN	Event 3805	69	72		
65	Al Wilson	LODI	Soul City 775	67	75		
66	Smith	BABY IT'S YOU	Dunhill 4206	77	94		
67	1910 Fruitgum Co.	THE TRAIN	Buddah 130	72	77		
68	Friends of Distinction	GOIN' IN CIRCLES	RCA 0204	75	82		
69	Winstons	LOVE OF THE COMMON PEOPLE	Metromedia 142	80	—		
70	Andy Kim	SO GOOD TOGETHER	Steed 720	—	—		
71	John Stewart	ARMSTRONG	Capitol 2605	79	90		
72	Orpheus	CAN'T FIND THE TIME	MGM 13882	76	84		
73	Frank Sinatra	LOVE'S BEEN GOOD TO ME	Reprise 0852	78	86		
74	Garland Greene	JEALOUS KIND OF FELLOW	Uni 55143	85	—		
75	Abaco Dream	LIFE & DEATH IN G&A	A&M 1081	82	89		
76	Kool & The Gang	KOOL & THE GANG	Delite 519	83	91		
77	Roy Clark	SEPTEMBER SONG	Dot 17299	—	—		
78	Flying Machine	SMILE A LITTLE SMILE FOR ME	Congress 6000	—	—		
79	Booker T & MG's	SLUM BABY	Stax 0049	81	87		
80	New Colony Six	I WANT YOU TO KNOW	Mercury 72961	93	—		
81	Baskerville Hounds	HOLD ME	Avco Embassy 4504	87	—		
82	Dyke & The Blazers	LET A WOMAN BE A WOMAN	Original Sound 18	88	—		
83	Vikki Car	ETERNITY	Liberty 56132	—	—		
84	B. B. King	GET OFF MY BACK WOMAN	Blues Way 61026	90	98		
85	Ohio Express	SAUSALITO	Buddah 117	84	92		
86	Jim Ford	HARLAN COUNTY	Sundown 115	—	—		
87	Evie Sands	ANY WAY THAT YOU WANT ME	A&M 1090	—	—		
88	Keith Barbour	ECHO PARK	Epic 10486	—	—		
89	Bobby Bland	CHAINS OF LOVE	Duke 449	—	—		
90	Martha Reeves & Vandellas	TAKING MY LOVE AND LEAVING ME	Gordy 7094	—	—		
91	Thunderclap Newman	SOMETHING IN THE AIR	Track 2656	94	—		
92	Ray Charles	WE CAN MAKE IT	ABC 11239	95	99		
93	Tammy Wynette	THE WAYS TO LOVE A MAN	Epic 10502	—	—		
94	Jackie Wilson	HELPLESS	Brunswick 55418	97	—		
95	Lee Michaels	HEIGHTY-HI	A&M 1095	—	—		
96	Isaac Hayes	WALK ON BY	Enterprise 9003	—	—		
97	Jefferson	COLOUR OF MY LOVE	Decca 3250	99	—		
98	Archie Bell & The Drells	MY BALLOON'S GOING UP	Atlantic 2663	100	—		
99	Originals	BABY I'M FOR REAL	Soul 716	—	—		
100	Shorty Long	A WHITER SHADE OF PALE	Soul 35064	—	—		
100	John and Ann Ryder	I STILL BELIEVE IN TOMORROW	Decca 32506	—	—		

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Boy Named Sue (Evil Eye, BMI)	13	Harlan County (Jim Ford, Adam Sean, Handsome—BMI)	86	Little Woman (Green Apple, BMI)	15	Soul Deep (Earl Barton, BMI)	25
And That Reminds Me (Symphony House—ASCAP)	41	Heighty-Hi (LaBrea, Sattwa—ASCAP)	95	Lodi (Jondora, BMI)	65	Sugar On Sunday (Big 7, BMI)	30
Anyways You Want Me (April Blackwood—BMI)	87	Helpless (Oakar—BMI)	94	Love's Been Good To Me (Almo—ASCAP)	73	Sugar Sugar (Don Kirshner, BMI)	1
Armstrong (Great Montana, BMI)	71	Here I Go Again (Jobete—BMI)	58	Love Of The Common People (Tree—BMI)	69	Suspicious Minds (Press—BMI)	33
A Whiter Shade Of Pale (Essex—ASCAP)	100	Hold Me (Robbins Music—ASCAP)	81	Lowdown Popcorn (Golo, BMI)	48	Sweet Caroline (Stone Bridge, BMI)	36
Baby I'm For Real (Jobete—BMI)	99	Honky Tonk Women (Gideon, BMI)	2	Mah-na Mah-na (E. B. Marks)	54	Taking My Love (And Leaving Me) (Jobete—BMI)	90
Baby It's You (Dolli—ASCAP)	66	Hot Fun In The Summertime (Stone Flower, BMI)	21	Make Believe (Love Songs/Peanut Butter—BMI)	34	That's The Way Love Is (Jobete—BMI)	22
Birthday (MacLen, BMI)	31	Hurt So Bad (Vogue, BMI)	14	Maybe The Rain Will Fall (Ounbar, BMI)	50	This Girl Is A Woman (Three Bridges, ASCAP)	10
Black Berries (Triple 3, BMI)	55	I Can't Get Next To You (Jobete, BMI)	9	Move Dver (Trousdale, BMI)	28	Tracy (Vanlee/Emily, ASCAP)	51
By The Time I Get To Phoenix (Rivers—BMI)	62	I Could Never Be President (East/Memphis, BMI)	57	Muddy Mississippi Line (Detail, BMI)	46	Train, The (Kaskat Music, BMI)	67
Can't Find The Time (Interval, BMI)	72	I'd Wait A Million Years (Teenie Bopper Music Publishers, ASCAP)	27	My Balloon's Going Up (Assorted—BMI)	98	Walk On By (Jack Blueseas—ASCAP)	96
Carry Me Back (Stacors, ASCAP)	17	I'll Never Fall In Love Again (Tro-Hollis Music Inc., BMI)	6	Nitty Gritty (Al Gallico, BMI)	35	Ways To Love A Man (Al Gallico—BMI)	93
Chains Of Love (Progressive—BMI)	89	I'm A Better Man (Blue Seas/Jac Music Co. Inc., ASCAP)	39	Nobody But You Babe (Sherylyn, BMI)	37	We Can Make It (Tangerine/Jalew—BMI)	92
Colour Of My Love (Ramrac Ltd.—ASCAP)	97	I'm Gonna Make You Mine (Pocketful of Tunes, BMI)	19	No One For Me To Turn To (Spiral, BMI)	52	Wedding Bell Blues (TunaFish—BMI)	61
Daddy's Little Man (BNB, ASCAP)	42	In A Moment (Odum and Neilburg, BMI)	38	Dh What A Night (Conrad, BMI)	16	We Gotta All Get Together (Equinox—BMI)	49
Did You See Her Eyes (Un-Art, BMI)	44	I Still Believe In Tomorrow (Dycgess—BMI)	100	Put A Little Love In Your Heart (Unart, BMI)	26	Weight, The (Owarl—ASCAP)	47
Don't It Make You Want To Go Home	60	I Want You To Know (New Colony—BMI)	80	Runnin' Blue (Nipper/Oors, ASCAP)	53	What Kind Of Fool Do You Think I Am (Whitley, Low-Twi, BMI)	24
Easy To Be Hard (United Artists, ASCAP)	4	Jealous Kind Of Fellow (Colfam—BMI)	74	Sad Girl (I.P.G. Music, BMI)	63	What's The Use Of Breaking Up (Assorted/Parabut, BMI)	29
Echo Park (Hastings—BMI)	88	Jealous Kind Of Fellow (Colfam—BMI)	74	Sausalito (Kaskat/Man-Ken, BMI)	77	When I Die (Modo, BMI)	12
Eternity (Saturday—BMI)	83	Keen (20th Century, ASCAP)	7	September Song (Chappell—ASCAP)	77	World (Dynatone—BMI)	56
Everybody's Talkin' (Third Story, BMI)	11	Keen-D-Sabe (United Artists/Binn/Elain, ASCAP)	18	Share Your Love With Me (Oor, BMI)	20	You Got Yours & I'll Get Mine (Nickel Shoe, BMI)	40
Get Off My Back Woman (Sounds of Lucille/Pamco—BMI)	84	Kool & The Gang (Stephanye—BMI)	76	Slum Baby (East Memphis—BMI)	79	You, I (Shelby Singleton Music, BMI)	43
Get Together (Irving, BMI)	5	Laughing (Ounbar, BMI)	32	So Good Together (Unart—BMI) (Joachim—BMI)	70	Your Good Thing (East, BMI)	23
Give Peace A Chance (MacLen, BMI)	45	Lay Lady Lay (Big Sky, ASCAP)	8	Smile A Little Smile For Me (January—BMI)	78	You've Lost That Lovin' Feelin' (Screen Gems—Columbia—BMI)	59
Goin' In Circles (Porpete, BMI)	68	Let A Woman Be A Woman (Drive In—BMI)	82	Something In The Air (Track—BMI)	91		
Green River (Jondora, BMI)	3	Life & Death In G&A (Oaly City—BMI)	75	Son Of A Lovin' Man (Blending Well—ASCAP)	64		

Welcome Engelbert

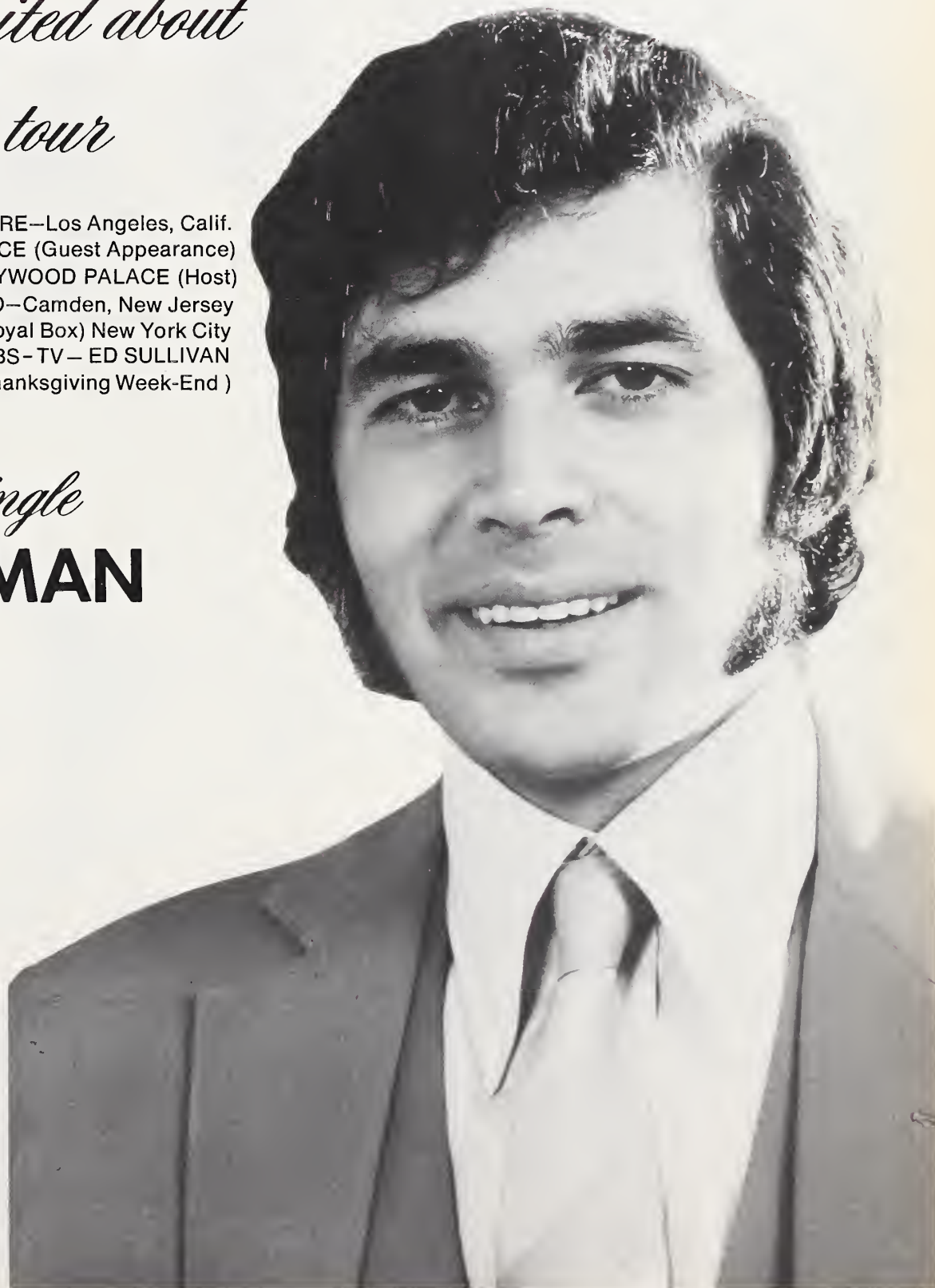
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Oct. 11	ABC-TV—HOLLYWOOD PALACE (Guest Appearance)
Oct. 25	ABC-TV—HOLLYWOOD PALACE (Host)
Oct. 20-Nov. 2	LATIN CASINO—Camden, New Jersey
Nov. 6-22	AMERICANA HOTEL (Royal Box) New York City
Nov. 16	CBS-TV—ED SULLIVAN
Nov. 29	CONCORD HOTEL (Thanksgiving Week-End)

...and your latest single

I'M A BETTER MAN

40040



Producer: Peter Sullivan for Gordon Mills Production

New Composition by Burt Bacharach—Hal David



Finally. A clean-living, clean-looking, clean-sounding group that calls itself—of all things— The New Establishment.



Don't let appearances fool you. These five clean-cut kids are delivering the kind of strong sound that makes hits happen.

Their music doesn't demand a special audience. They appeal to everyone. And everyone is about to discover them.

In his *Personal Pics of the Week*, Bill Gavin said: "I especially like '(One of These Days) Sunday's Gonna Come on Tuesday' by The New Establishment on Colgems. Excellent song and production by Ernie Sheldon and Jack Keller."

Their new single "(One Of These Days) Sunday's Gonna Come on Tuesday" C/W "Baby the Rain Must Fall" #66-5006.



Arnold Burk Leaving Para

NEW YORK — Arnold Burk has resigned his posts as vp of the music operations of Paramount Pictures and president of Paramount Records, effective Sept. 30. Move confirms last week's Cash Box story on an impending shakeup at the film company's music division. Burk entered Paramount's music division in 1967 after serving, since 1964, as director of business affairs for Paramount's Hollywood Studios. No replacement for Burk was named.

Kass To ASCAP Board

NEW YORK — Ron Kass has been appointed to the board of directors of ASCAP. Kass, at 34 the youngest member of the board, assumes the post following his recent joining of MGM as president of its record and music publishing (Big 3) divisions. He fills the unexpired term of Arnold Maxin, who recently left the MGM units.

Bridge Charity Offer

NEW YORK — The Brooklyn Bridge, Buddah's hit disk act, has made itself available — time and schedule permitting — for performances at various charitable functions, including hospitals, in cities where they appear. The group feels that it has a great deal of free time during concert engagements to contribute its talent for worthy causes. Any local promo man or other industry figure can set up such appearances by contacting Marty Thau, director of promo at Buddah, at 1650 Broadway in New York. A collect call can also be made at (212) 582-6900.

FRONT COVER:



The Box Tops are "Soul Deep" on the Top 100, continuing a run of success that started with their disking of "The Letter," a two million seller in the U.S. and similarly successful on the world market. The rock favorites are also contributing to the Bell label's LP impact, including their "Box Tops Super Hits" LP and, currently, "Dimensions." (See story on page 9.) They recently finished a tour with Creedence Clearwater Revival. A new single, "Turn On a Dream," is being released on Mala, a division of Bell, this week.

INDEX

Album Reviews.....	47, 48, 49
Basic Album Inventory	46
Bios for DJ's.....	50
Coin Machine Section.....	66-76
Country Music Section	52-58
Insights & Sounds.....	20, 22
International Section.....	59-65
Looking Ahead (Singles)	28
Metanomena	18
New Additions To Radio Playlists....	40
Producer's Profile	22
R&B Top 50	51
Radio Active.....	12
Radio News Report.....	50
Singles Reviews	30, 32
Talent On Stage	42
Tape News Report.....	34, 36, 38
Top 100 Albums.....	45
Tuning In On	50
Vital Statistics	24, 26

NARM Packaging Discussions Indicate A 4 x 12 Interim Standard; 600 At Confab

DALLAS — Planners and shapers at several important manufacturing firms seem to have come to the same conclusion about tape packaging, making this year's NARM tape convention in Dallas an important step forward for the industry. Long regarded as the key to boosting sales and cutting pilferage, packaging was given the spotlight for NARM's first dinner meeting lifting the lid on a Pandora's box of argument regarding standardization, direction and the impact as well as the importance of a change at this time.

Supplying the background for more than 600 members at NARM's largest tape convention, Liberty Stereo Tapes' Earl Horwitz chaired a panel presentation of the packaging problem in which he pointed out that though the hardware had been widely accepted by the public, tape sales were lagging mainly because of the poor consumer motivation offered by currently used packaging and merchandising techniques.

Basic to the drag is the fact that most cartridge and cassette sales are conducted by "behind locked glass" means. The locking away of small packages cuts impulse buying, graphic

impact; and, in fact, makes shopping for tapes a tedious and uncomfortable affair.

Horwitz' visual presentation showed the monotony of searching through titles of cartridges stacked on a one-over-the-counter display; depicted the problems of customer and sales personnel with the lock-up system; and showed the shortcomings of presently used techniques.

He then described the prospects of a sales boom that could be realized by employment of packaging such as the "Recco Box." Named after the Kansas City company that introduced it, the Recco box has been used by LST as a test package in the national market through the last several months by Liberty and several other firms in one or another of its shapes and with a number of modifications.

The chief plus-facts about the box are that it gives the manufacturer a larger surface area to work with in graphic terms; and it is large enough to reduce the pilfer-possibilities of the small tape package, thus enabling merchandisers to place the boxed product on open display for increased customer contact.

The Controversy

Although the Recco box as a covering for the tape cartridge has been used in its six-inch form behind glass, controversy faced the latest Recco recommendation because the box being backed is a twelve-inch high container, one which requires twice as much total space, thus enabling the merchandiser to display only half as much material in a given area. Another anti-box point was raised by rack merchants who have been stocking tape only, opposed to the record merchandisers who have included

(Con't. on Page 34)

Jaulus, Salidor To Aid Exploitation Of Cole Porter Catalog

NEW YORK — In an unusual arrangement, Jaulus & Salidor have been assigned as public relations counsel for the works of the late Cole Porter. According to John F. Wharton, trustee of the Cole Porter Musical and Literary Property Trusts, Paul Jaulus and Lenny Salidor will promote the actual use of music and supervise general publicity. They will take part in a determination of those Porter songs — standards, rarely heard numbers and some 200 previously unpublished compositions — to be singled out for renewed recording exposure. The pair will work closely with Chappell & Co. and Harms, both firms of which publish the bulk of Porter's songs.

In recent years, there have been a number of successful recordings of material by Porter, who died in 1964 at the age of 72. These include the Four Seasons' "I've Got You Under My Skin," "Anything Goes" by Harper's Bizarre, "Night & Day" by Sergio Mendes and Brasil '66, "Don't Fence Me In" by Vanilla Fudge and "Miss Otis Regrets" by Jose Feliciano. Also, productions of Porter musicals are set for Broadway, Off-Broadway, England and Las Vegas. A show featuring a collection of Porter material never heard in public is set for this season on Broadway.

Stones Tour Set

NEW YORK — The long-rumored Rolling Stones tour is now a reality, according to Abkco Industries, the group's business management office. The firm is now in the process of negotiating bookings with concert promoters, with the tour set to kick off the last week of October.

The Stones are at the height of their popularity and have just earned an RIAA gold disk for their "Through The Past Darkly (Big Hits Vol.2)" album, certified within two weeks of release. The LP becomes the 10th consecutive Stones package to receive the coveted gold award. Their current single, "Honky Tonk Women," is also hovering near the top of the charts, and has also earned gold certification.

Lead singer Mick Jagger is currently on location in Australia, filming his second feature film, "Ned Kelly."

Graham, Rubinson Launch Labels; Distrib Rights To CBS, Atlantic

Entrepreneur Bill Graham and producer Dave Rubinson, have joined forces in The Fillmore Corp., a multi-firm complex topped by two new labels. In an unusual move, the firm simultaneously set two different distribution deals for the labels, assigning one to CBS and the other to Atlantic. Rubinson stressed that both companies were fully aware of the joint negotiations, handled for Fillmore by attorney Brian Rohan. The names of the labels will be revealed at a later date.

"Each of the distribution systems, company-owned and independent, have different advantages and disadvantages," Rubinson told Cash Box last week, "and we didn't want to be tied down to one system. Consequently, we picked the top company in each field." An artist's market appeal will be the deciding factor in assigning him to a label.

The CBS deal will be handled by Epic, as are all CBS-distributed labels. Artist roster, product and releasing announcements for both labels will be made later this month, with first album product set for release in late September.

Rubinson, who as a staff producer for Columbia Records produced such acts as the Chambers Brothers, Taj Mahal, Moby Grape, Mongo Santamaria, the Clancy Brothers and Tommy Makem and the United States of America, holds strong views on San Francisco as a creative gold mine. "There are some 2000 rock musicians working in the Bay area on any given

weekend, each exploring their own directions. Because of the loose atmosphere, they gravitate here from all parts of the country, are accepted, and grow swiftly. Growth, however, is a relative thing, and too often in the past record companies have signed and recorded groups before they were fully matured. We'll sign them early if they show potential, but they won't be moved into a studio situation until they're totally ready. Unlike most other cities, groups have little trouble staying together here, partly because living is so relaxed, and partly because they are not forced to learn the top 10 hits in order to get work, so there's no rush to record them before they break up."

"The second generation of San Francisco groups, Creedence Clearwater, Santana, Aum and others," continued Rubinson, "is every bit as good as the first, and in many ways more musically developed than their predecessors at the same comparative stage."

School Bells

Both Rubinson and Graham believe that old-line record execs are preserving an aura of enforced ignorance among the new young, creative talent trying to emerge into the record world, and because of this, they have been conducting a series of free seminars dedicated to educating the music community in the ways of the industry. "There has been a tendency in recent years towards separation

(Con't. on Page 10)

Snuff Garrett 'Concept' Product Thru London (Disks), Ampex (Tapes)

HOLLYWOOD — A deal whereby Snuff Garrett Productions will produce "concept" albums for tape sales through Ampex and disk exposure on London Records is underway.

According to Snuff Garrett, president, and Ed Silvers, exec vp of SGP, Garrett will personally produce the product, with simultaneous release by Ampex and London. Also, promotion and advertising programs will be shared by Ampex and London, although coordinated through Garrett's company. Ampex and London will have global rights to the product.

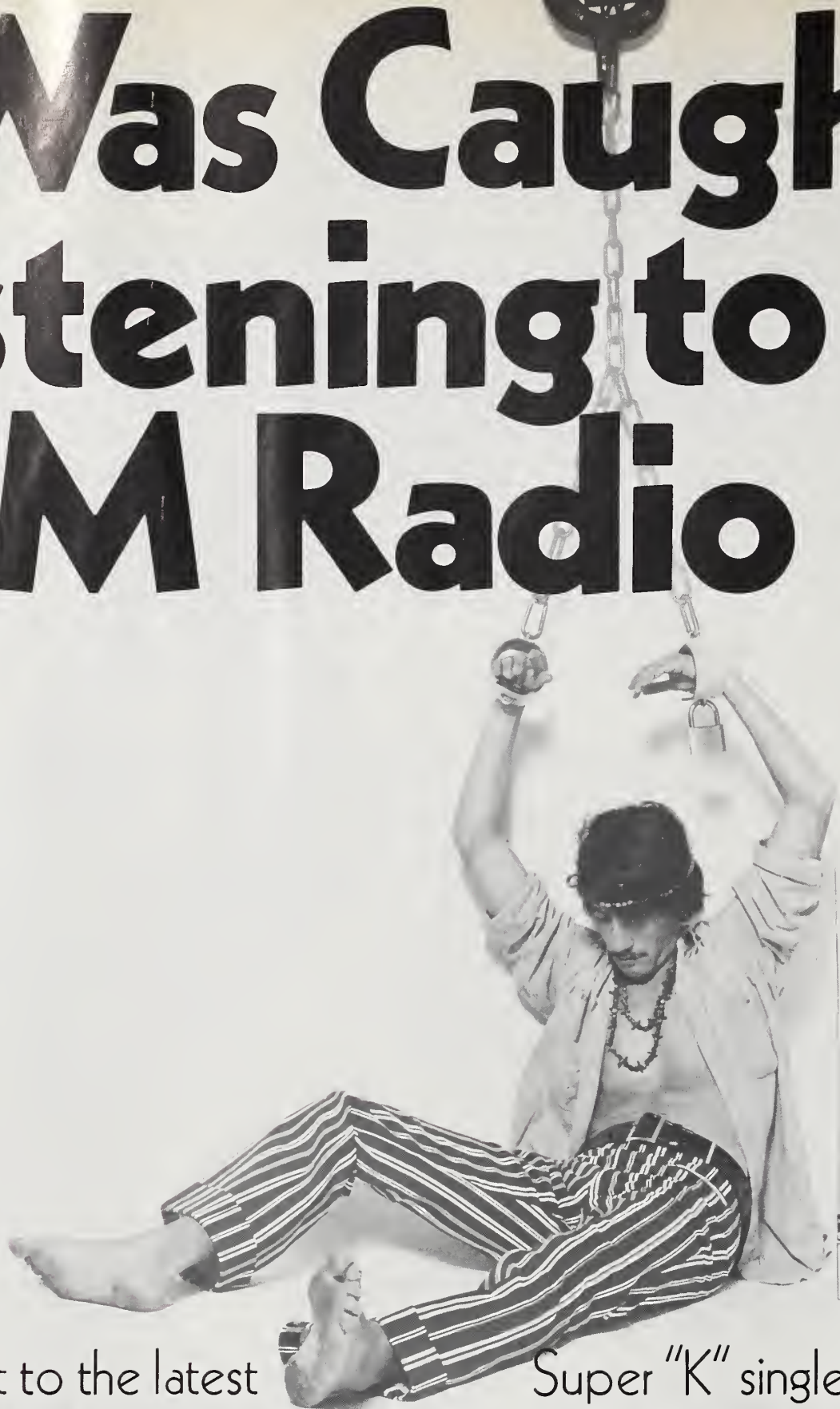
Walt Maguire, director of pop A&R

for London, termed the arrangement "ideal" for London, since Maguire feels it "fills a void in an area where there is a substantial consumer demand." This view is also held by Herb Goldfarb, national distribution manager of London, and Marty Wargo, tape administrator for the label.

Through its Viva and Bravo labels, SGP has concentrated on "concept" product, such as the Midnight Strings and "Themes Like Old Times" radio sets. Silver said that SGP would expand its in-store merchandising techniques in the "concept" area to the new arrangement.

**British Decca Cassettes,
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He Was Caught Listening to AM Radio



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Chess Sales 100% Over Forecast; 16 LP's Ready For Fall Release

CHICAGO — With first quarter sales for fiscal 1970 running 100% over forecasts, Chess Producing Corp. is moving into the second quarter with a 16 album release from the Chess, Checker and Cadet labels.

Richie Salvador, general manager of Chess, said that reasons for the increase are the strong sales on the Dells product, including their "Dells Greatest Hits" and "Love Is Blue" albums and "Love Is Blue" and "Oh What A Night" singles; good action on Ramsey Lewis' "Mother Nature's Son" and "Another Voyage" LP's and currently climbing "Julia" single; continued success by Little Milton; and surprising acceptance to Woody Herman's "Light My Fire" album.

Introduction of Gamble and Huff's Neptune label, exclusively distributed by Chess, was also a factor, as was the heavy pre-release order pattern on "Fathers And Sons," the new super-jam LP featuring Muddy Waters with top contemporary musicians.

New Product

Presentation of Chess Fall product will begin Oct. 1, when Salvador, sales manager Arnie Orleans and advertising director Dick LaPalm begin a cross-country trek to meet with key distributor salesmen in 17 key cities. Salvador stated that he will bring all of the label's key personnel together on Sept. 25 & 26 to plan a complete promotional program.

The Fall release will feature albums by Eddie Fisher, Ray Bryant,

Brother Jack McDuff, Marlena Shaw and the Soulful Strings (on Cadet); KoKo Taylor, Pigmeat Markham and various artists singing "Blues at Big Bill's Copacabana" (on Chess); and gospel sets from the Salem Travelers, Soul Stirrers and the Violinaires (on Checker).

Topping the release will be the first in a series of special releases of "vintage" blues albums, carefully selected from the Chess blues vault. The series is being prepared for the serious blues collector and will represent the most thorough set of Chess blues ever assembled.

All the above mentioned albums will be available for shipping by Oct. 6.

Scepter's Fourth Quarter Program Is Expected To Surpass \$2 Million

NEW YORK — Scepter Records has initiated a sales program for a 60-day period starting Sept. 15 that the company expects to produce \$2 million in sales during the fourth quarter of 1969.

A sales incentive program, reports Sam Goff, vp, will be launched in which distributors earn points for album purchases for credit towards an array of gifts, including a yacht, autos and color TV sets.

During the incentive months, points will be earned by distributors on purchases from the regular Scepter/Wand/Hob

UA Places A New Emphasis On Indie Production Deals

NEW YORK — United Artists Records has established a new production policy which will widely utilize the talents of independent producers to obtain product and secure promising new artists. Underscoring this new indie approach is the announcement of some current and imminently forthcoming product totally in the contemporary musical vein and solely contributed by independent producers.

"Youth-oriented product," noted UA vice president and general manager Mike Lipton, "must come in the main from youthful producers with new musical ideas, new production concepts and the willingness to back up their production efforts with their promo-

tional assistance in the marketing of their product."

Lipton recalled that some of the label's most notable successes had come from independents, and he pointed to England's Jimmy Miller who, along with Chris Blackwell if Island Records in England, was responsible for Spencer Davis, Wynder K. Frog, and Traffic. Stevie Winwood, lead singer of Traffic and once a member of the Spencer Davis Group, though now with Blind Faith, will record a solo album for UA, due to be released in November. A recent label million seller, "This Magic Moment" by Jay and the Americans, was produced by that group's own Jata Productions, and the current hit "Keem-o-sabe" by the Electric Indian was brought to the company by young Len Barry.

"Exciting new product — call it underground, call it contemporary, give it your own name—" said Lipton, "is on the boards for release and will find our label deeply involved and committed to this type of highly marketable recorded product."

Included in UA's forthcoming releases are McKenna Mendelson Mainline, a Canadian group whose blues-rock album already has scored in England and is presently rising in Canada. A single was released this past week and an album is scheduled for early Fall release. Eric and Steve Nathanson, comprising Music Asylum Productions, are currently producing two acts for UA with others to come. They are Omnibus, and a hard rock group named Boffalongo who have etched a debut LP for release in the next few weeks.

Vinny Testa, via his Trinity Productions, has brought to the label a group called Pookah and may develop other new acts, while Al Levine is responsible for Valhalla, another new act from the New York area.

Lipton added that the new era of music and the acceptance it has found firmly refutes the claims of skeptics who long considered the "underground" movement as a passing fancy and declared that with their flexibility and their resources major labels can merchandise Progressive Rock effectively.

The expanded use of FM radio spots, selective print media advertising, posters and similar ads are all playing a major role in a concentrated effort to expose and sell this product through creative promotion and creative salesmanship.

Although United Artists Records is moving solidly into the contemporary arena and actively engaging outside production talents, it will not neglect the traditional musical areas. Its internal A&R staff will continue with the production of product in film scoring, Broadway shows, country and western, Latin, and easy listening idioms.

Elektra-Acoustic Deal

LOS ANGELES—Elektra Records has purchased a substantial though non-controlling interest in the Acoustic Control Corp. of Calif. Acoustic manufactures and merchandises a full line of instrument amplifiers and PA systems. Jac Holzman, president of Elektra, and Steven Marks, president of Acoustic, who jointly announced the new affiliation, did not disclose terms of the deal.

Holzman said, "Acoustic is a company whose products we have admired for a long time. We are particularly fortunate in the management capabilities of Acoustic and in their superlative engineering skills. Elektra has always had a strong interest in electronics, as evidenced by our pioneering use of new techniques and products for recording and also in our construction of studio facilities. We have ideas to contribute to Acoustic's growth. Perhaps the thing that pleases us most is that Acoustic is a young company with firm and creative management and with a staff that is very much like us in outlook, quality and purpose."

4 New LP's Mark T-Neck's 2nd Half

NEW YORK — The Isley Brothers' Buddah-distributed T-Neck Records operation moves into its second six months of business with the release of four new albums. First six months have proved highly productive, with one gold disk and several million single and album sales rung up, and Kelly Isley, who, along with his brothers Ronnie and Rudolph, owns the label, said "By the end of our first year, we expect those figures to be doubled."

"Live At Yankee Stadium" which features the Isley Brothers, the Brooklyn Bridge, and the Edwin Hawkins Singers; and "Baby Cortez The Isley Brothers' Way." All of the label's product is produced by the Isleys, who recently finished sessions for upcoming singles from Judy White and the Sweet Cherries as well as albums by the Clara Ward Singers and the Brothers Three.

With T-Neck as their base, the Isleys have expanded their interests to include a management firm, Soul and Style Enterprises, and music publishing interests, Triple Three Music (BMI), Three Boys Music (BMI), Alpine Music (ASCAP).

"Our first major project with Soul and Style Enterprises was the production of our first television special," said Rudolph. "We filmed our concert at Yankee Stadium this summer and have already sold the show as an hour special which features thirteen other artists besides ourselves. With the sound track of the concert being released as an album on T-Neck, I believe we are in a position to realize the full benefits of this project."

Already planning other labels, the Isleys emphasize that they will be involved in all forms of music. "Privilege, for example, is a white rock group formed by two former members of the Soul Survivors. We don't want T-Neck to be classified as a strictly anything label, be it R&B, soul, or pop" said Ronnie.

Pointing out that they are one of the few black owned record labels, the Isleys stress the responsibility they feel to the community. They have already contributed a portion of the proceeds of some of their major concerts to charity, and they plan to continue this policy. In addition,

(Con't. on Page 42)

Bell Rings Up Album Gains

NEW YORK — "I think it's safe to say we've added successful LP merchandising to our pre-eminence in singles," said Bell Records topper Larry Uttal, referring to fast-rising chart LP's by the Box Tops ("Dimensions") and Leslie West ("Mountain"), and strong sales action on albums from Solomon Burke ("Proud Mary"), Crazy Elephant and the "Flight To The Moon" documentary package.

Uttal said that Bell's album growth "was the outcome of a specially created LP department headed by Gordon Bossin, plus the merchandising and advertising programs we've devised. We've brought the same excitement

Cooperstein Heads MGM's Chi Branch

NEW YORK — Max Cooperstein has been appointed Chicago branch manager for MGM Records. The vet sales and distribution figure replaces Henry Grossman, who has left the company. Before joining MGM, Cooperstein was general manager for Chess-Checker-Cadet and also acted as head of sales and promo for the company. Before this, he's held exec posts with King Records, David Rosen & Co., Gotham Distributors and Lesco Distributors.



Max Cooperstein

Catero Sound Co. Formed

SAN FRANCISCO—The Catero Sound Company, headed by ex-Columbia engineer Fred Catero, has leased the Pacific Recording Studios in San Mateo, California for use by its parent company. The studio offers complete 16-track facilities and is having a digital recording system for exploring computerized techniques developed.

catalog. Also included are new Oct. releases, featuring Dionne Warwick, "Golden Hits Part 2," B.J. Thomas, "Greatest Hits Vol. 1," Buddy Greco's "Let the Sunshine In" and Joe Jeffreys' "My Pledge of Love." Full-page, full color ads in the trades listing all U.S. distributors, radio ads and other sales tools. Ed Kushins, national LP sales manager, says the new Dionne Warwick album, "Soulful," containing her latest hit, "You've Lost That Loving Feeling," will get the program off to a fast start.

to the promotion of our album product that we have with our singles."

Uttal was quick to point out that Bell is "not abandoning singles. We're still promoting them as energetically as we always have — and always will." The label is currently on the charts with "Soul Deep" (Box Tops) and "You've Got Yours And I'll Get Mine" (Delfonics) and seeing good reaction to "Gimme Some More" (Crazy Elephant).

"Every label has to make the transition from singles power to album power without losing strength in one to add to the other," said Uttal. "Our transition has been aided by our position as the record division of Columbia Pictures. As that role expands, the transition will be solidified. We've been getting the promotional mechanics together and our current LP success is the first indication of our new promotional strength in albums. And there's more to come."

Schroeder Buys Great Mountain

LOS ANGELES — Aaron Schroeder's January Music has acquired John Stewart and Jerry Nims' Great Montana Music. Under the deal, a separate company, with Stewart, Nims and Schroeder as principals, with music to be administered by January, is also being formed and the Great Mountain roster will be expanded.

Stewart, a former member of the Kingston Trio, is currently on the charts with "Armstrong," a self-penned entry on Capitol, and has written such tunes as "Daydream Believer," "Never Goin' Back" and "July You're A Woman." Terms of the deal, which bring sixty unpublished Stewart tunes into the January fold, were an initial cash payment, with additional payments to be made in the 3rd year based on sales.

Stewart joins a highly select number of talented people, including Jimi Hendrix, Al Kooper and Randy Newman, in the Schroeder fold. The Schroeder organization, which includes the A. Schroeder Music Corp., has offices in 15 foreign countries, as well as in New York and Los Angeles. Dave Mook, head of the west coast office, will coordinate the activities of the new company.

Graham, Rubinson Form 2 Labels

(Con't. from Page 7)

of the creative and business ends of the industry. Freeing creative talent from the day to day business affairs is a step in the right direction, but in the process, the artists, writers, producers and others have not gained the knowledge necessary to consummate the occasional, but important, deals that come up. We're teaching them how to read contracts, pick record labels, make publishing deals, find the right manager. We're teaching them how promotion and publicity should work. Just as it's important for the record executive to understand and appreciate the music he's involved with, so it's important for the artist to understand the business situations he's involved in."

"San Francisco today can be compared to Nashville and Memphis several years ago. The same amateur zeal and love for music exists there, but Bill and I are trying to make sure that San Francisco musicians are not exploited in the way the country musicians were. In short, we're



CLIVE DAVIS shown (with Bill Graham): "It is a special privilege for us to be working closely with Bill and his creative and talented associate, Dave Rubinson. We know that the label will be outstandingly successful and that the label will attract the same enthusiastic audience that Bill's other ventures enjoy."

trying to create an enlightened musical community."

Other Facets

The San Francisco-based corporation will also have sub-divisions involved in publishing (the Fillmore Music Group), artist management, movie soundtrack production, and the Catero Sound Company.

Although Rubinson still has existing indie production commitments (the Chambers Brothers and Taj Mahal for Columbia, and Group Therapy for Mercury), he is trying to avoid future indie deals. The one exception will be in the soundtrack area, where the firm has already completed one project, "The April Fools," has several others on the drawing boards, and plans to become increasingly active.

Although previous rumors had Graham quitting San Francisco at the end of the year, current rumors say that his lease on the Fillmore West has been extended thru June 1970 and that Graham will remain until it expires. Graham's weeknight audition series, a popular feature in San Francisco, will be tried in New York beginning in late October.



AHMET ERTEGUN (shown with Dave Rubinson): "We have long admired Bill Graham as a leader in all aspects of the youth movement in the United States. David Rubinson is one of the country's outstanding producers, who has demonstrated his remarkable ability time and again. We are very pleased to be associated with both of them in their new venture."

John Davies Tops UA Music Promo

NEW YORK — John Davies has rejoined United Artists, assuming the post of national promotion director for the UA Music Group. According to Murray Deutch, executive vice-president and general manager of the publishing group, Davies will head a large promotion team, including 13 independent promotion men covering the major buying areas of the U. S. The appointment makes United Artists one of the first in the industry to offer such complete promotion facilities.

Prior to his recent, brief stint as national promotion manager for Bizarre/Straight, Davies spent 2 years at UA Records as national album promotion director. He also served two years as national promotion director for Kama Sutra. He has established himself as a major promotion asset with the successes of Traffic, Gordon Lightfoot, Bobby Goldsboro, Jay and the Americans, and the Lovin' Spoonful.



John Davies



RARE EARTH SEEDLINGS — Executive and sales heads of Motown's newly formed Rare Earth Records reap comments following performances by two of the label's first signed acts. Al Di-Noble (left) and Joe Summers (center) discuss their performers with Motown exec vp Barney Ayles and Cash Boxers Marty Ostrow (right) and Marv Goodman (second from left). The occasion was the Rare Earth debut in Detroit attended by Motown's national promotion force and members of the press, who wrapped up festivities at the Roostertail with previews of the Rustix and a group called Rare Earth.



REAPING THEIR REWARDS — The two groups of men in the photos above are Columbia Records staffers being honored for outstanding service to the label. Columbia's distributor of the year award was presented to the New Orleans branch for their top quota attainment and distinctive advertising and promotion activities. Sharing in the honor of accepting the award are members of the branch (top photo, left to right): Tom Croft, salesman; Bert Cass, salesman; Bill Shaler, sales manager; Norm Ziegler, regional sales director; Bill Williams, salesman; and Sam Harrell, local promotion manager. Columbia's award for the outstanding regional promotion performance of the year went to the southern region. The newly-created award was presented to the region as a whole and was accepted by the four winning regional promotion managers (bottom photo): Fred Ware, R&B, southern region (center); Zim Zemarel, mid and southeast region (second from left); Gene Denonovich, south central region (second from right); and Lou Willis, R&B, West Coast, Dallas and Houston (not shown). On hand to share the honors were Columbia's regional sales manager, southern region, Don Dempsey (far left), and regional sales director, southern region, Norm Ziegler (far right).

Atlantic Promotes Iehle

NEW YORK — Atlantic Records has just promoted Phil Iehle to technical director of the studios, Atlantic's New York studios are presently undergoing a massive re-modernization program. In order to facilitate these changes, which include the installation of new equipment, the main studio and control room have been closed for general recording until October 6th.

Jimmy Angel To Avco

NEW YORK — Jimmy Angel, the hip-tossing vocalist in the 1950's Presley style, has been signed to Avco Embassy Records by vice presidents and chief operating officers Hugo and Luigi. Angel's first disk, "The Meanest Girl In The Whole Wide World," produced by staffers Bill and Steve Jerome, ships this week.

Memphis-born Angel has already established a strong following thru his in-person appearances at such clubs as the Bitter End and several TV shots, and was already accorded a "Jimmy Angel Day" at Palisades Park earlier this year. Because of the built-in following, Angel's single will ship in a special picture sleeve. Both Avco Embassy and Ted Eddy, Angel's personal manager, will mount a full scale promotion and publicity campaign to support the deck.

S. D. R. Hires Irv Schwartz

NEW YORK — Irv Schwartz has been named Stereo Dimension Records' national sales manager, it was announced by Loren Becker, head of S. D. R. Previously, Schwartz has been national sales manager North American Leisure Co.

Richard Schulenberg To Columbia On Coast

NEW YORK — Richard Schulenberg has been appointed to the position of director of west coast business affairs for CBS Records. Schulenberg will be replacing Richard Klinger, who has been appointed west coast professional manager, April-Blackwood. The announcement was made by Dick Asher, vice president of business affairs at CBS.

Schulenberg will be responsible for advising Columbia and Epic A&R at the April-Blackwood companies and other CBS departments on the west coast concerning matters arising out of current business relationships relative to talent and music properties and for assisting them in related negotiations.



Richard Schulenberg

Bornwin Signs Wecht

NEW YORK — Murray Wecht has been signed to an exclusive writer's contract for Bornwin Music, a subsidiary of Beechwood Music Inc., by Samuel Trust, vice president and general manager of Beechwood. Wecht's first release with the firm, "Drummer Man" by Nancy Sinatra, is on the Reprise label.

• *Memo from* – AHMET ERTEGUN

**Atlantic-Atco-Cotillion Records
Congratulate
Robert Stigwood
and
The Robert Stigwood Organization
for
three albums in the Top Ten**



* Blind Faith
Atco SD 33-304



* Best of Cream
Atco SD 33-291

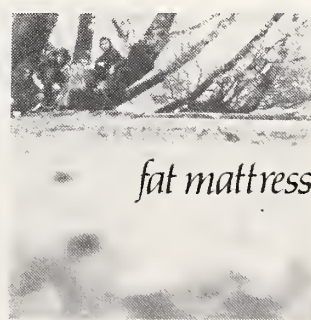


Best of Bee Gees
Atco SD 33-292

**And coming up,
two of the most important
albums of the year**



* Jack Bruce/Songs For A Tailor



* Fat Mattress (Eric Dillon,
Jimmy Leverton, Neil Landon,
Noel Redding)

* Released in America on Atco Records by special arrangement with Polydor Records Ltd., Great Britain.



POOR MAN

LITTLE MILTON
CHECKER 1221

B/W SO BLUE

CHESS
RECORDS



CashBox Radio Active

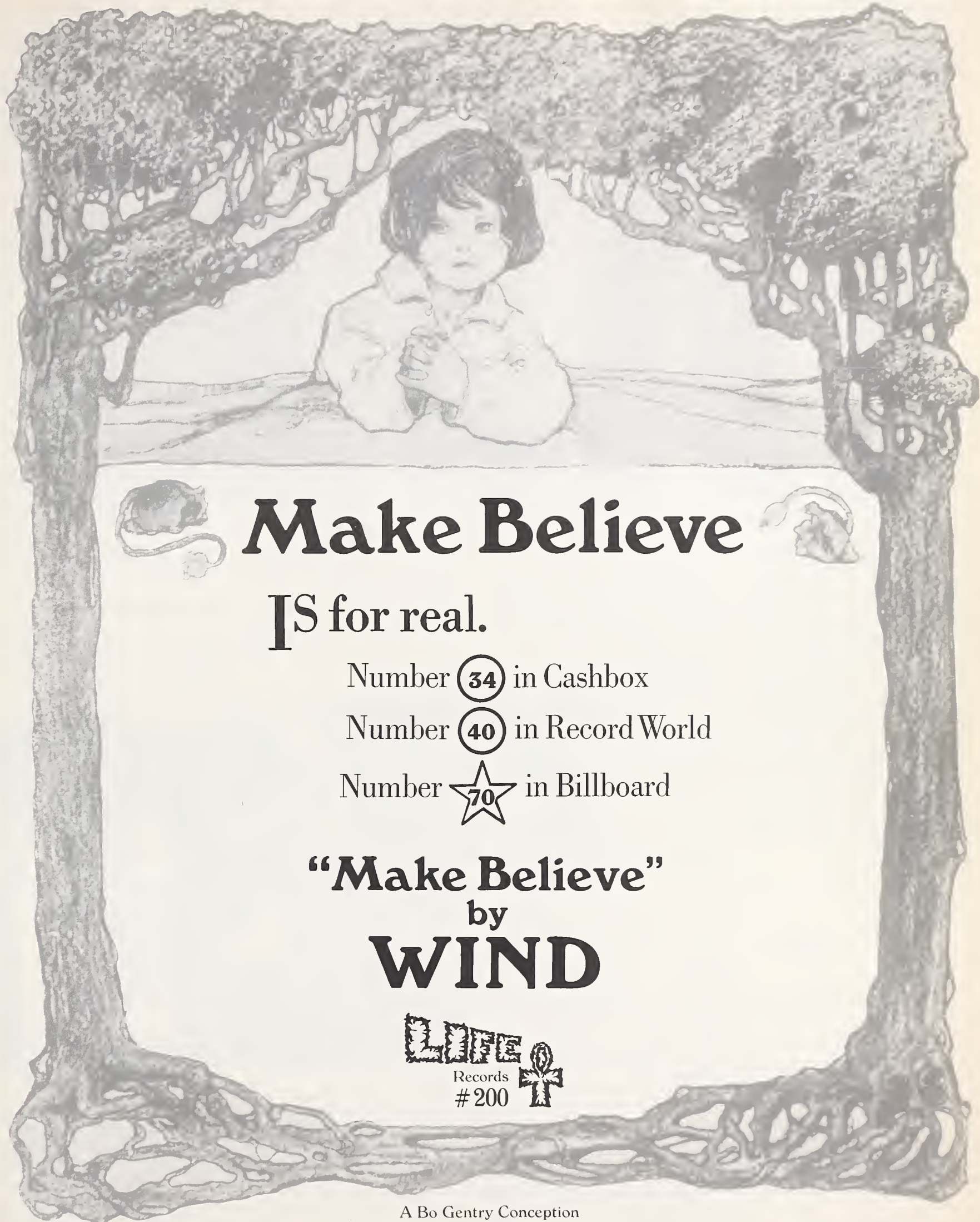
A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate 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
18%	And That Reminds Me —	Four Seasons —	Crewe	87%
18%	Smile A Little Smile For Me —	Flying Machine —	Congress	51%
18%	Cherry Hill Park —	Billy Joe Royal —	Columbia	18%
17%	Going In Circles —	Friends Of Distinction —	RCA	50%
17%	She's Got Love —	Thomas & Richard Frost —	Imperial	17%
17%	Hold Me —	Baskerville Hounds —	Avco Embassy	17%
16%	How Are You —	Jake Holmes —	Polydor	16%
16%	World —	James Brown —	King	43%
14%	September Song —	Roy Clark —	Dot	31%
14%	Love Of The Common People —	Winstons —	Metro Media	69%
11%	I Want To Know —	New Colony Six —	Mercury	50%
10%	Mind Body Soul —	Flaming Embers —	Hot Wax	26%
43%	So Good Together —	Andy Kim —	Steed	43%
38%	Wedding Bell Blues —	5th Dimension —	Soul City	38%
36%	Reuben James —	Ken Rogers & First Edition —	Reprise	54%
34%	You'll Never Walk Alone —	Brooklyn Bridge —	Buddah	34%
32%	Anyway You Want Me —	Evie Sands —	A & M	53%
30%	We Gotta All Get Together —	Paul Revere & Raiders —	Columbia	70%
27%	Echo Park —	Keith Barbour —	Epic	49%
25%	I Still Believe In Love —	John & Ann Ryder —	Decca	25%
23%	You've Lost That Lovin' Feelin' —	Dionne Warwick —	Scepter	45%
23%	Love In The City —	Turtles —	White Whale	23%
21%	Harlan County —	Jim Ford —	Sundown	38%
20%	The Weight —	Diana Ross & Supremes & Temptations —	Motown	60%
19%	Jesus Is A Soul Man —	Lawrence Reynolds —	WB	44%
19%	Get Off My Back Woman —	B.B. King —	Bluesway	19%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

One Tin Soldier — Original Caste — T. A.	9%	Something In The Air — Thunderclap Newman —	Track	62%	Like A Rolling Stone — Phil Flowers & Flower Shop —	A & M	8%			
Get Ready — Ella Fitzgerald — W. B.	9%	All Gods Children Got Soul — Dorothy Morrison —	Elektra	27%	Tracy —	Cuff Links —	Decca	97%		
Time Machine — Grand Funk R. R. —	Capitol	9%	Baby It's You —	Smith —	Dunhill	91%	Evil Woman —	Crow —	Amaret	7%



Make Believe

IS for real.

Number **34** in Cashbox

Number **40** in Record World

Number **70** in Billboard

“Make Believe”

by

WIND



A Bo Gentry Conception

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Ross, Gentry Pubs Into Alouette Fold

NEW YORK — Mort Ross and Bo Gentry, both currently represented on the Top 100, have become the latest producers to entrust the exclusive administration and exploitation of their publishing interests to Kelli Ross and Art Wayne's Alouette Productions. Ross and his Revolution (ASCAP) pub firm are currently in the Top 20 with Motherlode's "When I Die" (Bud-dah), while Gentry's Love Songs (BMI) is hot with "Make Believe" by Wind (on Gentry's Life label, distributed by Earth Records).

Alouette president Kelli Ross is currently negotiating foreign sub-publishing deals for the new companies and will be traveling to Europe in the near future to solidify the agreements.

The new deals bring the number of publishing firms in the Alouette orbit up to 26. Included are two wholly-owned firms, Tattersall (BMI) and Twill (ASCAP); four 50% owned firms, Quincy Jones' Earth (BMI), Bonjour (ASCAP) and Pawanbroker (ASCAP) firms and Janis Ian's Dialogue (BMI).

NARAS Honors Hammond

NEW YORK — The New York chapter of NARAS, the record academy, has set a special luncheon to honor John Hammond, Tuesday, Sept. 30, at New York's Essex House.

Hammond, a former NARAS chapter president and national trustee, has carved a unique niche as one of the industry's all-time great talent discoverers and producers, displaying a constant and infectious enthusiasm for, and devotion to the music with which he has been so deeply involved.

Best-known in his early career for his championing and recording such budding stars as Benny Goodman, Count Basie, Teddy Wilson, Billie Holiday and others, Hammond has in recent years played an important role in the careers of Bob Dylan, Aretha Franklin, Pete Seeger, Donovan, Leonard Cohen and others. Hammond is currently director of talent acquisition for Columbia.

Nesuhi Ertegun is serving as chairman of the luncheon's organizing committee, with Willard Alexander, Count Basie, Benny Goodman, Irving Green, Senator Ernest Gruening, Sir Edward Lewis, Goddard Lieberson, Robert Sarnoff, Ben Selvin, Ted Wallerstein and Teddy Wilson, all close friends of Hammond, serving on the honorary committee. Frank Driggs and George Simon are preparing a special tape and slide presentation.

Per Hammond's wishes, ten dollars from each ticket will go to the Symphony of the New World. Tickets can be obtained from NARAS, 21 W. 58th St., New York.

The remaining twenty firms that are administered by Alouette include Levine-Resnick-Berkman's Peanut Butter (BMI) and Jelly (ASCAP) combo; Ron Haffkine's Blue Snow (BMI); Leslie Gore's Buffee (BMI) and Enchanted (ASCAP); Ed Vallone and Bruce McGaws' McLone (ASCAP); and Andalusian Music (ASCAP), formed after the acquisition of the Geld-Udeil catalog by the H.L. Federman Co. of Wall Street.

Activity

In-release or forthcoming decks from Gladys Knight and the Pips, the Clique, Up N' Adam, the Cowsills, Motherlode, Mama Cass, Wind, Horizon, Matthew Reid, B.J. Thomas, Marion Love and the Guess Who are all contributing to Alouette's current activity.

Wayne, the firm's vice president, is currently concentrating his efforts on promoting "What Your Horoscope Never told You," an Alouette-produced comedy album on Fontana. Wartoke Unlimited, the Pat Costello, Jane Freidman and Rod Jacobson public relations firm, responsible for publicity for the recent Woodstock Music and Art Fair, has been retained to assist on the project. A TV special based on the album is currently in the works.

Under Wayne's direction, Alouette is moving strongly in the production area. His recent talent expeditions have increased the artist roster 400% and independent producers have been contracted to help fulfill commitments with Schwaid-Merrenstein Productions, Buddah, Roulette, Intrepid and Columbia. In addition to Wayne, Alouette's non-exclusive producer's roster includes Ron Haffkine, Paul Leka, Neil Goldberg, Howard Boggess and Richard Baskin.

Mrs. Ross and Wayne attribute much of their current success in consummating deals to their "Have Suitcase, Will Travel" philosophy. Wayne keeps a packed bag in his office and has been known to take off on an hours' notice. A recent example were the Roadrunners, whose Rochester-postmarked tape was among the dozen such offerings received that day, and who found Wayne on their doorstep that night, with contract and pen in hand. Within the next week, Wayne brought them to New York, cut some sides, and signed them to Jerry Ross Productions. Their first single is due out shortly on Collosus, backed by the biggest promo campaign Ross has yet mounted.

Colanzi Joins Audio Fidelity

NEW YORK — Dick Colanzi has been named national promotional manager of Audio Fidelity, effective immediately. Word of the appointment came from the company's president, Herman Gimbel. Prior to joining Audio Fidelity, Colanzi was national promo manager for Musicor and Dynamo Records.

His first major promotion effort for the label will be the current Fran Warren single now breaking on all country stations, nationally "All American Sports." A national promotion campaign is also currently being planned for the new Barbara McNair album, the new Hubbells and the new Tony Martin LPs.

Cotillion Buys Masters

NEW YORK — Cotillion Records, a division of Atlantic Records, has secured the recording "Wonderful" by the group Blackwell. The record, on the Astro label, has already broken in Houston and is being featured on KILT there. The record will remain on the Astro label, and will be distributed by Cotillion. In addition to the master, Cotillion also purchased a number of sides by the group. The songs will be on Blackwells first album which will be released shortly.

Silver Fattens Staff At Fat Zach

NEW YORK — Fat Zach Music, the publishing arm of New Dawn Management, Ltd., has acquired Arnie Silver as professional manager. Silver, who is also half of the performing team of the Silver Brothers and who was a member of the Dovells for eight years, will be actively placing material originating within the firm as well as looking for copyrights and writers. Fat Zach Music already holds the tunes originating with such groups as the Golden Earrings and Cloud.

Four singles currently in release are published through Fat Zach: "Love My Soul" by Salt and Pepper on Kapp; "Spooky's Day Off" by the Swinging Soul Machine on White Whale; "Dong Dong Diki Diki Dong" by the Kaznetz-Katz Super Circus on Super K; and also on Heritage, "Venus" by Shocking Blue. Silver works out of New Dawn's 162 West 56th headquarters in New York.

Metromedia Signs Singer Alex Harvey

NEW YORK — Young singer-composer Alex Harvey has signed an exclusive, long-term recording contract with Metromedia Records. Produced by Tommy Allsup in Nashville, his debut single, "Louisiana River Rat," will be released this week.

Harvey has been involved in various types of popular music and draws on the influences of his early childhood. As a boy in Brownsville, Tennessee, he was taught to play harmonica by his father and taught himself to play guitar. Later, he often listened to and joined in with local blues bands, and in high school, he played with a rock and roll band. Finally, while attending college at Murray State University, he organized a folk group called Alex, Bill, Jack, and the Post Road Singers.

Songs by Alex Harvey already recorded by other performers include: "Dissatisfied Mind" by Vikki Carr; "Love Of A Gentle Woman" by John Gary; "Ain't That Livin'" by Bobby Goldsboro; and "Ruben James" by the First Edition.

Josh White Dies

NEW YORK — Famed folk singer Josh White died last Friday (5) while undergoing heart surgery. He was 61.

White was one of the early popularizers of folk songs for the masses, arriving on the national scene in the early 1940's with his renditions of chain gang songs. He played in such non-folk spots as New York's Cafe Society and the Blue Angel, and later became a favorite on the college circuit.

White is survived by his wife, Carol, his son Josh Jr. and three daughters, Bunny, Carolyn and Judy.

Mitchell Ayres, 59, Dies In Accident

LAS VEGAS — Mitchell Ayres, who rose to prominence in the 1940's as a bandleader and then gained further fame as musical director for Perry Como for 16 years, died last Friday (5) when he was struck by a car. Ayres, 59, in Las Vegas as conductor for Connie Stevens, who had opened at the Landmark Hotel on Thursday, was hit while crossing the busy intersection between the Landmark and International hotels.

After serving with Como through his radio and television shows, Ayres went west to become musical director for the Hollywood Palace TV'er. He is survived by his wife, Georgeanna, and two children.

Anthony Keelker Dead

NEW YORK — Anthony J. Koelker, regional manager of broadcaster relations in the southeastern United States for BMI, died of a heart attack (7) at his home in Aiken, South Carolina. He was 60 years of age and leaves a wife and three children.

Phil Turetsky Dies

HOLLYWOOD — Phil Turetsky, 48, died at Veterans Administration Hospital (1) after a long illness. He handled such personalities as Steve Allen and Jim Webb.



NEW BRANCHES ON TREE — Tree International, the large Nashville-based music business complex, still a growing concern, as was evidenced last week by the announcement of two new staff members. Shown above, apparently already all tied up in their work, are Hank Cochran (third from left) who has been named director of music and talent coordinator; and Early Williams (extreme left), who assumes the post of national promotion director. Making the announcement of the appointments were Tree International president Jack Stapp (fourth from left) and executive vice president Buddy Killen (second from left). The three smiling young ladies in the photo are (from right) Betty Fowler, Susan Himmel and Judy Harrison. Cochran is a former execu-

tive with Pamper Music, which was acquired by Tree in May of this year. He is a famous songwriter, having won 10 BMI awards in the country category with such songs as "I Fall To Pieces," "Make The World Go A way," "You Comb Her Hair," "Little Bitty Tear" and "Don't Touch Me." Early Williams, a native of Maine and former front man for Gene Vincent, has been active in music promotion and broadcasting. With the appointments of Cochran and Williams, Tom Hartman, who has been with Tree for two years, advances into the post of professional manager. Happy Wilson remains as director of Tree Enterprises, and Tom Casassa stays in his position as chief engineer and technical director.

- BABY IT'S YOU
SMITH.....DUNHILL
Dolfi Music, Inc.
Marx Jane Music
 - HOLD ME
BASKERVILLE HOUNDS
.....AVCO-EMBASSY
Ann-Rachel Music
 - ALL I HAVE TO OFFER YOU IS ME
CHARLIE PRIDE.....RCA
Hill & Range Music
Blue Crest Music
 - I CAN'T SAY GOODBYE
MARTY ROBBINS.....COLUMBIA
Noma Music, Inc.
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ELLA?



Somebody has.

Reprise. With a recorded in London
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Written by Smokey Robinson
R 0850

ELLA is now on Reprise albums and tapes —
where she belongs.



Piggy-Back Promo Disks Go With New MGM LP's

NEW YORK — To aid radio stations with selecting album tracks for air-play, MGM Records is including the two top tracks on a special 45, inserted in a miniature album jacket sleeve, and included with the album. According to Ken Mansfield, director of exploitation for the label, the new innovation also permits concentration on exposing the same selections nationally, offering a greater opportunity of breaking a single from the album.

London Sets Drive For Allen, Green

NEW YORK — London Records is launching a special promotional effort on behalf of two American singing talents in connection with their two LP's, which have just been rush-released. The two artists are Michael Allen and Kathe Green.

Allen, a baritone, who has appeared at New York's Copacabana and the Fontainebleu Hotel in Miami Beach, will engage in a personal promo tour in connection with his second LP release, "For The Love Of Mike." His first London LP, "Act One," was released earlier this year.

Kathe Green is the daughter of Hollywood arranger-composer-conductor Johnny Green. A rock artist, she is the composer of all the tunes in her album.

McDougal Goes Straight

LOS ANGELES — After a lengthy stay with the Tetragrammaton organization, Allan McDougal has joined Straight Records in the position of national director of promotion. Prior to his association with Tetragrammaton, where he served first as European general manager and most recently as director of special promotion with the company's Los Angeles home office, McDougal headed his own publicity and promotion company in London, Mayfair Public Relations, where he handled many of the top English groups over a period of several years. Among the acts represented by McDougal were the Kinks, the Hollies, the Seekers, and the Spencer Davis Group.

McDougal, who will work out of Straight's home office in Los Angeles plans to work upcoming as well as existing Straight product through all channels of media including above as well as under ground. He feels that the music scene in the U.S. is "incredibly healthy" and the listeners and buyers are open to almost any type of product if it is presented to them.

McDougal's first major projects for the label will involve the company's five new LP's, two having just been released. Two more, Jeff Simmons' first and the G.T.O.'s debut are set to appear in Sept. and Tim Buckley's first for the label is scheduled for Oct. release.

Mansfield pointed out that by using the miniature album jacket sleeve, both the single and album being promoted will receive a good cross-representation among those stations that specifically program singles and those that air albums. The piggy-back promotional singles will be marked "not for sale" and will be identified with a "PB" prefix preceding the album number.

A spokesman for the company stressed that the piggy-back disk would not automatically be released as a single, and that reaction from the field would be taken into consideration as always. The new program goes into effect with the September album release.

New Prexy & VP Elected By NCPM

NEW YORK — Raymond Katz, retiring president of the National Conference of Personal Managers, last week announced the election of Sherwin Bash as new president and Ken Greengrass as vice president of the organization.

Bash was formerly president of the Conference's West Coast chapter. Greengrass was formerly president of the East Coast chapter.

The NCPM was established in 1967 with Katz chosen president and Richard O. Linke vice president for two-year terms. Prior to 1967, individual chapters functioned on the East and West coasts. Due to the rapid growth of the entertainment industry, however, it became necessary to establish a national organization with members throughout the country.

Greene's Etcetera Signs First Artists

BEVERLY HILLS — Etcetera Records, the new label formed by Charlie Greene, founder and president of Entertainment Trust Corporation, has signed its first artists. Inking include a rock group, the Cross, featuring singer Ted Mundo, former lead singer, lead guitarist and writer for the Blues Magoos; singer Terry Kellmen, a single artist-writer; and the singing-songwriting duo of Gary Richardson and Gino Callies. Each artist has been signed to an exclusive longterm recording contract with publishing commitments to Greene's ASCAP firm, Eltolad Music.

In addition, composer-arranger Malcolm Rebennack, has been signed to Etcetera Records as a staff producer. Under the name of Dr. John The Night Tripper, Rebennack has two albums out on Atco on which he sings and plays his own brand of Cajun Music. The LP's have excited underground interest.



HAPPY GATHERING — At a recent reception and trade screening hosted in New York on behalf of the label's new group, the Hardy Boys, who sing for the Saturday morning ABC Network TV show which bears their name, Ernie Altschuler (third from left), RCA division vice president and executive popular A&R producer, posed for this photo with the group. Members of the Hardy Boys are (from left) Pete Jones, Frank Hardy, Wanda Kay, Joe Hardy and Chubby Morton.

RCA Drive On Mancini's Philadelphia Pops Debut

NEW YORK — RCA Records has launched a major campaign in conjunction with Henry Mancini's first recording as conductor of the Philadelphia Orchestra Pops.

The album, "Debut," is a Sept. release and features compositions by Mancini, including one written in honor of the Philadelphia Orchestra, titled "Beaver Valley '37."

The campaign also supports the entire Mancini catalog on RCA's Victor label and Stereo 8 cartridge tapes.

The new album marks Mancini's debut not only with the Philadelphia Orchestra Pops but also his first appearance on the Red Seal label. Other original selections include "Dream of a Lifetime," "Strings of Fire," "Cameo For Violin," "Drummer's Delight," "The Ballerina's Dream" and "Speedy Gonzales."

Mancini currently is represented on

the best selling album charts with "A Warm Shade of Ivory," in which he also performs as pianist and from which his million-selling single, "The Love Theme From 'Romeo and Juliet'" was taken.

The campaign includes trade, radio and local advertising, a four-color standing mobile/display featuring the "Debut" album and Stereo 8 tape, a four-color consumer catalog containing complete Mancini album and tape product, album and Stereo 8 tape minnies and a deluxe promotion-publicity kit which has been sent to classical and popular reviewers, distributors and record and tape managers.

Ambassador Cuts 6-LP Popular Song Anthology With Ray Bloch Singers

NEW YORK — A 6-LP anthology of popular songs performed by the Ray Bloch Singers has been recorded by Ambassador Records. The six LPs which make up the anthology are "The Hits of '66," "Hits of '67," "Hits of '68," "Hits of '69," "Songs For Lovers Only" and "All Time Movie Hits." The albums include such songs as "Georgy Girl," "To Sir With Love," "Elusive Butterfly," "Everybody Loves Somebody," "Spinning Wheel," "Both Sides Now," "Those Were The Days," "Hey Jude," "Happy Together," "Up Up And Away," "Monday Monday" and "Sunny." All six LP's are set for immediate release.

Chess To Nashville W/Salloom-Sinclair And Joel Vance

CHICAGO — A sound that Chess Records reports has yet to be heard on any of its labels has been waxed by the diskery in Nashville. Irv Moskowitz of the Chess A&R department was in charge of the project, which spotlights a group, Salloom-Sinclair, and a new performer in the Chess fold, Joel Vance.

Salloom-Sinclair has Charlie McCoy, noted for his work with Bob Dylan, as their producer. This is the second album for Salloom-Sinclair with Chess.

Vance, who signed with Chess five months ago, figures very strongly in future plans to develop new talent. Once his first release is set, a heavy promotion campaign will begin to bring this new artist into the public eye.

GRT Adds One

LOS ANGELES — Joan McCartney Neckar has joined the staff of GRT Records as production office manager. Mrs. Neckar had previously been in inventory control at Liberty Records.

Ross, Leib Join Ren Grevatt PR

NEW YORK — Penny Ross has been named account executive with Ren Grevatt Associates, the music business PR firm. Also joining the company is Patti Lieb, assuming the post of office manager.

Miss Ross, a Canadian born and raised in Toronto, most recently was associated with the Gifford-Wallace publicity agency, where she handled accounts such as Fillmore East, Mason Williams and the Procol Harum. She is expected to be closely involved with such RGA accounts as Creedence Clearwater Revival, the Kinks, the Nice, Collesseum, and the newly-signed Nashville-based Neon Philharmonic.

Miss Lieb, who was most recently associated with Janus Films, is a graduate of Oberlin College, where she was a music major. An accomplished harpist, she has performed extensively in concert and has worked in on and off-Broadway pit orchestras.

Flying Dutchman Inks Esther Marrow

NEW YORK — Bob Thiele's Flying Dutchman Records has just signed songstress Esther Marrow to a recording contract. Her initial release on the label, now being rush-released, couples "Mama" with "He Don't Appreciate It." Work on an LP by the artist is scheduled to begin shortly.

Happy Tiger Hires Ruff

LOS ANGELES — Ray Ruff has been hired by Happy Tiger Records as executive producer. Ruff, who has just completed a fourteen month stay with Dot Records, will headquarter at Happy Tiger's home office in Hollywood.



MAGNIFICENT! — The Magnificent Men (standing) have just signed with Mercury Records, and Bob Reno (seated right), Mercury's director of recorded product, and Ron Gittman (seated left), the group's personal manager, seem pretty happy about it. The Magnificent Men, formerly with Capitol, will have their first Mercury single released in less than two weeks, and an album will follow in November. Single is being produced by Ted Cooper, who produced "Life And Death In G & A," the current charter by the Abaco Dream on A&M.



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Special Commemorative Two Record Set • UXS70

Palmer Records Returns

MARYLAND — Palmer Records has been reactivated by the Handleman Co., with John Kaplan named as president of the wholly-owned subsid. Joey Welz, once an artist on the label, has returned as A&R director, bringing with him the entire stable of artists handled by his Dawn Productions firm.

In addition to running his production company, in which he is partnered with Ray Vernon, Welz has been with the Handleman company in various capacities since 1966. He currently holds the position of district sales supervisor for Delaware, Maryland, Virginia and parts of North Carolina. Welz has spent several stints as featured pianist with Bill Haley and the Comets.

First product from Palmer will be a single coupling Welz with the New Century Singers, "I'll Remember Our Summer Love" b/w "What Did She Wear," to be followed by a Welz album, "Vintage Ballads to Remember Her By." Also set is an album by the Bluze Revival, "Rock Revival." Other artists with product forthcoming include Link Wray, Bunker Hill, Ben Train and the New Century Singers.

Cerulli Is IRTS' Workshop Aide

NEW YORK — Dom Cerulli, executive vice president and creative director of the broadcast advertising firm Spots Alive, Inc., has been appointed vice chairman of the International Radio and Television Society's (IRTS) Radio Commercials Workshop.

The annual event is to be held this year on Oct. 16 at the Hotel Waldorf-Astoria.

ABC L.A. Moves, Smith Transferred, Whittaker Retained

LOS ANGELES — Major operations for ABC, APT, Bluesway, Impulse and Twentieth Century were moved last week to new headquarters at 8255 Beverly Blvd., Los Angeles, (213-651-5530). The building, which is owned by ABC, underwent extensive renovation prior to the move while they functioned out of temporary headquarters in Beverly Hills.

Howard Stark, vice-president of ABC Records, in addition to the statement on the new offices, said that Otis Smith, national sales manager of the company, will be working permanently out of the company's new offices, instead of the New York offices.

Norma Whittaker of N. Whittaker and Associates will be handling all PR nationally on the company's ABC, APT, Bluesway and Impulse labels.

Calufield's New Office

NEW YORK — The New York City based talent agency J.L. Caulfield Enterprises, Ltd. has just opened new branch offices at 6515 Sunset Blvd., Hollywood, California. While the Caulfield home office, which will remain at 144 West 57th Street, New York City, is under the direction of vice president Bruce Nichols, the West Coast facility will be operated by John Caulfield, president of the firm.

Metanomena

Chuck Kaye is the general manager of A&M Records' extensive publishing operation. Among the most valuable titles in the company's catalog is a very successful Mason Williams song called Classical Gas. Recently an agency called Chuck on behalf of a large oil company that was interested in using Classical Gas for a three year period as a television theme song for their gas and oil products. They were offering a three year deal in excess of \$100,000 and Chuck quickly called Mason to report the good news, but Mason turned the offer down. "They pollute the air," he said. You've got to love Mason for that one man stand against ecologic rape and respect Chuck for going along with Mason's position.

Since the subject of rape has come up I would like to discuss the attitude of the performing rights societies toward FM broadcasting. As the situation now stands, neither BMI nor ASCAP is logging any FM stations. I believe this reflects an incredible lack of understanding of radio in this country today by two organizations who should know enough about the changes on the communications scene to adjust with them.

If I correctly understand the basic purpose of performing rights societies it is to achieve an equitable distribution of performance monies to writers and publishers. If this is to be effectuated these organizations must stay current. The rapid growth of BMI came about because it created a payment method that was more consistent with the reality of a new age. ASCAP over the years has adjusted its payment methods in such a manner that today they attract many of the young writers, particularly in the rock field, that once would have automatically gone only to BMI. It is now necessary that one or both of these organizations adjust to a new age before they are dragged kicking and screaming into it. There are some fifty or more FM stations that are involved to some degree in the playing of underground music. In many markets they are the major influence on contemporary LP sales which account for a large portion of the record industry's revenue today. There is every reason to encourage the new young writers, yet I feel that the performing rights societies in their logging procedures and in the formulas they use to project the number of performances of a composition are still deliberately weighting their calculations in the direction of the Broadway musical comedy writers as they have in the past while holding the bulk of the young contemporary writers in low basic rate positions and failing, perhaps because of their personal musical tastes, to give today's young composers and young publishing companies their due.

The average young rock group starts its own publishing company and signs a contract with a performing rights society for a small advance and figures that that is all there is to publishing. Let it be said to the credit of the performing rights societies that they have tried to discourage this kind of attitude toward publishing. The musician-publisher is in no position to properly exploit and promote his work, knows nothing about foreign contracts or collections and receives the absolute base rate available from the performing rights societies.

Where the societies have failed is in educating new writers, new publishers, to the pitfalls but also to the potential of publishing and what is even more harmful is that they have failed to give them an equitable situation in the computation of performances.

BMI says it is working on a formula to cover FM stations. They also say that it will involve very little in performance monies since "FM stations can't afford to pay licensing fees as high as AM stations." On the basis of past practice of the performing rights societies themselves this is a ridiculous attitude. In the past the societies have adjusted their methods of computing performances to encourage certain sectors of the music writing community. This they must do again even if it is necessary to restructure their payment methods.

The rumbling among musicians is growing greater daily and there is talk now of the possibility of legal action against the performing rights societies to force a more equitable distribution of performance monies. This is unnecessary. The societies themselves should take the lead in encouraging new writers and in seeing that all publishers and writers are paid according to their actual production, to their acceptance by the public, not as a reflection of the musical tastes of those people who dominate and influence the policies of the performing rights societies.

I realize that the idea of this kind of reform within the performing rights societies may be looked upon as radical, but we live in a radical age. It may comfort those who sit on the governing boards of ASCAP and BMI to know that in the opinion of at least one psychologist their success of affluence does not bar them from radical activity.

Harvey L. Molotch, professor of sociology at the University of California at Santa Barbara, recently spoke before the 64th anniversary meeting of the American Sociological Association in San Francisco. He told of the experience of the wealthy privileged residents of Santa Barbara who discovered that their usual sources of political power were useless against the massive wealth of the giant oil companies. To some degree it destroyed their faith in the Establishment. The legislators they owned proved impotent, the scientists they sought help from turned out to be subsidized by oil money and the Secretary of the Interior couldn't make up his mind, first banning drilling in the Santa Barbara area, then rescinding the ban and eventually declining to support any legislation to limit or regulate drilling. As the beaches of Santa Barbara became increasingly clogged with oil, the wealthy residents took to the streets, blocking oil trucks with their bodies, conducting yacht sail-ins and making non-negotiable demands of Santa Barbara's mayor and council. Molotch ended his report on Santa Barbara by saying "My perspective differs from those who would regard the radical response as appropriate to some form or another of social or psychological freak.

"Radicalism is not a subtle form of mental illness caused by 'rapid technological change' or increasing 'impersonality' in the modern world; radicals are neither 'immature', 'undisciplined', or 'anti-intellectual'".



MAY I PRESENT . . . At a party held in her honor at New York's Spindletop Restaurant, songstress Karen Beth was introduced by Decca Records to members of the music industry. The party was held to celebrate the release of the singer's first LP, "Joys Of Life". Karen, who writes most of her own material, will soon be appearing cross-country on the coffee house circuit. Shown in the photo with Karen are (left to right) Dave Rothfeld, head record buyer for the Korvette chain of department stores; Sam Stollen, executive of Sam Goody's, well known record retailers; and Bill Gallagher, executive vice president of Decca Records.

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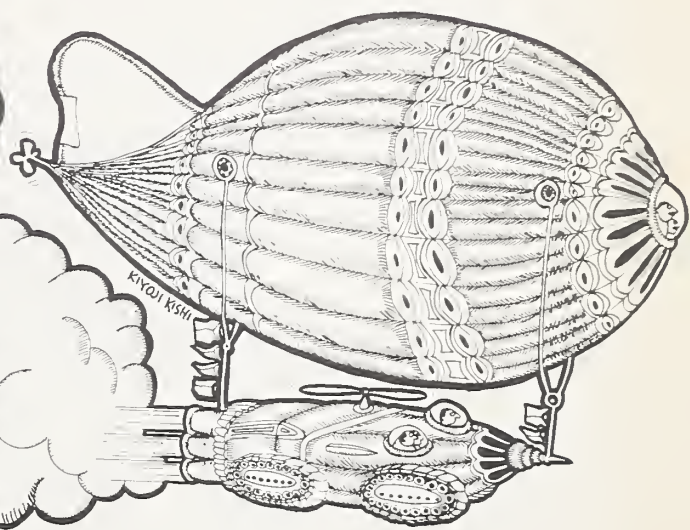
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NEW YORK

The Great Back-Track Fake-Out

While making money should certainly be one of the chief concerns of the record industry, it is nevertheless a disgrace to the record industry that so many record companies, some of them our best known and most respected firms, insist upon releasing old tracks made by currently hot artists in the early days of their careers when their talents were not yet realized, their presentation not yet refined, and in some cases their style not yet even formulated. There is no doubt that many fans are interested, out of sheer curiosity, in the work their favorite artists were doing long ago, even if that work is in no way up to the level those artists have attained in the work that actually made them famous. And since fans are interested, there is no reason why a record company should not acquire and release old tracks by current artists, if the packaging and the presentation are done responsibly and honestly. That is, an album of old tracks by an artist that masquerades as the latest album by that artist is a crime. It is a black eye to the entire record industry, when a supposedly responsible company, in the hopes of making a fast buck, embarks upon a campaign of attempting to hoax the public.

Again, it must be stressed that there is nothing wrong with a record album of old tracks by current artists if the package of the album clearly indicates the nature of the contents to the consumer. Together Records, for instance, has recently issued a fascinating album of old tracks made by Jim (Roger) McGuinn, Gene Clark, David Crosby,

Chris Hillman, and Michael Clarke before they were professionally known as the Byrds, and for any Byrd fan the album is charming, pleasant, and nostalgic. The nicest thing about the album, which incidentally features the original, pre-Columbia track of the Byrds' first hit single "Mr. Tambourine Man," is that it is clearly stated on the back right where everyone can see that the LP is made up of early Byrd tracks recorded back in 1965. Anyone who buys the album knows exactly what he's getting. He doesn't wonder if this is the Byrds' new al-



Robbs



Bertha and Tina



Scientists of Soul

bum. The pictures of the Byrds on the cover are clearly ancient, and no Byrd fan, even if he didn't see the notice that the tracks are old, would dream that the "Preflyte" album is new.

Not all record labels have been this honest in their packaging. Many labels have released old material in packages with new pictures of the artists and no

notification that the tracks are old. This is simply piracy. The consumer will soon tire of purchasing albums which he later recognizes as frauds. This kind of a hoax is no more forgivable than the hoax of a few years back when an album made by a one-time-Beatle Pete Best was released in a package called "Best Of The Beatles." It was a charming pun, but if we remember correctly it brought floods of complaints from disgusted customers and finally legal proceedings.

It is to be hoped that the record industry, in the midst of its greatest boom, will not allow itself to be disgraced at the hands of a few disreputable figures. You know who you are.

EAST COAST GIRLS OF THE WEEK:

The next time someone corners you in a bar and says, "Oh! Have I got a pair of girls for you, Bertha and Tina, both with excellent personalities and

mous Nugget circus room. Bertha, the fat one, can not only stand up on her two hind feet but also is a rather accomplished instrumental artist. While little Tina dances, Bertha plays harmonica, drum, tambourine, tubaphone, and modified trumpet. Born in India in 1945, Bertha weighs in at 8500 pounds, while Tina, born in Thailand in 1965, weighs a mere 1200 pounds, though if she continues to eat as she now does she will gain 400 pounds a year until she is 21. Both elephants are trained and directed by C. J. Madison (the one with the bowtie), who ran away from home at age 14 to join the circus. How about a recording contract for Bertha and Tina. First album could be titled "Music From Big Pink Elephants."

IN SOUNDS: The new Beatles' album, titled "Abbey Road," will be released in London on September 29th. Informers from the Beatles' hometown swear by Paul's beard that Capitol Records will have the Apple LP distributed in the U. S. by the end of the month . . . The Scientists of Soul were a gas at a benefit at the Rye Country Club in New York last week. The group is currently represented on the Kashe label with their soul reading of "Be's That A Way Sometime" . . . Congrats to Mr. and Mrs. Frankie Avalon who have been blessed with the birth of a son Joseph Nicholas, who weighed in at 7 pounds, 9 ounces, at St. Joseph's Hospital in Burbank, Wednesday, August 27th. The couple has four other children . . . Dan Langdon, account executive with the Richard Gersh Associates, Inc., public relations firm, was married September 6th to Miss Hilda Bras, a nurse and the daughter of Juan A. Bras who is executive editor of El Tiempo, New York's leading Spanish-language newspaper. Langdon, who was with Go Magazine before going

(Con't. on Page 22)

HOLLYWOOD

Newport (And Peekskill) Riots Revisited

One more word on rock festivals (maybe a couple) and then we'll shut up.

You remember, of course, the Newport Pop Festival way back in June? It was in all the newspapers — like World War II — the event held at Devonshire Downs in Northridge. It drew about 200,000 to a town that offered parking spaces for 3,500 cars, no motels, hotels or camping facilities. There were 165 arrests during the three day meet which involved crowds of kids storming the gates, tossing rocks and bottles. It made front page headlines — the L.A. Times screamed "Hundreds Injured As Violence Erupts At Rock Music Festival." "Officers Assaulted, Scores Arrested." We kind of liked the Van Nuys News banner — "Dual Valley Jam Session — Pop and Traffic."

This past Tuesday the Times published the results of a lengthy and intense police investigation. We're reprinting a portion of the story and, just so you don't think we borrowed it from Look or Art Buchwald's column, we'll pinpoint the article — pages 1 and 9 of the San Fernando Valley section — late edition, Sept. 9th.

It reads (in part) "information from two sources indicated that youths were hired by as yet unknown persons or organizations to agitate and lead crowds to violent acts . . . investigation revealed that Ultraliberal (sic) organizations were involved . . . one person was reported to have Commun-



Byner and Action Faction



Richard Williams



Todd and Tapp

ist connections."

Sound familiar? The first time we came across that unreasonable facsimile was in the early forties when Paul Robeson performed at an outdoor concert in Peekskill. But what really disturbs us — more than any-

thing else about the report — is that, after all these months, our police have managed to come up with just one lonely soul out of 200,000 who has "Communist connections." Joe McCarthy, in his heyday, did so much better.

Our "West Coast Girl of the week" is Nashville songstress Demetriss Tapp, in town to cut her first LP for ABC. Demetriss began her show biz career in Roxboro, N. C. at the age of 11, singing on radio and later on TV. She moved to Nashville when she was 17 and, within a year, was appearing on the Grand Ole Opry Shows. Her biggest hit (on Monument) was "Lip-

stick, Paint A Smile on Me" which she penned herself several years back. Bob Todd is producing her latest for ABC.

The other day we were privileged to catch a screening of "Something Else," a new contemporary variety

TV show featuring the sounds and sights of modern America, which'll be aired starting in January. First of the series, which'll star John Byner, utilizes the talents of John Hartford, Merrilee Rush, Three Dog Night, Mephistopheles and Jim Webb. Show will also feature, regularly the Action Faction Dancers (8 attractive damsels); Kim Condon, Gayle Davis, Emalina Escariz, Virginia Lee, Anita Mann, Dawn Nichols, Elaine Pepparde and Judy Pierce. It will be a travelling program with shows currently scheduled to be shot in Hollywood, Sun Valley, Texas and Hawaii. The initial show was filmed in and around San Francisco. The shooting schedule, we are told, utilized more than 60 different locations and went from a mod cable car tour of the city to the traditional Fisherman's Wharf to the lesser known Fort Point that was once an Army fortress guarding what has been termed the greatest natural harbor in the world, China Town is there and Lake Merced and Golden Gate Park as well. And the photography (by Laszlo Kovacs who shot "Easy Rider") is rather magnificent. Unfortunately San Francisco, one of the most photogenic cities in our nation, doesn't get the coverage one would expect from the talents involved. China Town, for example, is hardly glimpsed and there are extended studio sequences which might have been shot anywhere. The Avalon

(Con't. on Page 22)

CHICAGO

CHICAGO — London's Michael Allen, who just wrapped up a very successful engagement at the Copa in New York, will be in Chicago Sept. 15, for a few days, to promote his latest LP "For The Love Of Mike" and single (from the album) tagged "Early In The Morning". Label's local promo rep Erwin Barg arranged a full p.a. schedule for the artist, including appearances

on every major radio and TV show both here and in Milwaukee! . . . Indie producer Eddie Mascari stopped by the office last week to tell us the new Keanya Collins single "You Don't Own Me" (Iteco), which he produced and which received a CB newcomer pick, has started happening in several markets. Deck's reportedly enjoying pop and r&b exposure! . . . A week-long celebration is being held at the Happy Medium Theatre to salute the first year's run of "Jacques Brel Is Alive And Well And Living In Paris". Show has been doing tremendous business since its opening there in September of

'68 and is still going strong! . . . Glenn Yarbrough will be appearing in Mister Kelly's for one week only, opening September 15 . . . Steve Stafford, formerly with WOL-Washington, has joined WGLD-Chicago, as operations manager . . . Local songster Ric Martin opened in the Flame West (9) . . . Among the new singles making noise out at United Record Dist. are Dionne Feeling" (Scepter), "Bad Condition" by Lloyd Price (Turntable), "Backfield In Motion" by Mel & Tim (Bamboo) and "Open Up Your Heart, Let Me In" by The Newcomers (Volt) . . . Popular pianist Eddie Higgins, who only re-

cently announced his temporary retirement after 12 years at London House, is back in action for an unlimited engagement in the Backroom on Rush St.! The Eddie Higgins Trio consists of Eddie on piano, Richard Evans on bass and Norby King on drums. Group's current Limelight album is "Electric Love". . . Charles Witz and Dick Gassen, heads of 22nd Century Productions, will unveil their concert schedule for the new season at a press conference on the Auditorium Theater stage. Lead-off bill will feature Smokey Robinson & The Miracles, at Orchestra Hall, October 3.

SAMANTHA SANG

and the world listened to

'THE LOVE OF A WOMAN'



#6705

written
& produced
by Barry Gibb

sole representation:
Robert Stigwood Organisation,
67 Brook St. W1 - Mayfair 9121



NEW YORK

(Con't. from Page 20)

into publicity, has been with the Gersh office for the past year . . . John Sebastian, ex-leader of the ex-Lovin' ex-Spoonful and one of the finest songwriters of this or any generation, will be returning to his Greenwich Village roots when he opens a four week stay at the Bitter End on Wednesday, September 17., in his first New York City appearance in a year and a half. Having dropped out of public appearances in order to concentrate on his writing, John in an unscheduled appearance at the Woodstock festival was reminded of the joy and intimacy he can achieve with a large audience. The writer of many hit songs, including "Do You Believe In Magic," "Daydream," and "Summer In The City," and the composer of scores for the films "You're A Big Boy Now" and "What's Up Tiger Lily," as well as the music for the play "Jimmy Shine," John has recently completed an album on his own, produced by Paul Rothchild of Door fame. Following his Bitter End appearance, John will appear at the Cellar Door in Washington, D. C. for one week beginning Monday, October 20 . . . Vancouver, B. C. will be the scene of a mammoth Blues Festival, to be held the weekend of October 11 in the Vancouver Pacific Coliseum. Promoter Scott Bergstrom, president of Libra Promotions Ltd., with offices in Vancouver, has named Imperial Booking Agency as exclusive talent buyer for the forthcoming festival. Vice president of IBA Brian Williams has already set blues greats Bo Diddley, Albert Collins, John Lee Hooker, Earl Hooker, Slim Harpo, Chuck Berry, Lightnin' Hopkins, and special guest star Taj Mahal for the festival, the first of its kind in Vancouver . . .

James William Guercio, chairman of the board of James William Guercio Enterprises, Inc., announced today that the Firesign Theatre, a quartet of writers/actors specializing in Dadaistic comedy, have been assigned to write the screenplay for "Zachariah" to be filmed by ABC Films/George Englund Productions. Beatle George Harrison will write the soundtrack music and Ginger Baker, drummer in Blind Faith and formerly with Cream, will appear in the film . . . Reprise Records is rushing into release "Stand Up," the second LP by England's fast-rising rock group Jethro Tull. Originally scheduled for release last month, "Stand Up," currently riding high on British charts, has received strong underground air play here from deejays who had secured the English pressing on Island Records. The Music Hall, L. A.'s largest distributor of British record imports, reports "Stand Up" is the largest selling import LP since the original English release of "Sergeant Pepper" . . . Elektra Records has signed folk artist Paul Siebel, who has received wide acclaim for his appearances in New York coffee houses. His forthcoming Elektra LP, expected to be ready for release early in October, features Siebel's original compositions. Also just signed with Elektra are Simon Stokes and the Nighthawks whose first single "Voodoo Woman" is scheduled for September release . . . The Robbs, a new contemporary rock act, have been signed to an exclusive recording contract at Dunhill Records, and will be produced by Steve Barri, A&R director of Dunhill. Their first single, just released, is titled "Movin'" and as a Cash Box Pick looks like its headed for tremendous success . . . DON'T FORGET!!! Don't forget that Friday and Saturday nights, September 19th and 20th, Crosby, Stills, Nash, and Young will make their first New York appearance at the Fillmore East. Their new single, follow up to their smash "Marrakesh Express," is "Suite: Judy Blue Eyes" also from their LP, and it is a magnificently eloquent expression of the joys and pain of love. The new single, another Pick this week, seems destined for even greater chart victories than

the last. At the Fillmore with Crosby, Stills, Nash, and Young will be Elektra's Lonnie Mack. In addition, the British group the Move will be on hand . . . Tetragrammaton recording artists, the Steve Baron Quartet, are currently in the mid-west on a record promotion tour. First stop on the agenda is Cincinnati to tape the newly-syndicated and widely acclaimed Dennis Wholey Show. On the strength of initial album sales, Tetragrammaton is releasing the album's title song, "Bertha Was The Mother Of Us All," as a single. It is an incredibly beautiful song, with something to say to any man who has ever bothered to take a look at the world past his nose . . . In behalf of Fantasy Records, Dick Clark, executive producer and host of ABC-TV's "American Bandstand," will present two gold records to the Creedence Clearwater Revival for the 1,000,000 sale of their single, "Bad Moon Rising," and the \$1,000,000 sale of their album, "Green River." Presentation will be made by Clark on program airing September 20 . . . Tony Bennett, who will headline at the fabulous Empire Room of the Waldorf-Astoria beginning on Thursday, September 18, will star in the 17th annual Show Of Shows on Friday, October 3rd at the New York Hilton Hotel to raise funds for the National Association for the Advancement of Colored People (NAACP.) Appearing with Tony will be Gladys Knight and the Pips, Casey Daniels, the La Roque Bey Dancers, and Ray Bloch and the CBS-TV orchestra. Mayor John V. Lindsay, one of many dignitaries, will be present . . . Ron Weisner, promotion director at Buddah Records, back off a road trip to the midwest, reports plenty of action on the new Isley Brothers single, "Was It Good To You?" on T-Neck; "You'll Never Walk Alone by the Brooklyn Bridge on Buddah, WMCA Sure Shot in New York; and "Mind, Body, and Soul" by the Flaming Ember on Hot Wax which has heavy breakout in Detroit, Cleveland, and Milwaukee . . . The Led Zepplin concerts held Friday (29) and Saturday (30) last August at the Pavilion in Flushing Meadow Park, New York were the only concerts to be sold out at the Pavilion all summer. More than 10,500 attended each night with at least 2,500 fans being turned away at the door . . . Epic Records' the Sugar Shoppe off to Windsor, Ontario for a concert at St. Claire's College and then into New York to record an album . . . Frankie Laine has been named honorary national chairman of the 1969 Lupus Erythematosus fund drive. The crippling, often fatal rheumatic disease of the blood vessels and connective tissues, affects mostly girls and women. Its cure is unknown. Funds will be used in research to find its cause and cure. Laine will make special personal and tv appearances, as well as special recordings, to help raise funds.

HOLLYWOOD

(Con't. from Page 20)

or Hungry I would have been more compelling as backdrops for indoor sequences, particularly with audience reaction. Jim Webb, billed as a featured performer, gets in two cryptic lines, introducing his backup group — but never performs. It'll be a syndicated weekly, hitting at least 100 markets in January. Shows will be produced by Robert Dellinger and directed by Robert Abel. It's a Robert E. Petersen Production. The initial show, even with cable cars, climbs only halfway to the stars. For those who dig musical nostalgia, may we call your attention to the fact that Chuck Cecil is back Saturdays (11 AM till 2 PM) on KFI with a show that, after 12 years, was cancelled just a few months ago. For six years "The Swinging Years" had been heard six days weekly. It's now reduced to a once-a-week

Producer's Profile



JIMMY WISNER

The 60's seem to be times when talent is, to a large extent, measured in versatility, and clearly one of the most versatile talents in the record industry is Jimmy Wisner. Often called the "Wiz," Jimmy has since his start in 1960 had over fifty chart records to his credit either as a producer, arranger, composer, or performer. It was in December 1960 that Jimmy Wisner got his first hit. The record, titled "Asia Minor," featured Jimmy as producer, composer, arranger, and under the assumed name "Kokomo," as artist as well. Prior to this success, Jimmy,

originally from Philadelphia, had had considerable success in a stint with the Charley Ventura Band, as accompanist and conductor for Mel Torme, Carmen McRae, and the Hi-Lo's, and as a performing pianist on two albums with his own jazz trio.

As an arranger, Jimmy's success has been phenomenal. He has arranged three gold singles: "One, Two, Three" for Len Barry; "I Think We're Alone Now" for Tommy James and the Shondells; and "The Rain, The Park, And Other Things" for the Cowsills. In addition there have been numerous chart records with such artists as Spanky and Our Gang, Jay and the Techniques, Miriam Makeba, Jerry Butler, Marilyn Maye, Herbie Mann, Tamiko Jones, Barbra Streisand, Robert Goulet and Al Kooper, exhibiting the wide range of his arranging talents.

Jimmy joined Columbia Records in April, 1968 as a producer and in a few months became director of A&R, on the East Coast. He resigned from Columbia in July of this year to form his own independent production company. His more recent production credits include the singles, "People World" for Jim and Jean; "Back In Love Again" for the Buckinghams; "People" for the Tymes; "Didn't We" for Robert Goulet; and "I've Gotta Be Me" for Tony Bennet. In addition, there were albums by Goulet, Bennet, Gloria Lynne, Joel Grey, and the Jimmy Wisner Sound. "Manhattan Safari," a composition performed, arranged, produced, and written by Jimmy is his latest single on Columbia Records.

A few of the initial projects for Jimmy Wisner Productions, Inc. are Ely Stone of the "Jacques Brel Is Alive" Show, Jud Strunk, the Farmington, Maine humorist and singer who has recently been inked to a CBS television contract, and the Coronados. All of this indicates that Jimmy Wisner's versatility has not gone to waste and has not been overlooked. The future seems to hold a great deal for this exceptional talent.

Fitzpatrick & Benci Start Production Co.

LOS ANGELES — Robert Fitzpatrick, president of the Robert Fitzpatrick Corporation, and Jim Benci, independent record promotion man, announced today the formation of Sound Is Now Productions to function in the area of record production and management. First act inked is Deni Lynn, White Whale recording artist. Sound is Now also signed Jerry Hayes, April-Blackwood writer, to a production and management contract. Hayes will be released through Transcontinental Entertainment Corporation.

Both Fitzpatrick and Benci will operate Sound Is Now as a joint venture and will continue to helm their own respective operations.

The Robert Fitzpatrick Corp. has signed Gary LeMel to produce and Tommy Oliver to arrange an album for Spirit of US. Spirit is a 19-member vocal-dancing group formed last summer by the Theodore Hamm Brewing Co. for their admission-free, patriotic musical road show, "America Sings."

special. But, thankfully, we'll be able to hear those redolent and sometimes scratchy 78 RPMS — Glen Miller, Benny Goodman, Louis Armstrong, Artie Shaw, Andy Kirk, Tommy Dorsey, Duke Ellington, The Merry Macs, Fats Waller etc. When the show was dropped more than 1,000 letters were received at KFI's offices. This past Saturday, when it was aired, Cecil informs that phone calls poured in from sixteen states. Al (Jazzbeaux) Collins (now heard nightly on KFI) previewed the proceedings on Friday with a six hour oldie special.

With "To Rome With Love" set to debut shortly, Jay Livingston and Ray Evans will have five main title tunes represented on TV this season. The others are "Bonanza," "Doris Day Show," "Mr. Ed" and "The Good Guys."

Al Martino opens this week at the Westside Room of the Century Plaza Hotel . . . Ed Ames goes into the Grove next week. And Bill Cosby

Mizrahi In Two Deals

LOS ANGELES — Hy Mizrahi, Rama Rama Records topper, has set production deals with Buddah and Intrepid Records. Both deals involve the services of New York-based producers Danny Jordan and Stan Herman, handling production for Mizrahi's firm.

For Buddah, Mizrahi is supplying a new single by the Invictus, "New Babe," set for release this week. An album, from the group "Surprises, Surprises," will be out by the end of the year.

Also set for Sept. 15 release is "Down In The Boondocks" by Stoneridge on Intrepid. A Stoneridge LP, "Games," will be out in December.

Michael Tschudin To Produce For Vanguard

NEW YORK — Independent producer Michael Tschudin has been signed by the Vanguard Recording Society. Tschudin, who has produced for Epic and Mercury, has completed his first album for Vanguard by the group Train. He will now spend six weeks in Europe scouting talent for the label.

Mercury Names Eargle New Chief Engineer

NEW YORK — John Eargle has been named chief engineer for Mercury Sound Studios. This was announced by Irving B. Greene, president of the Mercury Record Corporation. Eargle, who has previously been with RCA Records, will be based in New York.

debuts at the International Hotel in Vegas beginning Sept. 19th . . . Richard Williams, who just closed at Ye Little Club, pacted for a quick two week return in Oct. His initial Forward LP set to ship to distributors in about three weeks. It's titled (what else?) Richard Williams.

Heavy and Horny



RHINOCEROS comes thundering with *Satin Chickens*.
But don't let the title fool you. There's nothing fowl about
it. Their latest album on



PRODUCED BY DAVID ANDERLE
RHINOCEROS / SATIN CHICKENS, EKS 74056
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

Vital Statistics

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

*New To The Top 100

#1
SUGAR SUGAR (2:48)
Archies-Calendar 1008
1133 Ave of the Americas, NYC.
PROD: Jeff Barry 729 7th Ave, NYC.
PUB: Don Kirshner BMI 655 Madison Ave, NYC.
WRITERS: Barry-Kim
FLIP: Melody Hill

#2
HONKY TONK WOMEN (3:03)
Rolling Stones-London 910
539 W 25 St. NYC.
PROD: Jimmy Miller, London England
PUB: Gideon BMI c/o Allen Klein 1700 Bway, NYC.
WRITERS: Jagger-Richards
ARR: Rolling Stones
FLIP: You Can't Always Get What You Want

#3
GREEN RIVER (2:31)
Creedence Clearwater Revival-Fantasy 625
1281 30th St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI c/o Fantasy
WRITER: J. Fogerty ARR: J. Fogerty
FLIP: Commotion

#4
EASY TO BE HARD (3:10)
3 Dog Night-Dunhill 4203
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: United Artists ASCAP 729 7th Ave, NYC.
WRITERS: G. McDermot-J. Rado-G. Ragne
FLIP: Dreaming Isn't Good For You

#5
GET TOGETHER (4:37)
Youngbloods-RCA 9752
1133 Ave of the Americas, NYC.
PROD: Felix Poppalardi for BSM 161 W. 54 St. NYC.
PUB: Irving BMI 1416 N La Brea Ave., L. A. Cal.
WRITER: Chet Powers FLIP: Beautiful

#6
I'LL NEVER FALL IN LOVE AGAIN (2:55)
Tom Jones-Parrot 40018
539 W 25 St. NYC.
PROD: Peter Sullivan c/o EMI
Hayes Middlesex London W1 England.
PUB: TRO-Hollis BMI 10 Col. Circle, NYC.
WRITERS: Donegan-Currie
FLIP: Once Upon A Time

#7
JEAN (3:11)
Oliver-Crewe 334
1841 Bway, NYC.
PROD: Bob Crewe (same address)
PUB: 20th Century ASCAP 444 W 56 St. NYC.
WRITER: Rod McKuen
ARR: Hutch Davie
FLIP: The Arrangement

#8
LAY LADY LAY (3:20)
Bob Dylan-Columbia 44926
51 West 52nd Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Big Sky ASCAP P.O. Bx 27 Prince St. Sta. NYC.
WRITER: B. Dylan FLIP: Peggy Day

#9
I CAN'T GET NEXT TO YOU (2:53)
Temptations-Gordy 7093
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong FLIP: Running Away

#10
THIS GIRL IS A WOMAN (3:09)
Gary Puckett & Union Gap-Columbia 44967
51 W 52 Street, NYC.
PROD: Dick Glasser 6760 Hill Pk Dr. L.A. Cal.
PUB: Three Bridges ASCAP 110 W 57 St. NYC.
WRITERS: V. Millrose-A. Bernstein
ARR: Ernie Freeman FLIP: His Other Woman

#11
EVERYBODY TALKIN' (2:43)
Nilsson-RCA 9544
1133 Ave of the Americas, NYC.
PROD: Rick Jarrard c/o RCA
PUB: Coconut Grove BMI-Third Story BMI
5455 Wilshire Blvd. L.A. Calif.
WRITER: Neil ARR: Gerge Tipton
FLIP: Don't Leave Me

#12
WHEN I DIE (3:20)
Motherlode-Buddah 131
1650 Bway, NYC.
PROD: Mort Ross-Doug Riley
31 Prince Arthur Ave, Toronto, Canada
PUB: Modo BMI c/o Allouette 1650 Bway, NYC.
WRITERS: Kennedy-Smith FLIP: Hard Life

#13
A BOY NAMED SUE (3:40)
Johnny Cash-Columbia 44944
51 W 52 Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Evil Eye BMI
WRITER: S. Silverstein FLIP: San Quentin

#14
HURT SO BAD (2:18)
Lettermen-Capitol 2482
1750 N. Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Vogue BMI 244 Wilshire Blvd. Santa Monica, Calif.
WRITERS: Teddy Randazzo-Bobby Hart-Bobby Wilding
ARR: Mort Garson FLIP: Catch The Wind

#15
LITTLE WOMAN (2:22)
Bobby Sherman-Metromedia 121
1700 Bway, NYC.
PROD: Jackie Mills Of Wednesday's Child Prod.
PUB: Green Apple BMI
6430 Sunset Blvd. L.A. Calif.
WRITER: D. Janssen ARR: Al Capps
FLIP: One Too Many Mornings

#16
OH WHAT A NIGHT (4:02)
Dells-Cadet 5649
320 E 21 St. Chicago, Ill.
PROD: Bobby Miller c/o Cadet
PUB: Conrad BMI 1619 Bway, NYC.
WRITERS: Junior & Funches
ARR: Chas. Stepony
FLIP: Believe Me

#17
CARRY ME BACK (2:50)
Rascals-Atlantic 2664
1841 Bway NYC.
PROD: Rascals in Coop. with Arif Mardin
c/o Atlantic
PUB: Slaeser ASCAP 444 Mad. Ave NYC.
WRITER: F. Cavaliere FLIP: Real Thing

#18
KEEM-O-SABE (2:07)
Electric Indian-United Artists 50563
729 7th Ave, NYC.
PROD: Len Barry c/o U.A.
PUB: U.A. ASCAP (same address)
Binn ASCAP 257 Bayard Rd. Upper Darby, Pa.
Elaune ASCAP
WRITERS: B. Barisoff-B. Binnick
ARR: Tom Sellers FLIP: Broad Street

#19
I'M GONNA MAKE YOU MINE (2:41)
Lou Christie-Buddah 116
1650 Bway, NYC.
PROD: Progressive Media 300 W 55 St. NYC.
PUB: Pocket Full Of Tunes BMI
39 W 55 St. NYC. WRITER: Tony Romeo
ARR: Stan Vincent FLIP: I'm Gonna Get Married

#20
SHARE YOUR LOVE WITH ME (3:16)
Aretha Franklin-Atlantic 2650
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: Don BMI 2809 Erastus St. Houston, Tex.
WRITERS: D. Malone-A. Braggs
FLIP: Pledging My Love/The Clock

#21
HOT FUN IN THE SUMMERTIME (2:37)
Sly & The Family Stone-Epic 10497
51 W 52 Street, NYC.
PROD: Sly Stone for Stone Flower
700 Urbano, San Francisco, Calif.
PUB: Stone Flower BMI (same address)
WRITER: S. Stewart FLIP: Fun

#22
THAT'S THE WAY LOVE IS (3:15)
Marvin Gaye-Tamla 54185
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
ARR: Wade Marcus-Paul Riser
FLIP: Gonna Keep On Tryin' Till I Win Your Love

#23
YOUR GOOD THING (2:51)
Lou Rawls-Capitol 2550
1750 N Vine, L.A. Calif.
PROD: Dave Axelrod c/o Capitol
PUB: East BMI 926 E McLemore, Memphis, Tenn.
WRITERS: Issac Hayes-David Porter
FLIP: Season Of The Witch

#24
WHAT KIND OF A FOOL DO YOU THINK I AM (2:13)
Bill Deal & Rondells-Heritage 817
1855 Bway, NYC.
PROD: A Jerry Ross Prod. c/o Heritage
PUB: Low Twi-BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Ray Whitley
FLIP: Are You Ready For This

#25
SOUL DEEP (2:25)
Box Tops-Mala 12040
1776 Bway, NYC.
PROD: Tommy Cogbill-Chips Moman
827 Thomas St. Memphis, Tenn.
PUB: Earl Barton BMI
1121 S. Glenstone, Springfield, Mo.
WRITERS: Wayne-Carson-Thompson
FLIP: (The) Happy Song

#26
PUT A LITTLE LOVE IN YOUR HEART
Jackie DeShannon-Imperial 66385
6920 Sunset Blvd. L. A. Calif.
PROD: V.M.E. 54 E. Colorado Blvd. Pasadena, Cal.
PUB: Unart BMI 729 7th Ave, NYC.
WRITERS: J. DeShannon-Jimmy Holiday-Randy Myers
ARR: V.M.E.-J. Langford FLIP: Always Together

#27
I'D WAIT A MILLION YEARS (2:35)
Grass Roots-Dunhill 4189
449 S Beverly Dr., Bev. Hills, Calif.
PROD: Steve Barri c/o Dunhill
PUB: Teeny-Bopper ASCAP
932 N. Larabee, L.A. Calif.
WRITERS: Gary Zekley-M. Bottler
ARR: Jimmi Haskell FLIP: Fly Me To Havana

#28
MOVE OVER (3:07)
Steppenwolf-Dunhill 4205
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Trousdale BMI (same address)
WRITERS: John Kaye-G. Mekler
FLIP: Power Play

#29
WHAT'S THE USE OF BREAKING UP (2:36)
Jerry Butler-Mercury 72960
35 E. Wacker Dr. Chicago, Ill.
PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
PUB: Assorted BMI c/o Gamble Huff
Parabut BMI 1501 Bway, NYC.
WRITERS: Gamble-Bell-Butler
ARR: Martin-Bell FLIP: A Brand New Me

#30
SUGAR ON SUNDAY (2:59)
Clique-White Whale 323
8961 Sunset Blvd. L.A. Calif.
PROD: Jerry Zekley for Gulf/Pacific
8961 Sunset Blvd. L.A. Calif.
PUB: Big Seven BMI c/o Patricia 17 W 60 St. NYC.
WRITERS: T. James-M. Vale FLIP: Superman

#31
BIRTHDAY (2:42)
Underground Sunshine-Intrepid 75002
1650 Bway, NYC.
PROD: Underground Sunshine
c/o John Little, Madison, Wisc.
PUB: Maclen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: All I Want Is You

#32
LAUGHING (2:44)
Guess Who-RCA 0195
1133 Ave of the Americas, NYC.
PROD: Jack Richardson c/o Numbus 9
131 Hazelton Ave Toronto, Canada
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman-Cummings FLIP: Undun

#33*
SUSPICIOUS MIND (4:22)
Elvis Presley-RCA
1133 Ave of the Americas, NYC.
PUB: Press BMI 905 16th Ave S. Nashville, Tenn.
WRITER: Mark James FLIP: You'll Think Of Me

#34
MAKE BELIEVE (2:50)
Wind-Lite 200
c/o Earth 322 W 48 St. NYC.
PROD: Bo Gentry c/o Earth
PUB: Love Songs/Peanut Butter BMI
1650 Bway, NYC. % Alovetta
WRITERS: Bo Gentry-Joe Levine
FLIP: Groovin' With Mr. Bloe

#35
NITTY GRITTY (2:59)
Gladys Knight & Pips-Soul 35063
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Soul
PUB: Al Gallico BMI 101 W 55 St. NYC.
WRITER: Lincoln Chase
FLIP: Got Myself A Good Man

#36
SWEET CAROLINE (2:50)
Neil Diamond-UNI 55136
8255 Sunset Blvd. L. A. Calif.
PROD: Tommy Cogbill-Tom Catalano-Neil Diamond
c/o Amer. Rec. Studios. 827 Thomas St.
Memphis, Tenn.
PUB: Stone Bridge BMI
c/o Pryor Braun Cashman Sherman 437 Mad. Av. NYC.
WRITER: Neil Diamond ARR: Chas Callello
FLIP: Dig In

#37
NOBODY BUT YOU BABE (2:46)
Clarence Reid-Alston 4574
1841 Bway, NYC.
PROD: Brad Shapiro-Steve Alaimo c/o Alston
PUB: Sherlyn BMI 495 E. 10th Ct. Hialeah, Fla.
WRITERS: Reid-Clarke ARR: The Zoo
FLIP: Send Me Back My Money

#38
IN A MOMENT (2:50)
Intrigues-Yew 1001
250 West 57 Street, NYC.
PROD: Martin-Bell c/o Yew
PUB: Odum-Neiburg BMI
WRITERS: Odum-Neiburg
FLIP: Scotchman Rock

#39
I'M A BETTER MAN (2:50)
Engelbert Humperdink-Parrot 40040
539 W 25 Street NYC.
PROD: Peter Sullivan c/o Decca Ltd.
9 Albert Embankment, London, Eng.
PUB: Blue Seas ASCAP Jac ASCAP
c/o Fred E. Ahlert Jr. 15 W 48th NYC.
WRITERS: Bacharach-David
FLIP: Cafe (Casa Hai Messo-Nel Caffè)

#40
YOU GOT YOURS & I'LL GET MINE (3:06)
Delfonics-Philly Groove 157
c/o Bell Records, 1776 Bway, NYC.
PROD: Stan & Bell 285 S. 52nd St. Phila, Pa.
PUB: Nickel Sho BMI c/o Stan & Bell
WRITERS: T. Bell-W. Hart
ARR: Thom Bell
FLIP: Loving Him

#41*
AND THAT REMINDS ME (3:25)
Four Seasons-Crewe 333
1841 Bway, NYC.
PROD: Bob Crewe-Bob Gaudio (same address)
PUB: Symphony House ASCAP
Taventzien Strasse, Berlin W. Germany
WRITERS: Stillman-Bargoni
FLIP: The Singles Game

#42
DADDY'S LITTLE MAN (3:59)
O.C. Smith-Columbia 44948
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: B&B BMI P.O. Bx 7816 Detroit, Mich.
WRITER: Mac "Scott" Davis ARR: H.B. Barnum
FLIP: If I Leave You Now

#43
YOU, I (2:50)
Rugbys-Amazon 1
3106 Belmont Blvd. Nashville, Tenn.
PROD: Steve McNicol
5502 Lodima Way, Louisville, Ky.
PUB: Shelby Singleton BMI
3106 Belmont Blvd. Nashville, Tenn.
WRITER: S. McNicol FLIP: Stay With Me

#44
Did YOU SEE HER EYES (2:47)
Illusions-Steed 718
729 7th Ave, NYC.
PROD: Jeff Barry c/o Steed
PUB: Unart BMI B (same address)
WRITER: Barry FLIP: Falling In Love

#45
GIVE PEACE A CHANCE (4:49)
Plastic Ono Band-Apple 1809
c/o Maclen 1780 Bway, NYC.
PROD: John & Yoko c/o Apple
PUB: Maclen BMI (same address)
WRITERS: Lennon-McCartney FLIP: Remember Love

#46
MUDDY MISSISSIPPI LINE (2:41)
Bobby Goldsboro-U.A. 50565
729 7th Ave, NYC.
PROD: Bob Montgomery-B. Goldsboro
c/o U.A. Nashville, Tenn.
PUB: Detail BMI 729 7th Ave, NYC.
WRITER: B. Goldsboro
ARR: Don Tweedy
FLIP: Richer Man Than I

#47*
THE WEIGHT (3:00)
Diana Ross & Supremes & Temptations-Motown 1153
2457 Woodward Ave, Detroit, Mich.
PROD: Frank Wilson c/o Motown
PUB: Dwarf ASCAP 640 5th Ave, NYC.
WRITER: Jaime Robertson ARR: Tom Baird
FLIP: For Better Or Worse

#48
LOWDOWN POPCORN (2:47)
James Brown-King 6250
1540 Brewster Ave., Cinn. Ohio
PROD: James Brown (same address)
PUB: Golo BMI (same address)
WRITER: James Brown FLIP: Top Of The Stack

#49
WE GOTTA ALL GET TOGETHER (2:58)
Paul Revere & The Raiders-Columbia 44970
51 W 52 St. NYC.
PROD: Mark Lindsay 9125 Sunset Blvd. L.A. Cal.
PUB: Boone BMI Box 200 Des Moines, Iowa
WRITER: F. Weller ARR: M. Lindsay
FLIP: Frankfort Side Street

#50
MAYBE THE RAIN WILL FALL (2:34)
Cascades-UNI 55152
8255 Sunset Blvd. L.A. Calif.
PROD: Andy D. DiMartino c/o UNI
PUB: Tupco BMI
WRITER: C. Storie
ARR: A. D. DiMartino
FLIP: Naggin Cries





YESTERDAY, WHEN I WAS YOUNG

is Roy Clark's smash summer release, still going strong. Now, from this immensely successful album, a unique single for fall:

Roy's tender rendition of Kurt Weill's

"SEPTEMBER SONG"

b/w "For The Life Of Me" (Dot 17299)

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Vital Statistics

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

***New To The Top 100**

#51
TRACY (2:05)
Cuff Links-Oecca 32533
445 Park Ave. NYC.
PROD: Paul Vance-Lee Pockriss
160 W 73 St NYC.
PUB: Vanlee ASCAP 101 W 55 St. NYC.
Emity ASCAP 160 W 73 St. NYC.
WRITERS: Paul Vance Lee Pockriss
ARR: L. Pockriss FLIP: Where Do You Go?

#52
NO ONE FOR ME TO TURN TO (2:20)
Spiral Starecase-Columbia 44924
51 West 52 Street, NYC.
PROD: Sonny Knight c/o Columbia
PUB: Spiral BMI 241 Sands Ave, Las Vegas, Nev.
WRITER: P. Upton ARR: Al Capps
FLIP: Sweet Little Thing

#53
RUNNING BLUE (2:27)
Ooors-Elektra 45675
1855 Bway, NYC.
PROD: Paul A Rothchild c/o Elektra
PUB: Nipper/Doors ASCAP 51 W 51 St. NYC.
WRITER: Krieger FLIP: Do It

#54
MAH-NA-MAH-NA (2:07)
Original Soundtrack-Ariel 500
Div. of Progressive Media 300 W 55 St. NYC.
PUB: E.B. Marks BMI 136 W 52 St. NYC.
WRITER: Piero Umiliani
FLIP: You Try To Warn Me

#55
BLACK BERRIES Pt. 1 (3:20)
Isley Bros-T-Neck 906
1650 Bway, NYC.
PROD: R. Isley O. Isley & R. Isley
c/o Buddah 1650 Bway, NYC.
PUB: Triple 3 BMI 1617 C St. Sparks, Nev.
WRITERS: R & O & R Isley
FLIP: Black Berries Pt. 2

#56
WORLO (Part 1) (3:10)
James Brown-King 6258
1540 Brewster Ave, Cinn. Ohio
PROD: James Brown
PUB: Dynatone BMI (same address)
WRITER: J. Brown ARR: J. Brown
FLIP: World (Part 2)

#57
I COULD NEVER BE PRESIDENT (2:33)
Johnny Taylor-Stax 0046
126 E McLemore Ave, Memphis, Tenn.
PROD: Don Davis c/o Stax
PUB: East Memphis BMI 1501 Bway, NYC.
WRITERS: We Three
FLIP: It's Amazing

#58*
HERE I GO AGAIN (2:56)
Smokey Robinson & Miracles-Tamla 54183
2457 Woodward Ave, Detroit, Mich.
PROD: W. Moore-T. Johnson c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Robinson-Johnson-Cleveland-Moore
ARR: Wade Marcus FLIP: Doggone Right

#59*
YOU'VE LOST THAT LOVIN' FEELIN' (4:13)
Dionne Warwick-Scepter 12262
254 W 54 St. NYC.
PROD: Bachrach-David
Produced by Chips Moman-Dionne Warwick
15 E 48 St. NYC.
PUB: Screen Gems/Columbia BMI 711 5th Ave. NYC.
WRITERS: B. Mann-C. Wheel-P. Spector
FLIP: Window Wishing

#60
OON'T IT MAKE YOU WANT TO GO HOME (3:18)
Joe South-Capitol 2592
1750 N Vine, L.A. Calif.
PROD: Joe South c/o Lowery
P.O. Box 9687 Atlanta Ga.
PUB: Lowery BMI (same address)
WRITER: J. South FLIP: Heart's Desire

#61*
WOOING BELL BLUES (2:42)
5th Dimension-Soul City 779
6920 Sunset Blvd. L.A. Calif.
PROD: Bones Hower 8833 Sunset Blvd. L.A. Cal.
PUB: Tuna Fish BMI 555 Mad. Ave. NYC.
WRITER: Laura-Nyro
ARR: Bob Alciver-Bill Holman-Bones Hower
FLIP: Lovin' Stew

#62*
BY THE TIME I GET TO PHOENIX (6:45)
Isaac Hayes-Enterprise 9003
926 E McLemore, Memphis, Tenn.
PROD: Al Bell-Marvel Thomas-Allen Jones c/o Entrp.
PUB: Johnny Rivers BMI 6400 Sunset Blvd. L.A. Cal.
WRITER: Jim Webb FLIP: Walk On By

Coming Soon

STIX
&
STONZ

On
Columbia

#63
SAD GIRL (1:55)
Intruders-Gamble 235
1650 Bway, NYC.
PROD: Gamble Huff 250 S. Broad St. Phila., Pa.
PUB: I.P.G. BMI 1175 Howard St. SanFran. Cl.
WRITERS: Smith-Wiggins
FLIP: Lets Go Downtown

#64
SON OF A LOVIN' MAN (2:43)
Buchanan Bros. — Event 3305
201 W 54 St. NYC.
PROD: Cashman-Pistilli-West
40 W 55 St. NYC.
PUB: Blending Well-ASCAP 40 W 55 St. NYC.
WRITER: Cashman-Pistilli-West
FLIP: I'll Never Get Enough

#65
LOOI (3:05)
Al Wilson-Soul City 775
6920 Sunset Blvd. H'wood, Calif.
PROD: Johnny Rivers
8923 Sunset Blvd. L.A. Calif.
PUB: Jondora BMI
1281 30th St. Oakland, Calif.
WRITER: John Fogerty
FLIP: By The Time I Get To Phoenix

#66*
BABY IT'S YOU (2:24)
Smith-Ounhill 4206
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Joel Sill-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)

#67
THE TRAIN (2:42)
1910 Fruitgum Co.-Buddah 130
1650 Bway, NYC.
PROD: Super K by J. Katz-J. Kasenetz
200 W 57 St. NYC.
PUB: Kaskat BMI c/o Super K
WRITERS: Katz-Kasenetz-R. Cordell
FLIP: Eternal Light

#68
GOING IN CIRCLES (4:32)
Friends Of Distinction-RCA 0204
1133 Ave of the Americas, NYC.
PROD: John Florenz c/o RCA H'wood, Cal.
PUB: Porpete BMI 1820 S. Van Ness, L.A. Cal.
WRITERS: Poree-Peters ARR: Ray Cork Jr.
FLIP: Let Yourself Go

#69
LOVE OF THE COMMON PEOPLE (2:37)
Winstons-Metromedia 142
1700 Bway, NYC.
PROD: Don Carroll 1270 Tacoma Dr. NW, Atlanta, Ga.
PUB: Tree BMI 905 16th Ave S. Nashville, Tenn.
WRITERS: J. Hurley-R. Wilkins
ARR: Emery Gordy FLIP: Wheel Of Fortune

#70*
SO GOOD TOGETHER (2:55)
Andy Kim-Steed 720
729 7th Ave, NYC.
PROD: Jeff Barry c/o Steed
PUB: Unart BMI 729 7th Ave, NYC.
Joachim BMI 130 W 57 St. NYC.
WRITERS: Jeff Barry-Andy Kim
FLIP: I Got To Know

#71
ARMSTRONG (2:38)
John Stewart-Capitol 2605
1750 N Vine, L.A. Calif.
PROD: Chip Douglas for Foundation & Great Montana
6922 H'wood Blvd. H'wood, Calif.
PUB: Great Montana BMI (same address)
WRITER: John Stewart FLIP: Anna On A Memory

#72
CAN'T FIND THE TIME TO TELL YOU (2:55)
Orpheus-MGM 13882
1350 Ave of the Americas, NYC.
PROD: Alan Lorber for Lorber Prod.
15 W 72 St. NYC.
PUB: Interval BMI c/c Alan Lorber
WRITER: Bruce Arnold ARR: Alan Lorber
FLIP: Lesley's World

#73
LOVE'S BEEN GOOD TO ME (3:25)
Frank Sinatra-Reprise 0852
4000 Warner Blvd. Burbank, Calif.
PROD: Sonny Burke c/o Reprise
PUB: Almo ASCAP 1416 N La Brea, L.A. Cal.
WRITER: Rod McKuen
ARR: Don Costa FLIP: A Man Alone

#74
JEALOUS KIND OF FELLOW (2:45)
Garland Greene-UNI 55143
8255 Sunset Blvd. L.A. Calif.
PROD: Joe Armstead-Mike Terry for
Giant Entrp. 8144 S Cottage Grove, Chi. Ill.
PUB: Colfam BMI c/o Giant Entrp.
WRITERS: J. Armstead-G. Greene-R. Browner-M. Dollison
FLIP: I Can't Believe You Quit Me

#75
LIFE & DEATH IN G & A (2:21)
Abaco Dream-A&M 1081
1416 N La Brea, L.A. Calif.
PROD: Ted Cooper for Mills Music 1790 Bway, NYC.
PUB: Daly City BMI 221-W 57 St. NYC.
WRITER: Stewart

#76
KOOL & THE GANG (2:46)
Kool & The Gang-Delite 519
300 W 55 St. NYC.
PROD: Red Coach
PUB: Stephanie BMI 10 E 44 St. NYC.
WRITERS: Kool & The Gang
ARR: Kool & The Gang FLIP: Raw Hamburgers

#77*
SEPTEMBER SONG (3:22)
Roy Clark-Oot 17299
1507 N Vine, L.A. Calif.
PROD: Joe Allison for Singin' T
11126 Sunshine Terrace, Studio City, Calif.
PUB: Chappell ASCAP 609 5th Ave. NYC.
TRO ASCAP 10 Columbus Circle, NYC.
WRITERS: Weill-Anderson ARR: Hank Levine
FLIP: For The Life Of Me

#78*
SMILE A LITTLE SMILE FOR ME (2:55)
Flying Machine-Congress 6000
8255 Sunset Blvd. L.A. Calif.
PROD: Tony Macaulay c/o Pye
132 Western Rd. Mitcham, Surrey, Eng.
PUB: January BMI 25 W 56 St. NYC.
WRITERS: Tony Macaulay-Geoff Stephens
ARR: T. Macaulay
FLIP: Maybe We've Been Loving Too Long

#79
SLUM BABY (2:36)
Booker T & MG's-Stax 49
926 E McLemore Ave, Memphis, Tenn.
PROD: Booker T & MG's (same address)
PUB: East Memphis BMI (same address)
WRITERS: We Three FLIP: Meditation

#80
I WANT YOU TO KNOW (2:36)
New Colony Six-Mercury 72961
35 E Wacker Dr. Chicago, Ill.
PUB: New Colony BMI
166 E Superior St. Chicago, Ill.
WRITER: L. Kummel ARR: Hoyt Jones
FLIP: Free

#81
HOLO ME (3:10)
Baskerville Hounds-Avco-Embassy 4504
1301 Ave of the Americas, NYC.
PROD: James Testa 10104 Plymouth, Garfield Hts, Ohio
PUB: Robbins ASCAP 1350 Ave of the Americas, NYC.
WRITERS: Little-Oppenheim-Shuster
ARR: James Testa FLIP: Here I Come Miami

#82
LET A WOMAN BE A WOMAN (2:33)
Ouke & The Blazers-Original Sound 89
7120 Sunset Blvd. L.A. Calif.
PROD: Drive In BMI Westward BMI
c/o Original Sound
WRITER: Arlester Christian FLIP: Uhh

#83*
ETERNITY (3:36)
Vikki Carr-Liberty 56132
PROD: Bob Crewe 1841 Bway, NYC.
PUB: Saturday BMI c/o Bob Crewe
WRITERS: Bob Crewe-Charles Fox
ARR: Bhen Lazaroni
FLIP: I Will Wait For Love

#84
GET OFF MY BACK WOMAN (3:17)
B. B. King-Bluesway 61026
1330 Ave of the Americas, NYC.
PROD: Bill Szymczyk c/o Bluesways
PUB: Sounds of Lucille BMI
1414 Ave of Americas, NYC.
Pamco BMI c/o Bluesways
WRITERS: B. B. King-Ferdinand Washington
ARR: Johnny Pate FLIP: I Want You So Bad

#85
SAUSALITO (2:20)
Ohio Express-Buddah 129
1650 Bway NYC.
PROD: Super K 200 W 57 St. NYC.
PUB: Kaskat BMI 200 W 57 St. NYC.
Man Ken BMI 444 Madison Ave, NYC.
WRITER: G. Gouldman FLIP: Make Love, Not War

#86*
HARLAN COUNTY (3:27)
Jim Ford-Sundown 115
c/o White Whale 8961 Sunset Blvd. L.A. Cal.
PROD: Jim Ford 9000 Sunset Blvd. L.A. Cal.
PUB: Jim Ford BMI Adam Sean BMI Handsome BMI
9000 Sunset Blvd. Cal. Ishmael BMI c/o White Whale
WRITER: Jim Ford FLIP: Change In Colors

#87*
ANY WAY YOU WANT ME (3:35)
Evie Sands-A&M 1090
1416 N La Brea, H'wood, Calif.
PROD: Chip Taylor-Al Gorgoni
1650 Bway, NYC.
PUB: April Blackwood BMI 1650 Bway, NYC.
WRITER: Chip Taylor ARR: Al Gorgoni
FLIP: I'll Never Be Alone Again

#88*
ECHO PARK (3:42)
Keith Barbour-Epic 10486
51 W 52 Street, NYC.
PROD: Austin-Fleming c/o Epic
PUB: Hastings BMI 1350 Ave of the Americas, NYC.
WRITER: B. Clifford ARR: Dave Roberts-James Fleming
FLIP: Here I Am Losing You

#89*
CHAINS OF LOVE (3:16)
Bobby Bland-Ouke 449
2809 Erastus St. Houston, Texas.
PROD: Andre Williams
6741 S. Cornell, Chicago, Ill.
PUB: Progressive BMI 241 W 72 St. NYC.
WRITERS: Wallis-Nugeire ARR: Jay Wellington
FLIP: Ask Me 'Bout Nothing But The Blues

#90*
TAKING MY LOVE (AND LEAVING ME) (2:59)
Martha Reeves & Vandellas-Gordy 7094
2457 Woodward Ave, Detroit, Mich.
PROD: George Gordy c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Story-Gordy
ARR: Paul Riser FLIP: Heartless

#91
SOMETHING IN THE AIR (3:53)
Thunderclap Newman-Track 2656
PROD: Peter Townshend, London, Eng.
PUB: Track BMI 200 W 57 St. NYC.
WRITER: Speedy Keene FLIP: Wilhemina

#92
WE CAN MAKE IT (3:36)
Ray Charles-ABC 11239
1330 Ave of the Americas, NYC.
PUB: Tangerine/Jalew BMI
2107 W Washington Blvd. L.A. Calif.
WRITER: Jay Lewis
FLIP: I Can't Stop Loving You Baby

#93*
THE WAYS TO LOVE A MAN (2:25)
Tammy Wynette-Epic 10512
51 W 52 St. NYC.
PROD: Billy Sherrill c/o Epic
PUB: Al Gallico BMI 101 W 55 St. NYC.
WRITERS: B. Sherrill-G. Sutton-T. Wynette
FLIP: Still Around

#94
HELPLESS (2:48)
Jackie Wilson-Brunswick 55418, 445 Park Ave, NYC
PROD: Carl Davis-Eugene Record c/o Brunswick
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
BRC BMI 445 Park Ave, NYC.
WRITERS: Davis-Record
ARR: Thomas Washington
FLIP: Do It The Right Way

#95*
HEIGHTY-HI (2:44)
Lee Michaels-A&M 1095
1416 N La Brea, L.A. Calif.
PROD: Drive In BMI Westward BMI
Sattwa ASCAP 6671 Sunset Blvd. L.A. Cal.
WRITER: Lee Michaels FLIP: Want My Baby

#96*
WALK ON BY (4:20)
Isaac Hayes-Enterprise 9003
926 E McLemore Ave, Memphis, Tenn.
PROD: Al Bell-Marvel Thomas-Allen Jones c/o Entrp.
PUB: Jac-Blue Seas ASCAP 15 E 48 St. NYC.
WRITERS: Burt Bacharach-Hal David
FLIP: By The Time I Get To Phoenix

#97
COLOUR OF MY LOVE (2:32)
Jefferson-Oecca 32401
445 Park Ave, NYC.
PROD: John Schroeder, London, Eng.
PUB: Ramrac Ltd. ASCAP, London, Eng.
WRITER: Paul Ryan FLIP: Look No Further

#98
MY BALLOON'S GOING UP (2:25)
Archie Bell & Drells-Atlantic 2663
1841 Bway, NYC.
PROD: Gamble Huff 250 S Broad St. Phila, Pa.
PUB: Assorted BMI c/o Gamble Huff
WRITERS: Gamble-Huff ARR: Martin-Bell
FLIP: Giving Up Dancing

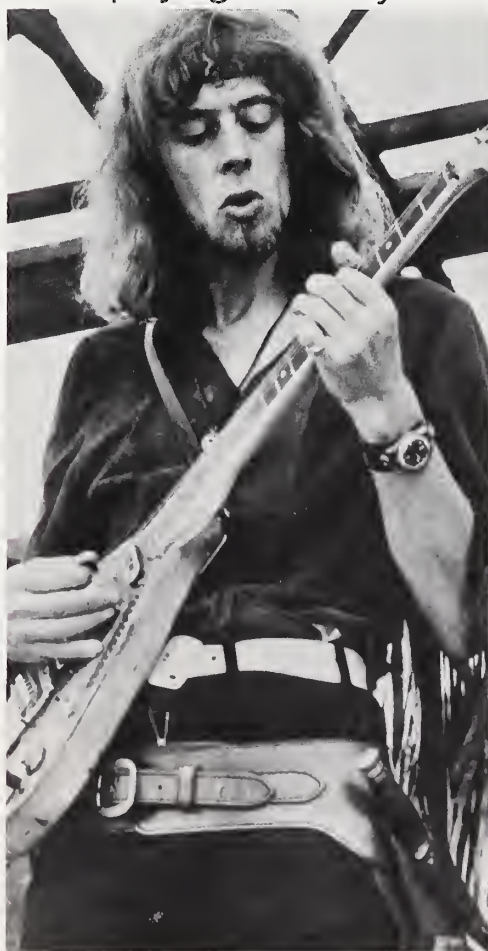
#99*
BABY I'M FOR REAL (3:00)
Originals-Soul 35066
2457 Woodward Ave, Detroit, Mich.
PROD: Richard Morris c/o Soul
PUB: Jobets BMI (same address)
WRITERS: Gay-Gay
ARR: Paul Riser FLIP: Moment Of Truth

#100*
I STILL BELIEVE IN TOMORROW (2:48)
John & Ann Ryder-Oecca 732506
445 Park Ave, NYC.
PROD: Mark Edwards c/o Decca
PUB: Duchess BMI (same address)
WRITERS: R. Scott-M. Wilde
ARR: Cy Payne FLIP: Daffodil Rain

#100*
A WHITER SHADE OF PALE (2:57)
Shorty Long-Soul 35064
2457 Woodward Ave, Detroit, Mich.
PROD: Shorty Long c/o Soul
PUB: Essex ASCAP 10 Columbus Circle, NYC.
WRITERS: Reed-Brooker ARR: Paul Riser
FLIP: When You're Available

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"Don't Waste My Time." PD 2-14004

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ON THE DOTTED LINE . . . Cookie Vee smiles winningly as she signs her new recording contract with Chess Records. At right is her manager, Bo Diddley, one of the big rock 'n roll stars of the '50's. At left is Marshall Chess, vice president of Chess Records.

Chappell Signs Singer/Songwriter

NEW YORK — Appointed to acquire and develop new product for Chappell & Co., Inc., Nick Firth has signed 18 year old recording artist/writer Melissa Manchester to a long-term exclusive contract with the firm.

The signing, Firth said, indicated Chappell's growing awareness of the importance of the artist/writer on today's publishing scene. One of Firth's aims is the development of this type of total artist who he is actively searching for on a selective basis. He added that this movement would necessitate an increased recording role on the part of the publisher.

Firth, who produced independently while he was manager of Acuff-Rose Ltd. in London, has cut 4 sides with Miss Manchester performing her own material. Negotiations with several major labels are already in progress.

Miss Manchester was a singer primarily, who had been writing for only 3 months when Firth first heard her. "Melissa's writing is a marvelous blending of poetry with soul," Firth said. Miss Manchester, a drama student at New York University, is a singer already well-known for her work in commercials. "Morton's Salt put me through college," she admits. In addition to her own writing, Melissa works with fellow student, Oklahoman Brett Mitchell. At first singing and later collaborating with him, they produce songs that combine his "tumbleweed sound" and Melissa's own "Manhattan" quality. She refuses to label her works any further than by saying they are songs of emotional discovery influenced by moods, colors and vibrations.

Melissa grew up with music — her father is principal bassonist for the Met. The poetic ability is all her own and her poems have appeared in several anthologies. As for the future, Melissa is planning an off-Broadway show with Mitchell.

Amaret Adds Distributors

LOS ANGELES — Amaret Records has added two new distributors, Fidelity Music, Seattle, and Music West, San Francisco. These additions give Amaret a total of 28 distributors.

Springboard Buys Kay Records, Inc.

NEW YORK — Dante J. Pugliese, of Springboard International, manufacturers of \$1.99 promotional and childrens records, announced the acquisition of Kay Records, Inc. Springboards executive offices will be located at 110 Bergen Pike, Little Ferry, New Jersey. The phone number will remain the same.

'Gentle Ben' Album

LOS ANGELES — "The Bear Facts," an original album of all new popular songs created and produced by Ivan Tors Music, Inc., will be released nationally (15) as the first offering under the new Century City Records label. Recording artists are Dennis Weaver, Clint Howard, Beth Brickell and Rance Howard, stars of "Gentle Ben," the Tors TV series, plus Candy Candido.

Two singles from the album will have simultaneous distribution. These will be "Cobwebs of Your Mind" and "Days Like These," sung by Dennis Weaver; and "I Love To Eat" and "Two By Two," sung by Candy Candido.

The announcement is made jointly by Gordon Zahler, president of Ivan Tors Music, and Howard H. Lipstone, executive vice president of Ivan Tors Films, its parent company, and Norman Skolnik, president of Century City Music Corp., the parent company of Century City Records, and distributors of the album.

UA Releases Mainline Deck

NEW YORK — United Artists Records has released a single, "Better Watch Out" by McKenna Mendelson Mainline. The group recently returned from England.

McKenna Mendelson Mainline's debut LP will be released in the U.S. on Nov. 3, and will be the object of a high level promotional campaign on newly signed UA underground groups. Plans are now underway for an extensive American tour to coincide with the LP release.

Uncommon Award

The Chamber Brothers Aug. 28 Summerthing Benefit Concert on Boston Common—with 35,000 present—was honored by a Paul Revere Bowl by Mayor Kevin H. White. At the presentation: Chamber Brothers Lester, Willie, George, Brian; Mayor White and Charles LaMarr, manager of the team.



Looking Ahead

- 1 **CAN YOU DANCE TO IT**
(Cat Mother/Emm-Joy/Sea Lark — BMI)
Cat Mother & The All Night News Boys
(Polydor 14007)
- 2 **GREEN ONIONS**
(United Artists — ASCAP)
Dick Hyman (Command 4129)
- 3 **I'LL BET YOU**
(Jobete — BMI)
Funkadelic (West Bound 150)
- 4 **DELTA LADY**
(Skyhill — BMI)
Joe Cocker (A&M 1112)
- 5 **WHO DO YOU LOVE**
(ARC — BMI)
Quicksilver Messenger Service (Capitol 2557)
- 6 **I LOVE YOU**
(DAKAR/BRC — BMI)
Eddie Holman (ABC 11149)
- 7 **ALWAYS DAVID**
(Ruler & Press — BMI)
Ruby Winters (Diamond 265)
- 8 **LONG RED**
(Windfall — BMI)
Mountain & Leslie West (Windfall 831)
- 9 **SAN FRANCISCO IS A LONELY TOWN**
(Singleton — BMI)
Joe Simon (Soundstage 7 26411)
- 10 **JESUS IS A SOUL MAN**
(Wilderness Music — BMI)
Lawrence Reynolds (Warner Bros. 7322)
- 11 **LIVING IN THE PAST**
(Crystal Anderson)
Jethro Tull (Reprise 0845)
- 12 **MOONLIGHT SONATA**
(Southdale Music Corp. — ASCAP)
Henry Mancini (RCA 0212)
- 13 **IT'S TOO LATE**
(Ruth — BMI)
Ted Taylor (Ronn34)
- 14 **A TIME FOR US**
(Famous — ASCAP)
Johnny Mathis (Columbia 44915)
- 15 **GOODBYE COLUMBUS**
(Ensign — BMI)
Association (Warner Bros./7 Arts 7267)
- 16 **GROOVY GRUBWORM**
(Shelby Singleton Music — BMI)
Harlow Wilcox (Plantation 28)
- 17 **BACK IN L.A.**
(4 Star Music — BMI)
Peanut Butter Conspiracy (Challenge 500)
- 18 **MIND, BODY & SOUL**
(Gold Forever — BMI)
Flaming Embers (Hot Wax 6902)
- 19 **SIGN ON FOR THE GOOD TIMES**
(Norma/SPR — BMI)
Merrilee Rush AGP 121)
- 20 **HEY JUDE**
(Maclen — BMI)
Captain Milk (Tetragrammaton 1542)
- 21 **DON'T WASTE MY TIME**
(St. George — BMI)
John Mayall (Polydor 14004)
- 22 **ALL GOD'S CHILDREN GOT SOUL**
(East Memphis — BMI)
Dorothy Morrison (Elektra 45671)
- 23 **FAREWELL THEME FROM ROMEO & JULIET**
(Neely Plum)
Original Soundtrack (Capitol 2502)
- 24 **PAIN**
(Parco — BMI)
Mystics (Metromedia MMS-30)
- 25 **HAPPY TOGETHER**
Hugo Montenegro (RCA 0160)
- 26 **JULIA**
(Maclen — BMI)
Ramsey Lewis (Cadet 5640)
- 27 **LOVE AND LET LOVE**
(Fox Fanfare — BMI)
Hardy Boys (RCA 0228)
- 28 **BE'S THAT AWAY SOMETIME**
(Johallie — BMI)
Scientists of Sole (Kashe 442)
- 29 **IN A MOMENT OF MADNESS**
(Maribus — BMI)
The Flower Pot Men (Deram 85051)
- 30 **HUMM'N'**
(Pronto/East — BMI)
Magic Ship (Crazy Horse 519)
- 31 **MY WOMAN'S GOOD TO ME**
(Gallico — BMI)
George Benson (CA&M 1076)
- 32 **WHITE BIRD**
(Davlin — ASCAP)
It's A Beautiful Day (Columbia 44928)
- 33 **MIDNIGHT COWBOY**
(United Artists/Barwin — ASCAP)
Bar Kays (Volt 4019)
- 34 **HOW ARE YOU**
(Ja Kolm — ASCAP)
Jake Holmes (Polydor 14006)
- 35 **GIMME SOME MORE**
(Kaskat — BMI)
Crazy Elephant (Bell 817)
- 36 **CHERRY HILL PARK**
(Low-Sal — BMI)
Billy Joe Royal (Columbia 44902)
- 37 **LIGHTS OF NIGHT**
(Saturday — BMI)
Deni Lynn (White Whale 328)
- 38 **ONE WOMAN**
Steve Alaimo (Atlantic 6710)
- 39 **WE'LL CRY TOGETHER**
(McCoy, Chevis — BMI)
Maxine Brown (CUR 3001)
- 40 **LODDY**
(Big Hawk/Peanut Butter — BMI)
Tax (Forward 109)
- 41 **ONE TIN SOLDIER**
(Cents & Pence Musique — BMI)
Original Caste (RA 186)
- 42 **DEALIN'**
(Bellville, Beryl — BMI)
Flamingos (Jolmar 506)
- 43 **YOU FOOL**
(Screen Gems/Columbia — BMI)
Eddy Arnold (RCA 0226)
- 44 **IT'S GONNA RAIN**
(Tracebob Music/Metric Music — BMI)
Bobby Womack (United Artists 32071)
- 45 **LIGHT OF LOVE**
(Screen Gems/Columbia — BMI)
Cherry People (Heritage 815)
- 46 **FOOTPRINTS ON THE MOON**
(Tamberlane — BMI)
Johnny Harris Orch. (W. B. 7 7319)
- 47 **IT'S TRUE I'M GONNA MISS YOU**
(Regent — BMI)
Caroline Franklin (RCA 0188)
- 48 **TIME TO GET IT TOGETHER**
Up & Adam (Earth 100)
- 49 **HIGHER & HIGHER**
(Jalynne — BMI)
Otis Redding (Atco 6700)
- 50 **GOT IT TOGETHER**
(Eden — BMI)
Nancy Wilson (Capitol 2555)

Lawrence Reynolds' "Jesus Is a Soul Man"



A single to celebrate.
On Warners (7322), where the nicest things happen.



Produced by Don Davis / Written by Lawrence Reynolds and Jack Cardwell.



Picks of the Week

KENNY ROGERS & THE FIRST EDITION (Reprise 0854)

Ruben James (2:44) (Unart, BMI — Harvey, Etris)

Not to be confused with the folk tune, this "Ruben James" is a new narrative ballad brought stunningly to life by the "Ruby" team. Inter-racial understanding story of a small family is vividly presented with the sound of a winner. Flip "Sunshine" (3:10) (Acuff-Rose, BMI — Newbury)

THE ISLEY BROTHERS (T-Neck 908)

Was It Good To You (2:40) (Triple 3, BMI — R, O & R Isley)

Immediate replacement for the just dis-marketed "Blackberries," this new side from the Isleys bears greater resemblance to the threesome's Motor-City background. Still filled with the "It's Your Thing"/"I Turned You On" feel, the side should see massive pop and blues market action. Flip: "I Got To Get Myself Together" (3:31) (Triple 3, BMI — Isleys & Patterson)

CROSBY, STILLS & NASH (Atlantic 2676)

Suite: Judy Blue Eyes (4:35) (Gold Hill, BMI — Stills)

From the group's album comes this follow-up to "Marrakesh Express." The same kind of smoothly delivered pop sound make the act once more solid bets to reach audiences throughout the demographic range from early-teen to adult with this Judy Collins tribute. Flip: "Long Time Gone" (4:17) (Guerrilla, BMI — Crosby)

THE BROOKLYN BRIDGE (Buddah 139)

You'll Never Walk Alone (4:15) (Williamson, ASCAP — Rogers, Hammerstein)

From the "Carousel" and headed for a ride on the pop/rock merry-go-round, "You'll Never Walk Alone" is rejuvenated by this arrangement from The Brooklyn Bridge. Bass work and a series of building brass bursts towering touch to top off the inspirational lyric. Flip: "Minstrel Sunday" (3:34) (Grand National, ASCAP — Lind)

THE TURTLES (White Whale 326)

Love in The City (3:15) (Ishmael/Blimp, BMI — Turtles)

Picking out the more sophisticated mannerism of bubble gum music, the Turtles have turned back to their teen-rock base with this new side. The simplicity of the love lyric, and a vibrant performance and production give the Turtles their strongest outing in some time. Flip info not supplied.

PEPPERMINT RAINBOW (Decca 34667)

You're The Sound Of Love (2:22) (Three Bridges/Big Heather, ASCAP — David, Leka)

Still gleaming, the Peppermint Rainbow seeks its third straight with this lustrous rock offering. Vivacious teen and young adult fare gives the side a buoyancy that will have it snaring spotlight interest from rock forty and middle-of-the-road spots. Flip: No info supplied.

JOHNNY ADAMS (SSS Int'l 780)

I Can't Be All Bad (2:48) (Shelby Singleton, BMI — Smith, Lewis)

Turning to the old-fashioned blues technique, Johnny Adams comes back from "Reconsider Me" with a booming Tom Jones-y performance which is apt to bring Adams substantial initial action on R&B and top forty channels. Should see solid chart receptions. Flip: No info supplied.

THE PEANUT BUTTER CONSPIRACY (Challenge 500)

Back In L.A. (3:12) (4 Star, BMI — Brackett)

The Conspiracy makes its Challenge debut with a booming rock effort which should return the team to the chart scene. Fine dance material with a good lyric and exceptional instrumental impact. Already beginning to attract substantial radio results. Flip: No info included.

DUSTY SPRINGFIELD (Atlantic 2673)

In The Land of Make Believe (2:28) (U.S. Songs/Blue Seas/Jac, ASCAP — Bacharach, David)

Sparkling production turns this oldie from the Bacharach-David catalog into a whole new thing. Taken from her "Memphis" album, the track should continue the sales strength that has greeted the renovated Dusty Springfield. Expect the side to pick up added play from adult stations too. Flip: "So Much Love" (3:28) (Screen Gems/Columbia, BMI — Goffin, King)

JAY & THE AMERICANS (United Artists 50567)

For the Love of a Lady (2:30) (Hi-Life/Elephant V/United Artists, ASCAP — Black, Kaye, Yaguda)

Touching up the group's familiar style with a bit of Stones' type country, Jay and the Americans come up with a side that should bring in the teen activity once again. Solid lead performance and a totally different instrumental approach give the group new appeal for rock and even FM consideration. Flip: "Learnin' How to Fly" (2:50) (Same pubs, ASCAP — Kaye, Vance, Piper, Yaguda)

JEANNIE C RILEY (Plantation 29)

Things Go Better With Love (2:07) **The Back Side Of Dallas** (2:28) (Shelby Singleton, BMI — Martin) (Hall-Clement, BMI — Foster, Rice)

Could be a two-fisted hit for J.C.R. this time out. The smoother ballad side "Things Go Better With Love" is an understated bit of almost sarcasm, mellow than her "Harper Valley" finish. Funkier, more "P.T.A." styled, though, the "Back Side" could surge to the fore as the pop powerhouse track.

PEGGY SCOTT & JO JO BENSON (SSS Int'l 781)

Sugarmaker (1:57) (Shelby Singleton, BMI — Lewis, Smith)

Good rocking blues side puts together the personal fire of Peggy Scott & Jo Jo Benson, and adds a bright rhythm line to sparkle as bait for the top forty market. Splashy sitar work should kick off a sales surge to bring the side a fine reaction. Flip: No info included.

THE LOVE AFFAIR (Date 1652)

Bringing Back The Good Times (3:21) (Dick James, BMI — Tait, Cokell)

Though the Love Affair has taken a far more Americanized sound than most other British acts, the team has had problems in breaking onto the US charts. Latest is a powerful teen tempter which could turn the trick in matching their homeland impact with teen listeners here. Flip: "Another Day" (4:10) (Dick James, BMI — Brayley)

Newcomer Picks

THE ROBBS (Dunhill 4208)

Movin' (2:33) (Trousdale, BMI — Price, Walsh)

Picking up on the "Proud Mary" sound, the Robbs have come up with their strongest effort yet, a West Coast bayou track that could set the team solidly in the top forty sales picture. Delightfully presented with a rhythmic power to open breakout activity. Flip: "Write to You" (2:45) (Trousdale, BMI — J & C Robb)

THE EXILES (Columbia 44972)

Church St. Soul Revival (3:25) (Big Seven, BMI — James, Cordell)

Group came close to making its name with the last single, "Mary on the Beach"; and now comes back with the added impact of a Tommy James song and production. Pressure-packed sound and a touch of the early Young Rascals style give the Exiles a pop-Gospel brew with excellent top forty prospects. Flip: "John Weatherman" (3:27) (New Beat/Big Seven, BMI — Slater)

CREME CARAMAL (Janus 100)

My Idea (2:43)

Bright teen ballad with an instrumental lift and infectious melody that will make sharp contact with top forty minds. Just a mild touch of classical invention turns the label's debut side into a strong contender for rock honors.

BLACKWELL (Astro 2002)

Wonderful (2:30) (Points West, BMI — Bundrick, Gibson)

Packing the total emotional impact of early Rascals performances and a touch of the later sophistication, this new team has bundled up a solid sales showing in the Texas market. Master purchase by Atlantic should bring the booming top forty teen track into a national breakout picture. Flip: "Dirty Story" (3:05) (Same credits)

STEAM (Fontana 1667)

Na Na Hey Hey Kiss Him Goodbye (3:45) (MRC/Little Heather, BMI — DeCarlo, Frashuer, Leka)

Picking up radio action, this charming side has a Cher-like vocal on top and some glittery production touches to bring home a heavy teen sales activity. Fine for discotheque play, top forty programming and looking like an all-around breakout. Flip: No info included.

ERNEST VAN TROESE & THE McDANIEL, MARY ST. BAND (RCA 9765)

Popcorn Push Push (2:31) (Captain, BMI — Shaw)

Styled after the biggest new dance in the last few years, this basically instrumental side should make inroads on the James Brown monopoly of the popcorn. High pressure organ and brass work are heightened by some very strong guitar take-offs to make the side a blues and rock market winner. Flip: "Medicine Man" (3:02) (Same credits)

P.K. LIMITED (Colgems 5007)

Forget About Me (2:36) (Screen Gems/Columbia, BMI — Peyton, Kaniger)

Softly, unobtrusively this ballad worms its way in a melodic pattern that will leave it bubbling in the minds of teen and young adult listeners. Something of a toned down "But You Know I Love You," the material should prove the key in finally establishing this group. Flip: "Child Of The West Wind" (2:50) (Same credits)

Choice Programming

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

JOHNNY CASH (Sun 1103)

Get Rhythm (2:20) (Hi-Lo, BMI — Cash)

Originally a fine early Cash performance, this rhythmic country-rock venture is reissued with mixed-in live reaction ala his in-prison album tracks. Flip: No info included.

BRENDA LEE (Decca 732560)

You Better Move On (3:10) (Keva, BMI — Alexander, Jr.)

The material strength that brought "Johnny One Time" onto the charts is almost matched in this pop revival by Brenda Lee. MOR and some teen prospects. Flip: "Let it Be Me" (MCA, ASCAP — Delano, Becaud, Curtis) Deserves a careful listen as possible extra "A" side.

THE AMBASSADORS (Arctic 156)

Can't Take My Eyes Off Of You (3:52) (Saturday/Seasons Four, BMI — Crewe, Gaudio)

Slow smouldering blues version of the ballad hit that has become one of the neo-standards of the '60's. Flip: No info supplied.

RICHIE HAVENS (Stormy Forest 650)

Rocky Raccoon (3:50) (Maclen, BMI — Lennon, McCartney)

Beatles track is gone over by Richie Havens in a version that could become an FM interester as side-by-side companion for the original. Flip: "Stop Pulling & Pushing Me" (1:45) (Albet, BMI — Havens)

DUKE BAXTER (VMC 749)

Superstition Bend (2:22) (VSAV, BMI — Baxter)

Catching a sales ride with his "Everybody Knows Matilda," Duke Baxter comes back with less controversial lyrics this time in a teen track with dance fan appeal. Flip: "Crosstown Woman/She Set Me Free" (2:06) (Same credits)

STRAWBERRY ALARM CLOCK (Uni 55158)

Desiree (2:50) (Fitzpatrick, ASCAP — Weitz, Pitman)

Trimming a good deal of the team's psychedelic aura, the Strawberry Alarm Clock has been striding in a soft-rock mood for several sides now. Latest is a semi-sweet rock ballad with teen potential. Flip info not included.

THE EQUALS (President 111)

Viva Bobby Joe (3:09) (Piccadilly, BMI — Grant)

British team that has seen hit action before, the Equals surge back with a spirited rock side that could find solid enough action to boom into a top forty chart run. Flip: "I Can't Let You Go" (2:27) (Piccadilly, BMI — Gordan)

ARETHA FRANKLIN (Columbia 44951)

Today I Sing The Blues (2:45) (Bess, BMI — Lewis, Hammer)

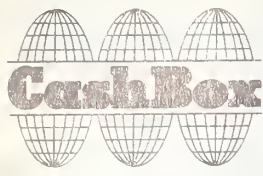
Catalog Aretha side that shows a cyclical development in her style. This track should prove interesting to blues and rock programmers since it is fairly close to much of Lady Soul's recent work. Flip: "People" (4:18) (Chappell, ASCAP — Styne, Merrill)

"Can You Dance To It?"



**The new single (PD2-14007) by Cat Mother and the All Night Newsboys.
From their album, "The Street Giveth...and the Street Taketh Away."**

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CashBox Record Reviews

Choice Programming

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CURT BOETTCHER (Together 117) *Share With Me* (3:05) (Mee Moo, BMI — Usher, Salisbury, Mallory, Stec) Steel guitar fades into a misty lover's ballad with the blend of top forty and progressive FM impact to spur attention. Flip: "Sometimes" (2:59) (Mee Moo, BMI — Boettcher, Mallory)

THE FIVE AMERICANS (Abnak 142) *She's Good to Me* (2:18) (Irving, BMI — Williams, Nichols) Pretty ballad which brings the "Western Union" gang into a new, softer atmosphere which could return them to top forty playlists, while adding MOR interest. Flip: "Molly Black" (3:00) (Jetstar, BMI — Rabon)

JOHNNY CYMBAL (Amaret 111) *Save All Your Lovin'* (1:53) (Mike Curb/Johnny Cymbal, BMI — Curb, Cymbal) Toned down bubble gum track which has the joyous impact to stir top forty action. Flip: "Ode to Bubble Gum" (1:58) (Johnny Cymbal, BMI — Cymbal)

AL & JET LORING (United Artists 50587) *Wonderful Summer* (2:40) (Rock, BMI — Garfield, Botkin) Timely and touching ballad is brought back for yet one more run at the top forty charts. Teen lyric is matched by a polished vocal that could add MOR programming support. Flip: "Teach Me Tonight" (2:25) (MCA, ASCAP — DePaul, Cahn)

THE SPURLOWS (Philips 40631) *Turn on the World* (2:28) (MRC, BMI — McBrien, Ross) Interesting mixture of pop and rock in a side that has enough extra to set it on the path to attracting breakaway notice on teen and young adult shows. Flip: "Sunrise Highway" (2:45) (Kama Sutra, BMI — Bloom, Linde, Anders, Poncia)

DOYLE, DOOLEY & CO. (Dot 17292) *Don't Follow Me* (2:13) (Jodon, BMI — Doyle) Pleasant teen pop side with clear production support to attract notice on an across-the-board spread. Flip: "Walkin', Drinkin', Talkin', Thinkin' You" (2:43) (Jondon, BMI — Britt, Doyle)

KEEF HARTLEY (Deram 85053) *Waiting Around* (2:29) (Bleu Disque, ASCAP — Hewitson, James, Hartley, Thain) Heavy ballad, in the English manner, could see action from B, S & T fans on the teen side. Might pick up the momentum to score. Flip: "Halfbreed" (Bleu Disque, ASCAP — Hartley, Dines, Cruickshank)

BILLY BURNETTE (Warner Bros.-7 Arts 7327) *Frog Prince* (2:47) (Irving, BMI — MacLeod, Roberds, Margolin, Neilds) Softened second-time-out for this novelty song shows it still filled with a sparkle that could make it an off-the-wall top forty winner. Flip: "One Extreme to the Other" (2:21) (Screen Gems/Columbia, BMI — Stone)

GLORIA LORING (Evolution 1012) *Leaving on a Jet Plane* (3:15) (Cherry Lane, ASCAP — Denver) Fine ballad is given yet another excellent treatment in the pop/MOR manner which could entice enough across the board interest to bring in a solid sales showing. Flip: "Everybody's Talking" (2:35) (Coconut Grove/Third Story, BMI — Neil)

LES REED (Chapter One 2904) *Rain of Love* (3:00) (Burlington, ASCAP — Reed, Stephens) Beginning with a Roy Orbison feel, Les Reed blossoms out through an easy-going ballad side which could capture total pop (adult & teen) notice. Flip: "Well I Did" (3:30) (Burlington, ASCAP — Reed, Stephens)

THE TAMS (ABC 11228) *Love, Love, Love* (Progressive, BMI — David, McRae, Wyche) Oldie from the early rock period is revived with a fine performance that is bound to win exposure across the R&B network. Could blossom ala "Young, Foolish, Be Happy." Flip: "Love Maker" (2:26) (Low-Thorn, BMI — Thomas)

LLOYD PRICE (Turntable 5001) *Bad Conditions* (2:54) (Cissi, BMI — Norman, Pyfrom, Hughes) Scorching side from Lloyd Price shows the man keeping in touch with the times. Rhythm track, timely lyric and a good vocal could spark pop and blues receptions. Flip: No info.

THE SOULFUL STRINGS (Cadet 5654) *Zambezi* (3:00) (Heavy, BMI — Evans, Hathaway) Strutting soulfully the Strings come up with a delightful bit of easy-listening jazz given a rhythmic bass line to spur attention on all pop and blues fronts. Flip: "A Love Song" (3:36) (Heavy, BMI — Evans)

JUDY CLAY (Atlantic 2669) *Sister Pitiful* (2:24) (East/Memphis/Time, BMI — Redding, Cropper) Adaptation of the Otis Redding "Mister Pitiful," this exciting performance by Judy Clay (solo) could put her back on R&B and top forty charts. Flip: "Get Together" (3:01) (Irving, BMI — Powers)

GLORIA TAYLOR (Glo-Whiz 1) *You Got to Pay the Price* (3:25) (Myto, BMI — Kent) Introduction of a new SSS handled label is effectively carried off in this smoothly flowing blues ballad with solid R&B impact. Flip: No info included.

ALVIN CASH (Toddlin' Town 124) *Poppin' Popcorn* (2:15) (Toddlin'/Scot-Tees, BMI — Scott, Gates, Cash) Yet another popcorn track but with none of the James Brown imitateness. Originality should be worth enough to get Alvin Cash back on the blues charts. Flip: instrumental version (2:12)

THE AD LIBS (Share 106) *Nothing Worse Than Being Alone* (2:38) (Corncobb, BMI — Cobb, McCoy) Mixed flavors of oldie blues and Motown drive give the Ad Libs as fine an outing as they've had in some time. Long shot with the impact to score. No flip info supplied.

MEL & TIM (Bamboo 107) *Backfield in Motion* (2:33) (Cachand/Patchal, BMI — McPherson, Harden) Football imagery is given a strange and novel twist in this application that turns the familiar sports terms into a teen side with blues and a bit of top forty probability. Flip: "Do Right Baby" (2:45) (Same credits)

THE KELLY BROS. (Excelllo 2308) *Crystal Blue Persuasion* (3:10) (Big Seven, BMI — James, Lucia) The Tommy James smash is turned into a new blues market outing in this fine re-rendering by the Kelly Brothers. Song could just happen all over for a new audience. Flip: No info supplied.

ALZO & UDINE (Mercury 72962) *Hot Time in the City* (2:50) (MRC/Alzo & Udine, BMI — Alzo, Walli) In time to catch the tail end of summer, this soaring side features a vocal match which is likely to steal the spotlights with top forty and MOR programmers. Flip: "All of My Lovin'" (2:30) (Same pubs, BMI — Alzo, Udine)

BILLY 'GUITAR' DAVIS (A&M 1105) *You Put Me in a Groove* (2:52) (Bun Bud/Irving, BMI — Davis) Funk flavored blues side with a slow, simmering emotional drive that could spark solid blues market showings. Flip: "As I Grow Old" (2:44) (Same credits)

HUGH MASAKELA (Uni 55165) *I Haven't Slept* (2:50) (Cherio, BMI — Masakela, Mbulu) In his "Grazin'" manner, Hugh Masakela lays down a sensual instrumental side with immediate appeal for R&B audiences and a subtle prospect for rock additions. Flip: "Where Has all the Grass Gone" (2:45) (Semenya, BMI — Semanya)

JIMMY McGRUFF (Solid State 2531) *A Thing to Come By* (3:11) (Jell-Renner/Unart, BMI — McGriff) More of a jazz offering than a funk side in his "Worm" style, Jimmy McGriff's latest is an interesting track with blues and even MOR appeal. Flip: "Charlotte" (3:14) (Same credits)

DEE DEE WARWICK (Mercury 72966) *I Who Have Nothing* (3:00) (Trio, BMI — Leiber, Stoller) Back with a vocal to match her "Foolish Fool" performance and material from the oldie hall of fame. Fine split appeal for rock and blues markets. Flip: "Where is that Rainbow" (3:02) (Bondola, BMI — Lloyd)

BETHEA (MASKED MAN) (Dynamo 139) *Moon Dream* (2:55) (Catalogue/Den/Harmon Bethea, BMI — Bethea) Strange talking blues gives Masked Man (now unmasked) a timely shot at bringing home a third R&B winner. Flip: "When You Got Money" (2:55) (Same pubs, BMI — Bethea, Burston)

FONTELLA BASS (Vesuvius 1002) *This Would Make Me Happy* (2:47) (Pompeii/Placid, BMI — Sain) Been a long while since the last side, but Fontella Bass shows a whole new appeal with this softened blues outing that should set her on the upward climb once more. Old fashioned ballad material and a power-plus vocal performance. Flip: "Poor Little Fool" (2:30) (Same credits)

JAY & THE TECHNIQUES (Smash 2237) *Dancin' Mood* (2:45) (Low-Twi, BMI — Whitley) Turning to some fine material from the Atlanta tunesmith, Jay & the Technique return after a sizeable absence with a fine dance side that could lead the act back onto the top forty path. Flip: "If I Should Lose You" (2:17) (Elsher, BMI — Hogan, Ross, Wecht)

BIG JOHN HAMILTON (Minaret 148) *If You're Looking for a Fool* (2:18) (Crazy Cajun, BMI — Thomas, McRee, Thomas) Power-packed dance side with a vocal pyrotechnic from Big John Hamilton marks the chanter's latest. Strong enough to drive up R&B sheets. Flip info not included.

BUNNY & CINDY (Neptune 15) *We're Only Human* (2:45) (Assorted, BMI — Gamble, Huff) The Philadelphia answer team to Marvin & Tammi, but in a softer vein; Bunny & Cindy have a side here that could introduce the duo to the breakout feeling. Strong blues ballad which could cross into top forty playlists as well. Flip: "Sure Didn't Take Long" (2:45) (Assorted, BMI — Gamble, Huff, Sigler)

CRAWDADDY (Colossus 105) *Moment of Madness* (2:56) (Maribus, BMI — Cook, Greenaway) Familiar top forty melody is returned to the possible up-and-coming category in this solid rendering by Crawdaddy. Could see teen acceptance leading to a chart ride. Flip: "Shake a Hand" (4:23) (Merrimac, BMI — Morris)

DAVID COPERFIELD STYLE (Elektra 45665) *I'm Climbing A Mountain* (3:00) (Paradox, BMI — Copperfield, Spellow) New team with an eye on replacing the BeeGees? Gibb styled lead vocalist whose material is also similar to hit product from the BeeGees' catalog. Could come through. Flip: "Can the Leopard Change" (Same credits)

ELLA FITZGERALD (Reprise 0850) *Get Ready* (2:32) (Jobete, BMI — Robinson) Making her first appearance with Reprise, Ella turns out with an updating of this Miracles oldie. Side is a striking change-of-pace that could pay new fan dividends. Flip: "Open Your Window" (3:37) (Dunbar, BMI — Nilsson)

STEVE LAWRENCE (RCA 0237) *The Drifter* (3:07) (Irving, BMI — Williams, Nichols) Delightful material gives Steve Lawrence an edge in gaining more than MOR results with this pretty ballad and message offering. Flip: "To Say Goodbye" (2:36) (Don C., BMI — Randall)

BUDDY GRECO (Scepter 12260) *From Atlanta to Goodbye* (2:53) (Geo Pincus & Sons, ASCAP — Carr, Ahlert) Though Buddy Greco labels this side for extra MOR attention, the lyric and arrangement could grab enough teen 'end of summer goodbye' attention to bring in top forty exposure. Flip: "Love is a Hurtin' Thing" (2:25) (Lou Rawls, BMI — Raleigh, Linden)

EBONY JAM (Amos 122) *Ride On* (2:47) (Merrie Making, BMI — Newson, Jenkins) Ear-intriguing intro on drums moves into a blues-combo effort that could blast into the R&B-pop pictures. Side is a medium-paced funk-rocker that has enough going for it to break sales loose. B, S & T in a bluer frame. Flip is a 2:42 instrumental version of "Ride On"

BROOKS ARTHUR (Verve 10645) *Never Gonna Be the Same* (2:41) (Rivers, BMI — Webb) Fifth Dimension song from the distant Jim Webb past is brought forth with instrumental inventiveness on this sparkling soft side. Flip: "Sunrise Highway" (2:39) (Kama Sutra, BMI — Andreoli, Poncia, Linde, Bloom)

ARMOND ADAMS (Fortune 572) *Diamond Pins & Broken Beads* (3:30) (Trianon, BMI — Brown) Distinctive new blues twist with a touch of the Detroit influence marks a solid entry for blues-top forty consideration from a new Motor City label. Flip: "The Storm" (4:05) (Same credits)

GEORGE FREEMAN (Okeh 7333) *All Right Now* (2:35) (Renhall, ASCAP — Freeman) Coming on like a more full-bodied Sam Cooke, George Freeman presents a pretty blues ballad with the Cooke polish and some strong R&B impact. Flip: "You Lied, I Cried, Love Died" (2:45) (House of Joseph, BMI — Hall, Holiday, Rocquemore)

THE HASSLES (United Artists 50586) *Travelin' Band* (3:30) (Unart, BMI — Joel) Pulverizing rock effort in the bag that has begun to make the Hassles an entity. Team has a strong top forty contender with this belting rock venture. Flip: "Great Balls of Fire" (2:25) (Hill & Range, BMI — Hammer, Blackwell)

SECOND CITY SOUND (Murbo 1038) *A Touch of Velvet, a Sting of Brass* (3:06) (Bourne, ASCAP — Ferdy) The title almost sums up this material, but fails to mention the soft choral touch and arrangement advantages that could spread this instrumental from MOR to older and younger bordering marketplaces. Flip: "The Dream of Olwen" (3:40) (Mills, ASCAP — Williams)

THE CRITTERS (Project Three 1363) *She Sid She Loved Him* (3:15) (Elva, BMI — Ryan) Altering their teen image with heavy organ addative and just a hint of country spice, the Critters come up with a flashy side that could drive the team back into a top forty move. Flip: "I Just Want to Sit Right Here & Look at You" (2:37) (Same credits)



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A Trend Emerges Toward Union For The Packaging Technique

DALLAS — Following the controversial discussion of general acceptance of a standard form of packaging, attendees at the NARM mid-year tape convention last week were split on the Recco issue.

Immediately following the packaging meeting, none of the major manufacturers or merchandisers had expressed total acceptance of the 12" box proposal, in fact a NARM spokesman commented that it would be not merely railroading of the merchandising form, but that a decision to standardize packaging could not legally be introduced and adopted by the industry.

As the personal meetings proceeded, however, a tide began to shift toward use of the 4x12 Recco-type box as a first step toward meeting the needs of tape dealers on the merchandising level.

By adjournment of the NARM, several independent recording companies had aligned with use of the "spaghetti box" package, a number of companies were preparing to offer the box as an option for their accounts; and others had made no positive move. None of the participating firms had excluded the 4x12 box entirely.

Pro/Con/?

In the final evaluation, a number of manufacturers and merchandisers had already reached the conclusion that the 4x12 box will provide the immediate solution to the packaging problem. None of the "pro" boxers expected this exact packaging form to be the final answer to the overall dilemma; but, at least it will be a temporizing move with great plus-value.

In all cases, the "spaghetti box" was cited as a marketing move which gives tape the impulse buyers' attention; it affords greater capability for graphic impact; it cuts, if not eliminates, pilferage at the consumer counters; and most of all it gets the cassette and cartridge onto the floor for sales without the lock-up hangup.

Motown has already issued its first release of new albums on tape in the 4x12 box. Beginning with this release, all cassette products will be shipped in Recco-type boxes. "Since none of our cassette product had been merchandised before, there are few fixture problems anticipated for the issue," said Sommers. The label is also offering its cartridge sets in 12" boxes with an eye to completely phasing into the box format. Presently, the company is sending its product in the box (wrapped inside if the merchandiser decides to remove the cartridge) or is offering a choice of outer boxing, which will be accented on the 12 inch.

Premier Albums, and several other budget-line tape companies are heavily into the 12" box picture. At Premier, the firm is shipping the bulk of its product in 12" boxes following a 13-week test period which showed extremely rapid sales growth in all locations and a pilferage reduction both in percentage (through proportions reduced by higher sales figures) and in numerical thefts at locations where Premier tapes had been on open display.

Capitol, even before the NARM conference had been called to order, had shipped its new Glen Campbell tape album in 4x12 boxes. The set is a two-record/two-cartridge package, lending itself to marketing in the box which contains both volumes of the "Live" performance. Thus, merchandisers were already placed in a position to make allowances for the larger package. Having tested the reaction of NARM with a display of the graphics and packaging planned in this 12" box,

Capitol had decided by the convention's end that the company will be making use of the 12" box for forthcoming single-tape albums as quickly as possible. Projection of the company's capability to produce the graphics needed pointed to a delay in going into the 12" box before mid-November. Even then, tapes would be shrink-wrapped offering dealers a choice of boxing them or displaying & selling them without the graphic container. Artwork which would be used over the box is to feature full-color work from the album cover, and will be pasted from top or bottom to show the cartridge or cassette catalog number as applicable.

Atlantic Records, though continuing its present packaging, has decided to conduct a sizeable national test with the 12" package. Label executive Nesuhi Ertegun has already indicated to Shorewood Packaging that he will as early as possible offer complete graphic 4x12 packaging on a series of new releases by Atlantic-Atco sales leaders on from three-to-six upcoming releases. The test, according to Ertegun and Bob Kornheiser, who heads Atlantic's tape division, will enable the label to evaluate the value of added graphics on the package, the sales effect of the 12" box, the reaction and capabilities of dealers to handle such a carton and possible consumer regard.

"One of the great personal annoyances of this box," Ertegun noted, "is that without proper notation, it could become irritating much as an aerosol can which is half filled with air."

In all cases, spokesmen for the firms noted that they did not consider the 12" box to be the final solution to tape's packaging problem. With this configuration taken as a general standard, though, the companies expected enough merchandiser acceptance so that the future innovations and changes could evolve from this box as a starting point.

Racks, displays and shelving which would be used or installed to fit the needs of a 4x12 format would continue, they agreed, to be serviceable for quite some time. In the event that changes were wrought on the future packaging techniques, they would thus be based on conserving to a great extent the material that had been instituted for this configuration.

Decca of England Debuts Cassettes

see Int'l News Page

Garrett 'Concept' To Ampex

see story on p. 7

NARM Debates The 'Pandora's Box'

(Con't. from Page 7)

tape as an extra line. These dealers have built or set up displays on a 6" design, not having made a shift from original 12" LP boxes. The conversion to 12" packaging would in some cases require the ripping out of considerable amounts of shelving to accommodate the new tape boxes.

Basically, the furor was a matter of emotional and point-of-view dispute compounded by the delivery of headed speeches and from-the-floor questioning centering on the "rapid transition" to this 12" box.

As the meeting progressed, NARM's ranks seemed to divide for and against the 12" box through outlooks of manufacturer vs. merchandiser; record & tape vs. tape only dealers; and liberal vs. conservative business practitioners.

Shifting into the box form, it was generally agreed, would increase sales and reduce pilferage; but, the initial cost to people with already built 6" shelving or with heavy investments in 6" displays makes the new shift very costly, almost prohibitively so. A large faction voiced the question "if tape sales have been growing so rapidly during the past two years, why is the removal of lock-up display so essential?"

In The Aftermath — Direction

At the close of the packaging meeting, debaters found that the problems and questions of the months leading up to the meeting were still unresolved—but the following day gave NARM'ists a general direction and balm for rattled nerves.

At person-to-person meetings, a series of manufacturers showed motion toward the 12" box, indicating that though not the final stage this was a temporary solution which would likely become the foundation for innovations to come.

Motown Records was showing its latest 19 album release as it is being serviced—all cassettes in 3" wide and 12" high boxes, and the bulk of cartridges to be sent in a 4" by 12" box. Capitol Records was featuring its new

Standard Needed At Indie Levels

DALLAS — With the greater part of the packaging debate being conducted between manufacturers and dealers on the grounds of sales, size and suitability; Burt Mahler of Tapetronics voiced a good deal of concern on the part of the independent tape duplicators.

In our role, he commented, we reproduce and package for a number of smaller labels, all of whom have their own preference. One wants his tapes to stand an inch higher in their packages, so they stand out; another wants an unusual shape to call attention to his product, etc.

While the indie reproducer charges enough to cover his own cost in meeting the manufacturer's demands, the time loss and inconvenience resulting from a lack of standard, or even near-standard packaging cannot be measured. Each time a run of cartridges or cassettes is completed, the packaging machinery has to be adjusted or changed and even personnel have to be shifted to handle the final step in turning out a finished shipment.

Though the acceptance would become more convenient from this view, Mahler pointed out that the 12" box would create problems of warehousing and shipping because of the extra airspace involved.

2-volume Glen Campbell in a 4x12 package, and the planned conversion to boxed tapes was disclosed, after discussions on a personal level with distributors and merchandisers, with the intention of getting the boxes ready as quickly as production capabilities would allow. Premier Albums, after three-months of testing the box packaging against 6" collar packs, has shown a 10-1 preference and sales ratio favoring the box.

Many of the not-yet-decided manufacturers supported the flow into 12" box packaging on a conservative basis, offering the choice of size on tape orders. Columbia will be considering the shipment of flat-packed 12" boxes with tape deliveries, allowing the individual merchants to place cartridge and cassette product into 6" setup or to "stuff" the 12" boxes for display on counters or in converted LP racks. Atlantic has also decided to run a nationwide test of the effectiveness of 12" packaging with regard to graphic impact and consumer acceptance of the new box.

None of the major tape duplicators committed themselves to the "spaghetti box."

Interim Step

The largest misunderstanding that seemed to surround movement into the box-package concerned the rapid transition into 12" containers. All rack outfits were agreed that they are unable to cope with "an overnight change" or the "immediate loss of several hundred thousand dollars worth of display equipment."

Having experienced an overnight mushroom in sales, merchandising expansion and the cultivation of a non-record mobile market; the tape dealers have seemingly become a bit too conscious of instant change.

At the panel discussion, Mel Price of Columbia first used the phrase "an interim step" to describe the adoption of a semi-standard form of packaging which could be used effectively to gain the immediate goal of unlocking cartridges and reducing in-store theft by presenting a bulkier commodity. The "interim" package need not be taken as the final step, but would be a basis for evolution into whatever ultimate packaging is devised.

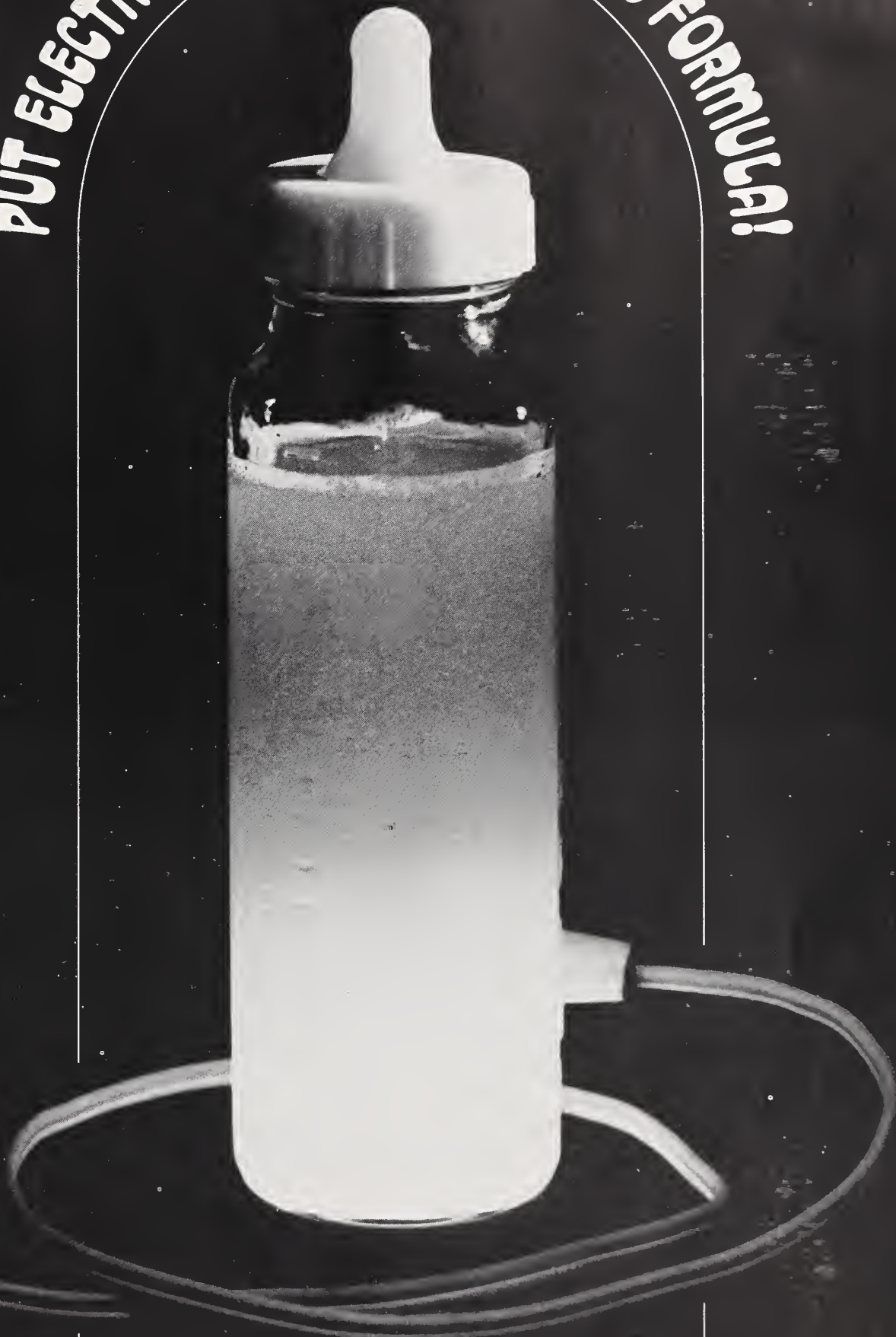
The interim concept was expanded by Dave Rothfield of E. J. Korvette, who applied it to the direction taken by the large retail chain in its own tape departments. One of the shopping centers has already, he said, been converted to handle tape in the 12" boxes on a self-service basis. Two more Korvettes are now being readied for the shift into this marketing manner.

"It isn't necessary," Rothfield added, "to rip out an entire set of shelves or discard all 6" type displays in order to convert to the 12" Recco box. If the changeover is done gradually, the increase in sales through direct consumer appeal will more than make up the cost of redoing section after section in stores."

Regarding the reduction of display quantities or inventory stock because of the size of the new box, Rothfield replied that sales once again would solve the dilemma. Regardless of the present inventory capabilities of most shops, sales are far below capabilities because of the display disadvantages of current packages. With the Recco design, sight and impulse would supply impetus not offered by the mere stocking of tapes.

By the Sunday close of NARM's mid-year meet, the tape conventioners from manufacturers had shown a gravitation toward use, in part or totally toward the 12" concept; and merchandisers had become resolved to either accept or at least strongly consider the stream toward the box.

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MUNTZ CART-CHART

New Release & Hit Index

COMPATIBLE 4-TRACK CARTRIDGES

Order	Inventory	Stock No.	Album & Artist
Muntz New Release Index			
	ABC-A-697		NEVER GOIN' BACK TO GEORGIA — Blues Magoos
	*DOT-Y-25962		SPEND THIS HOLIDAY WITH ME — The Anita Kerr Singers
	*HIC-Y-149		THE BEST OF DONOVAN
	*4RA-6338		I TAKE A LOT OF PRIDE IN WHAT I AM — Dean Martin
	*4RA-6339		THE GOIN'S GREAT — Sammy Davis, Jr.
	4RA-6351		FOR ALL MY LITTLE FRIENDS — Tiny Tim
	4RA-6354		ELLA — Ella Fitzgerald
	*4RA-6360		STAND UP — Jethro Tull
	*RIV-A-3046		PANORAMA: WES MONTGOMERY
	RIV-A-3047		PANORAMA: THELONIOUS MONK
	RIV-A-3048		THE JAZZ ROCK SOUL PROJECT — Various Artists
	4WA-1773		MAN ON THE MOON — Narrated by Walter Cronkite, produced by CBS News
	*4WA-1810		THE ASSOCIATION
	4WA-1812		THE LEARNING TREE — Original Motion Picture Sound Track
Some Current Supersales!			
	EKT-A-75005		SOFT PARADE — Doors
	4CL-2993		The FRANCO ZEFFIRELLI Production OF ROMEO & JULIET
	DNH-A-50058		SUITABLE FOR FRAMING — Three Dog Night
	PC4-600-314		The Original Music From ABC-TV's DARK SHADOWS — The Robert Cobert Orchestra
	DNH-A-50048		THREE DOG NIGHT
	DNH-A-50060		EARLY STEPPENWOLF — Steppenwolf
	GOR-A-933		THE TEMPTATIONS SHOW
	TAM-A-295		TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES
	GOR-A-939		CLOUD NINE — The Temptations
	4CL-184		BRAVE NEW WORLD — Steve Miller Band
	4RA-2026		EASY RIDER — Soundtrack
	4RA-2025		SMASH HITS — Jimi Hendrix
	4CL-268A		GLEN CAMPBELL — "Live" (Part 1)
	4CL-268B		GLEN CAMPBELL — "Live" (Part 2)

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'Seeburg Will Be Ready' Bill Adair Promises MOA

CHICAGO—At the Chicago meeting of the Music Operators of America, Seeburg president Bill Adair stated that when standardization and availability of tape makes it the replacement for the single, Seeburg will be ready with the hardware to use tape in jukeboxes.

Adair's comment climaxed a discussion of the growth of tape as a major form of pre-recorded music at the MOA's national convention a week ago. Regard was expressed concerning the influence of a tape market on the record business, with particular regard to the influence of tape on the flow and output of single records.

At present, Adair noted, the lack of standardization and the absence of a suitable tape form for the need filled by the 45 rpm record makes design or marketing of a tape jukebox unfeasible.

Allied Records Enters Tape Duplicating Area

LOS ANGELES—In a major expansion move, Allied Records is entering into the tape duplicating field and will have facilities available for duplication of four and eight track and cassette by the end of this year.

Daken Broadhead, president of the 33-year-old company, announced that Allied has acquired 8,000 square feet of additional floor space, adjacent to its current pressing facilities on East Slauson Avenue in Vernon, for the tape operation which will offer customers everything from mastering to packaging.

The move into tape duplication is the latest in a series of "new look" approaches developed by Broadhead since he acquired ownership of the custom duplicating plant last year. Heading up the new operation will be Jack Wagner, Vice-President of Allied.

Cable Machinery Joins Cassette Market Race

NEW YORK—Firm vice president Leonard Ripley has just disclosed the entry of Cable Machinery Corp. into the cassette market with the opening of a plant capable of producing 1,300,000 cassettes as its monthly output. The output figure, Ripley noted, is based on use of C-60's and allows for a reasonable M.T.B.F. down time basis.

Describing the Cable plant, national sales manager claimed "the only automated cassette loading system in the industry. The system automatically leaders hubs, splices and winds the required amount of tapes, assembles and closes the cassette. The system further labels, boxes and delivers the cassettes to standard commercial cartoning equipment for shipment."

Cable's plant is located in York, Pa., and the firm also has a sales office in NYC at 333 Ave-of-the-Americans.

Dooto Schedules 3 Foxx Cartridges

NEW YORK—Dooto Records has prepared a three cartridge issue of 8-track albums from its extensive Redd Foxx catalog. Latest, which will be shipped in time for pre-holiday sales, are "Jokes I Can't Tell on Television," "Shedhouse Humor" and "Favorite Party Jokes."

Pugh Is Marketing Mgr. Of Ampex Consumer Div.

NEW YORK—Lawrence Pugh has just been appointed to the position of marketing manager for Ampex' consumer equipment division. According to vp E. Peter Larmer, Pugh will be responsible for marketing the Ampex line of open reel and cassette recorders and players.

GRT Sales Tripled, Earnings More Than Doubled In Fiscal '69

SAN FRANCISCO — GRT Corporation last week reported sales of \$15,298,799 and earnings of \$813,852 (equal to 40¢ per share on 2,052,781 average shares outstanding) for the fiscal year ended June 30, 1969.

These results compare with fiscal 1968 sales of \$5,760,942 and net operating earnings of \$297,816 (21¢ per share on 1,376,380 average shares outstanding after restating for state taxes and a 4-for-1 stock split). Fiscal 1968 earnings included an additional extraordinary income of \$78,953 equal to 6¢ per share for a total of 27¢ per share that year.

A public offering in August 1968 and stock issued for acquisitions increased the number of average shares outstanding in fiscal 1969.

Alan J. Bayley, president of the Sunnysvale, California tape and record firm, said that 1969 developments reflect the implementation of the GRT corporate plan to serve a number of areas of the communications market.

"Our growth has been both internal and by acquisition," Bayley said. "The fact that net profits doubled, while sales essentially tripled, reflects reinvestment of a portion of our profits in start-up costs for new ventures and costs associated with expanding the company's activities through certain acquisitions."

Pre-recorded stereo tape continues to be the company's single largest source of revenue, Bayley said. Internal expansion was accomplished in this activity as well as in the development and manufacture of equipment associated with the tape duplication functions. The company also formed GRT of Canada, Ltd. The firm's retail operation, Tape Deck, opened an outlet in Houston, Texas, in addition to the original location in Los Altos, Calif.

GRT entered the phonograph record industry by forming GRT Records in Los Angeles and strengthened its position through acquisition of the Chess group of corporations and joint ventures with several record companies. Capabilities in the manufacture of magnetic recording tape were added through the acquisition of Magnetic Media Corporation of Mamaroneck, New York.

NMC Is Acquiring 3 Detroit Racks

NEW YORK—NMC Corp. plans to acquire three Detroit-based affiliated record and tape rack jobber and wholesaler firms for an undisclosed sum.

Jesse Selter, NMC president, said that the company has agreed in principle to purchase Music Merchants, Inc., a wholesale record and tape distributor; Royal Stereo Tape Co., wholesaler and rack jobber of pre-recorded stereo cartridge and cassette tapes, equipment and accessories; and Mobile Music Co., rack jobber of records. In addition, NMC will acquire the recently-created Mobile Music of Wisconsin, Inc., a rack jobbing firm supplying pre-recorded products and services to discount department stores in Wisconsin. These firms, with a total annual volume in excess of \$2.6 million, service approximately 400 accounts, primarily major department and discount stores, retail record and tape outlets based in the Midwest. Music Merchants, Royal Stereo and Mobile Music distribute a full line of major record and tape labels.

Under the terms of the agreement, the three companies would be operated under present management, headed by Marvin M. Jacobs, president, who will also become an officer of NMC Corp.



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Rocky Raccoon

ST-650



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Stormy Forest Records is distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

"Rocky Raccoon" © 1968 Northern Songs Ltd. England



Nonesuch Will Appear On \$4.95 Cassettes

NEW YORK — Elektra's budget priced Nonesuch classical line is moving into the cassette market. The stereo series, first introduced in 1964, will sell at a list price of \$4.95. According to Keith Holzman, director of production, plans call for an initial release of 15 to 20 cassettes, to be followed in Jan. and at regular intervals with additional groups of five releases each. An ad-promo campaign will seek strong pre-Christmas sales.

At its debut, Nonesuch adopted an all-stereo policy, being the first label to issue the Dolby recording system in the U.S.



AT NARM — Cash Box president and publisher George Albert discusses the strengths and weaknesses of the 4" x 12" box as displayed in Capitol Records' "person to person" booth with Capitol president Sal Iannucci (center right), John Jossey (left) and CB advertising director Bernie Blake (right). The Recco boxes were displayed in a converted LP browser which allows the box to be stacked three wide in the former album slots. Also visible is much of the art work that gives the boxes graphic appeal unattainable in the 4 x 6 tape packaging. TO THE LEFT: Glen Campbell's "Live" album is shown as it is being serviced to introduce Capitol's new "Browser-Paks." The 4" x 12" package with both volumes of the recording is being serviced in a special counter display unit produced to merchandise the double-window package.

Modular Model Bowed By Gibbs

NEW YORK — Gibbs Special Products has just introduced its new "modular add-a-sound" line consisting of a basic 8-track stereo unit with modules that fit into and play through the system. The modular tape player-radio currently available is an FM multiplex with 20-watt output. Other modules that can be added in the player-plus design are an AM radio, AM-FM radio, cassette recorder/player and "citizens' band" radio. All these units are scheduled for release in the near future.

Already on the market with designs for the Christmas trade are the basic unit and FM module that retail with a suggested price of \$79.95 and \$54.95 respectively.

Robins Offers New Carry/Store Cases

NEW YORK — Robins Industries has just taken the wraps off a new group of cassette and 8-track cartridge storage and carrying cases. The tape and accessories manufacturer's new additions to the line are portable carriers called the "swinger" and its big brother version for cartridges; and a modular cabinet for storage only.

Capable of holding 12 cassettes, the "swinger" is to retail for \$6.15; while its 4 or 8-track counterpart carries 18 cartridges and retails for \$14.85.

The storage only cases are cabinets in walnut-grain finish that can be attached to a wall, stood on end or stacked on shelf or table top surfaces. Cassette size and cartridge model, both able to hold 12 tapes, sell for \$3.55 and \$5.00 respectively.

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New Additions To Radio Playlists

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week.

WLS — Chicago

One Tin Soldier—Original Caste—T. A.
Love In The City—Turtles—White Whale
Son Of A Lovin' Man—Buchanan Bros—Event
Any Way You Want Me—Evie Sands—A & M
Wedding Bell Blues—5th Dimension—Soul City
LP—Johnny Tillotson—What Am I Living For—
Amos

WMPS — Memphis

Hot Fun In Summertime—Sly & Fam Stone—
Epic
You'll Never Walk Alone—Bklyn Bridge—Buddah
Reuben James—First Edition—Reprise
Wedding Bell Blues—5th Dimension—Soul City
Love In The City—Turtles—White Whale
She's Too Good—5 Americans—Abnak

WMCA — New York

You'll Never Walk Alone—Bklyn Bridge—Buddah
Hold Me—Baskerville Hounds—Avco/Embassy
Get Off My Back—B. B. King—Bluesway
Anyway You Want Me—Evie Sands—A & M
You've Lost That Lovin' Feeling—Dionne War-
wick—Scepter
Suite Judy Blue Eyes—Crosby, Stills & Nash—
Atlantic
Get Ready—Ella Fitzgerald—WB
LP—Long Red—Lesley West's Mountain—Bell
LP—In Orbit—Barabajagal—Donovan—Epic

CKLW — Detroit

Going In Circles—Friends Of Distinction—RCA
World—James Brown—King
Tracy—Cuff Links—Decca
Baby It's You—Smith—Dunhill
Don't Walk Away—Carl Carlton—Backbeat
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
So Good Together—Andy Kim—Steed

WIXY — Cleveland

Walk On By—Issac Hayes—Enterprise
Running Blue—Doors—Elektra
Wedding Bell Blues—5th Dimension—Soul City
Jealous Kind Of Fella—Garland Green—Uni
World—James Brown—King
Mind Body Soul—Flaming Embers—Hot Wax
Don't It Make You—Joe South—Capitol
Bad Girl—Intruders—Gamble

WFIL — Philadelphia

Tracy—Cuff Links—Decca
Lodi—Al Wilson—Soul City
You, I—Rugbys—Amazon
Carry Me Back—Rascals—Atlantic
Wedding Bell Blues—5th Dimension—Soul City

KILT — Houston

That Reminds Me—4 Seasons—Crewe
Goin' In Circles—Friends Of Distinction—RCA
Wedding Bell Blues—5th Dimension—Soul City
Since I Met You Baby—Sonny James—Capitol
Wonderful—Blackwell—Atlantic
Feeling Bad—Spooky Tooth—A&M
Cherry Hill Park—Billy Jo Royal—Columbia
We Can Make It—Ray Charles—ABC
Anyway You Like It—Evie Sands—A&M
We Love You Call Collect—Art Linkletter—Word
Jealous Kind Of Fellow—Garlan Greene—Uni
Ruben James—Kenny Rogers—Reprise
What Kind Of Fool—Bill Deal—Heritage
Loves Been Good To Me—Frank Sinatra—Reprise
Daddy's Little Man—O. C. Smith—Columbia
Groovy Grubwork—Harlow Wilcox—Plantation

WDRG — Hartford

Lodi—Al Wilson—Imperial
We Gotta All Get Together—Paul Revere—Col.
Echo Park—Keith Barbour—Epic
Suspicious Minds—Elvis Presley—RCA
Tracy—Cuff Links—Decca

WTIX — New Orleans

Tracy—Cuff Links—Decca
Wedding Bell Blues—5th Dimension—Soul City
Movin'—Robbs—Dunhill
Backfield In Motion—Mel & Tim—Bamboo
AM:
I Still Believe In Tomorrow—John & Anne Ryder—
Decca

WKBW — Buffalo

Dreaming Of You—Joe Jeffrey—Wand
Gotta All Get Together—Paul Revere—Col.
What's Use Of Breaking Up—Jerry Butler—Mer-
cury
And That Reminds Me—4 Seasons—Crewe
Life & Death In G & A—Abaco Dream—A&M

WMAK — Nashville

Hey Jude—Capt. Milk—Tetragrammaton
We Got To All Get Together—Paul Revere—Col.
So Good Together—Andy Kim—Steed
Break My Mind—Clifford Curry—Eli
Make Believe—Wind—Life
What's Use Of Breaking Up—Jerry Butler—
Mercury
Suspicious Minds—Elvis Presley—RCA

KXOK — St. Louis

Wedding Bell Blues—5th Dimension—Soul City
Like A Rolling Stone—Phil Flower—Dot
So Good Together—Andy Kim—Steed
Bad Girl—Intruders—Gamble
The Weight—Diana Ross & Temptations—Motown
Jesus Is A Soul Man—Lawrence Reynolds—WB
I Still Believe In Tomorrow—John & Ann Ryder—
Decca

WOKY — Milwaukee

Sun Shines For You—Guild—Twilight
She's Got Love—Thomas & Richard Frost—
Imperial
Ruben James—Kenny Rogers—Reprise
Movin'—The Robbs—Dunhill
Inside Out Outside In—Derek—Bang
So Good Together—Andy Kim—Steed

WQXI — Atlanta

You'll Never Walk Alone—Bklyn Bridge—Buddah
Baby It's You—Smith—Dunhill
Carry Me Back—Rascals—Atlantic
The Train—1910 Fruitgum Co—Buddah
Cherry Hill Park—Billy Joe Royal—Columbia

WIBG — Philadelphia

Hot Fun—Family Stone—Epic
Tracy—Cuff Links—Decca
Baby It's You—Smith—Dunhill
Mind Body Soul—Flaming Embers—Hot Wax

WDGY — Minneapolis

Little Woman—Bobby Sherman—Metromedia
Everybodys Talkin—Nilsson—RCA
When I Die—Motherlode—Buddah
Gonna Make You Mine—Lou Christie—Buddah
Oh What A Night—Dells—Cadet
That Reminds Me—4 Seasons—Crewe

WEAM — Washington, D. C.

Son Of A Lovin' Man—Buchanan Bros—Event
LP—The Weight—Diana Ross & Temptations—
Motown
So Good Together—Andy Kim—Steed
That Reminds Me—4 Seasons—Crewe
Suspicious Mind—Elvis Presley—RCA
Mah—Na Mah—Na—Ariel
Echo Park—Keith Barbour—Epic
Love Of The Common People—Winstons—Metro-
media
You Got Yours—Delphonics—Philly Groove

WQAM — Miami

Hot Fun—Family Stone—Epic
Kind Of Fool—Bill Deal—Heritage
Suspicious Mind—Elvis Presley—RCA
That Reminds Me—4 Seasons—Crewe

WMEX — Boston

If I Thought You'd Ever Change Your Mind—
Edward's Hand—GRT
Love In The City—Turtles—White Whale
I Still Believe In Tomorrow—John & Ann Ryder—
Decca
LP—Barabajagal—Donovan—Epic
LP—2nd Bklyn Bridge—Buddah
LP—Meet Triste Janero—White Whale
LP—Ruby, Don't Take—1st Edition—Reprise
LP—Highly Distinctive—Friends of Distinction—
RCA
LP—Best of Tim Hardin—Columbia

WRKO — Boston

Can't Get Next To You—Temptations—Gordy
Smile A Smile For Me—Flying Machine—Con-
gress

KLIF — Dallas

She Belongs To Me—Ricky Nelson—Decca
Smile A Little Smile—Flying Machine—Congress
Daddy's Little Man—O. C. Smith—Columbia
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
She's Too Good For Me—5 Americans—Abnak
So Many People—Paul Williams—Reprise
A Thing Called Love—Jerry Reed—RCA
So Good Together—Andy Kim—Steed

KJR — Seattle

Jesus Is A Soul Man—Lawrence Reynolds—WB
Cherry Hill Pk—Billy Joe Royal—Columbia
Suspicious Mind—Elvis Presley—RCA
Can't Get Next To You—Temptations—Gordy
Running Blue—Doors—Elektra
Blue Greens On The Wing—William Truckaway—
WB
Heighty-Hi—Lee Michaels—A&M
Sign On For The Good Times—Merrilee Rush—
Bell

WCAO — Baltimore

You'll Never Walk Alone—Bklyn Bridge—Buddah
How Are You (Pt. 1)—Jake Holmes—Polydor
Wedding Bell Blues—5th Dimension—Soul City
House Of The Rising Sun—Joey Scarbury—Dun-
hill
Hold Me—Baskerville Hounds—Avco-Embassy
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
Lodi—Al Wilson—Soul City
Amen—Ace Cannon—Hi
Carry Me Back—Rascals—Atlantic

WKNR — Detroit

So Good Together—Andy Kim—Steed
Sugar Bee—Mitch Ryder—Dot
Baby It's You—Smith—Dunhill
Delta Lady—Joe Cocker—A&M
World—James Brown—King
Jesus Is A Soul Man—Lawrence Reynolds—WB
I'm For Real—Originals—Soul
We're All We Got—Jake Holmes—Polydor
Jack & Jill—Tommy Roe—ABC
No One To Turn To—Spiral Starecase—Columbia
All Get Together—Paul Revere—Columbia
Smile A Little Smile—Flying Machine—Congress
Wedding Bell Blues—5th Dimension—Soul City
Make Believe—Wind—Life

KQV — Pittsburgh

Time Machine—Grand Funk R. R.—Capitol
Sad Girl—Intruders—Gamble
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
Drifters—Steve Lawrence—RCA
LP—Love Is A Many Splendored Thing—Vogues
—Reprise

WAYS — Charlotte

Carry Me Back—Rascals—Atlantic
Wedding Bell Blues—5th Dimension—Soul City
She's Too Good To Me—5 Americans—Abnak
What's The Matter Baby—Les Tres Femmes—
Phil-La-Of-Soul
Things Go Better With Love—Jeannie C. Riley—
Plantation
Candy—Mark James—Scepter
Never Walk Alone—Bklyn Bridge—Buddah
Sugar Maker—Peggy & Jo Jo—SSS
For The Love Of The Lady—Jay & Americans—
U. A.

KYA — San Francisco

Time Machine—Grand Funk R. R.—Capitol
Wedding Bell Blues—5th Dimension—Soul City
Going In Circles—Friends Of Distinction—RCA
Cherry Hill Pk—Billy Joe Royal—Columbia
Love In The City—Turtles—White Whale

KFRC — San Francisco

Is That All There Is—Peggy Lee—Capitol
I Still Believe In Tomorrow—John & Ann Ryder—
Decca
She's Got Love—Thomas & Richard Frost—Im-
perial
A Thing Called Love—Jerry Reed—RCA
Echo Park—Keith Barbour—Epic

KHJ — Hollywood

She's Got Love—Thomas & Richard Frost—Im-
perial
Hot Fun—Family Stone—Epic
Smile A Little Smile—Flying Machine—Congress

WHBQ — Memphis

Can't Get Next To You—Temptations—Gordy
Everybodys Talkin—Nilsson—RCA
Make Believe—Wind—Life
Smile A Little Smile—Flying Machine—Congress
Gonna Make You Mine—Lou Christie—Buddah

KRLA — Pasadena

Tracy—Cuff Links—Decca
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
Hot Fun—Family Stone—Epic
LP—Wasn't Born To Follow—Byrds—Dunhill

KIMN — Denver

Everybodys Talkin—Nilsson—RCA
Get Together—Paul Revere—Columbia
Gonna Make You Mine—Lou Christie—Buddah
What's The Use—Jerry Butler—Mercury
Sugar On Sunday—Cliques—White Whale
House Of The Rising Sun—Joey Scarbury—Dun-
hill



Coming Soon

**STIX
&
STONZ**

On
Columbia

**Sha-Na-Na — Na
Shana-Na-Nana-Na**
(soon)



Life and Death in G & A

It's been a long time in hitting, but the message is clear, both in the song and on the charts: "Life and Death in G & A" by the Abaco Dream is moving. There are now more than 75 Top-40 and R&B stations picking and playing it. The song, from the pen of Sly Stone. Yes, the same Sly. The group, The Abaco Dream. Alive and well on A&M Records. And it's simply a matter of Life and Death in G & A. Produced by Ted Cooper for Double M Productions.

THE ABACO DREAM
A&M #1081



Talent On Stage

THE STOOGES

PAVILION, FLUSHING MEADOW PARK, NEW YORK — Saturday night, September 6th, somebody at the Pavilion introduced the Stooges. It was the Elektra group's first New York appearance, except for a performance at the Pavilion the night before. Almost no one knew what to expect, except for a few kids who had apparently come back to see the Stooges, after their show the previous night, and a few who had heard those strange reports about the Friday night set and had come to see for themselves. Otherwise, everyone else was totally unprepared for what was to come. Some people had heard the Stooges' first album and had been impressed, but hearing the Stooges and seeing them just aren't the same things. It's like the difference between being introduced to a girl over the phone and being introduced to a girl over a bottle of bourbon.

So the Stooges were introduced, and three of them came out on stage, the drummer, the bassist, and the guitarist, all looking very much like members of a tough rock band, all with that characteristically rock face that lies somewhere between cute and ferocious. The group tuned up a little, fiddled with their amplifiers and waited. The audience, calm, unprepared, sat back and waited too. And then Iggy came out. Iggy, the half-crazed lead singer, looking like a choir boy with his lustful eyes on the mother superior, Iggy, stark naked except for tight and tattered dungaree shorts. No shirt, his bright brownish hair shining in the lights. He stood before the microphone, head bent, a somber, bizarre half-smile on his elfin face, twiddling his thumbs, waiting.

The Stooges do not begin. They seem to pick up where they left off when they last put down their instruments. Slowly rising, the music builds into erotic thunder, and slowly, with exaggerated movements, Iggy contorts his body into a series of grotesque shapes, throwing his thin arms back over his shoulders, clawing at his back. He clutches the microphone and does not sing but screeches, "So messed up, I want you here, / In my room, I want you here. / Now we're gonna be face to face, / And I'll lay right down in my favorite place. / And now I wanna be your dog. / And now I wanna be your dog." It is the Stooges' first single, but that doesn't matter. Iggy falls, he writhes on the stage, tears at his body. No one knows what is happening. Somewhere a

girl cries out, "Iggy." It is a shout that sounds like a whisper.

The song finishes. Iggy stand there. No one applauds. Everyone is too spellbound to remember to clap. No one thinks, no one talks; they all listen and watch. A young man in the audience gets up to leave. Iggy curses him and calls out, "Get lost, punk." The audience, unable to tear its eyes from Iggy, begins to hate him . . . and love him.

The next song begins. The music is good, it is heavy and basic and cruel in its insistence on uncompromising power. It tears, it scathes, yet it soars. Iggy begins to move. He shrieks into the microphone, heaves it from his hand. Stepping back from the mike stand, Iggy slowly moves into a tortured position and suddenly springs forward, falling on the mike stand, impaling himself on the electronic spear. The band just keeps playing. Iggy fondles the tip of the mike stand. The audience can't believe this is happening. Iggy begins to shout at the people at the foot of the stage, cursing, shrieking. Then, he pounds his fists at them, and howling like a madman leaps off the stage at them. The band just keeps playing. The audience is on its feet now, pressing forward to see. Iggy is in their midst. We can catch glimpses of his arms and legs flung up in the air. Suddenly, he is back on stage. He seems to be crying. He punches himself in the mouth with his fist. He is doing it hard. Watching the audience, he tears at his bare chest with his fingernails, tearing the skin. The band just keeps playing. Iggy walks off. He is gone for a few minutes, and no one knows where he is, when suddenly, he comes running across the stage and leaps twenty feet into the crowd. He is fighting, jumping at the girls. But no one is fleeing. They are standing with him. Some are defending him. Thousands press forward to see and touch. Iggy takes a heroic leap back on stage and stumbles off. The band is playing loudly. The guitarist tosses his instrument back over the amplifiers. There is destruction, violence, horror.

The audience, after a long silence, chants, "More, more, more!!!" What Jim Morrison began with the theater of rock is brought to its culmination. Call it madness, call it a put-on. This is Iggy and the Stooges. It has been called an end of sanity by some. It may well be the beginning.

b.h.

CHECKMATES, LTD.

COPACABANA, NEW YORK — Sonny Charles and the Checkmates, Ltd. proved in their hour and fifteen minutes of solid rock entertainment that they are an extremely polished and professional act. Opening the show with "It's Your Thing," the group brought the audience to a rhythmic frenzy of hand clapping and finger snapping. Solo performance of "Sunny" and the group's smash hit single "Black Pearl" provided singer Sonny Charles with an excellent showcase to demonstrate his incredible range of vocal talents. Getting into the spotlight with a magnificent virtuoso performance on "Twenty-five Miles," drummer Sweet Louis really broke the place up. Working hard and still having fun, the Checkmates came across as exciting and entertaining.

New T-Neck LP's

they feel that the concept and success of T-Neck has attracted and will continue to attract major talent. "We are here to provide an alternative for artists who are seeking total creative freedom," they said. "As a label totally owned and administered by ourselves as business men and as artists, we are continually aware of our ability to provide a home for artists, black and white, who want to do their own thing."

Farrell Produces Reynolds TV Theme

LOS ANGELES — Published by Wes Farrell's Pocket Full of Tunes and specially written by contract writer Tony-Romeo, the theme song of "The Debbie Reynolds Show," which premieres on NBC-TV Tuesday, September 16, at 8:30 p.m. EDT, has been produced by Farrell.

With the production of the theme song, "With A Little Love, Just A Little Love," the Wes Farrell Organization, of which Farrell himself is president, is now currently represented in every phase of the music industry — singles and albums, motion picture soundtracks, radio and television commercials, and television themes.

Represented on the best seller chart with the hit single "I'm Gonna Make You Mine" by Lou Christie on the Buddah label, Tony Romeo, who wrote the song for the show, is also the composer for current television commercials for Coty and Dodge. The Elephant's Memory, another Farrell production, is featured in 27 minutes of the soundtrack of the film "Midnight Cowboy." The Brooklyn Bridge also produced by Farrell, have a new album release and a new single release on the Buddah label.

Having just established a West Coast office headed up by Julie Chester, Farrell, while in Los Angeles, is completing the production of albums by Paul Anka and Eddie Fisher. Later in September, he will return to New York to complete negotiations for additional television and film deals.

MEL TORME

ROYAL BOX, N.Y.—There's no pro like an old pro, and Mel Torme, long regarded as a singer's singer, proved the old adage again last week when he opened at the plush Royal Box in the Americana Hotel.

Torme, recently pacted (for the second time) to Capitol Records, possesses a set of vocal chords that operate with the precision of a Moog synthesizer, and he used them to full advantage, turning on the capacity crowd. Because he can bring almost any piece of material within his stylistic orbit, Torme keeps his act up-to-date, drawing from the best material around, be it rock, country or straight pop. He framed the tunes with just the right amount of pleasant bantering and was easily able to overcome some minor difficulties caused by the band's lack of rhythm.

Torme wrote two songs for the act, the fast-paced opening number, "Jet-Set," and the slow, thought provoking ballad, "If," and also handled most of the charts. Arranger Jimmy Jones gets credit for the three contemporary tunes in the act, "Happy Together," "Willie Aand Laura Mae Jones" and "Games People Play," which is Torme's first single for Capitol. Torme really stands out on medleys, and there were three good ones in his act, including a bossa nova coupling of Jobim tunes, a quick look at the "Porgy And Bess" score and a tribute to love songs, which included "Hurray For Love" (from the Tony Martin-Yvonne DeCarlo "Casbah" flick of the 1940's, plus some contributions from Bobby Russell and the Beatles.

a.r.

ELVIN BISHOP C. K. STRONG THE BABY CROW

THEE EXPERIENCE, LOS ANGELES — With the seemingly limitless flood of new groups inundating the pop scene, it's becoming increasingly harder to properly showcase groups in live appearances. There are only so many club dates available. With that in mind, Thee Experience presented four of the better new sounds last Tuesday (2) in appearances by Crow, The Baby, C. K. Strong, and Elvin Bishop.

Crow, Amarat Records' artists, are an extremely tight instrumental aggregation, aptly illustrated by their opening number; an extended jazz-blues improvisation highlighted by some refreshingly unclipped guitar and piano work. Then lanky vocalist Dave Wagner took over the stage, his clear, belting voice guiding the gut-rock instrumentation of the rest of the group into a powerful hour-and-a-half set. They ended with an excellent modified boogie that got the audience immediately to their feet and dancing.

The dancing and frantic beat didn't stop, however, as Dunhill's The Baby carried the load with their polished show-type presentation. A combination of good vocals (excellent harmonies),

driving musicianship (great organ work) and a sophisticated sense of showmanship should carry them through many successful future engagements.

Epic's C. K. Strong, spearheaded by the ultra-dynamics of vocalist Lynn Carey, unfortunately will always carry the load of being compared to Janis and Big Brother. It's unfortunate because they are a much tighter unit than the latter, and don't have to depend wholly on their female singer to carry them through. The recent addition of a new drummer and bassist has given them the instrumental coherence to more than balance-out Miss Carey's powerful (but controlled) belting style.

The show ended with a rare appearance by bluesman Elvin Bishop, newly signed to Bill Graham's Fillmore record label. His talkin' blues vocals, combined with the same kind of textured guitar technique he was noted for when he was with Paul Butterfield, kept the audience completely entranced.

p.s.

B. B. KING ALBERT KING BOBBY "BLUE" BLAND

FILLMORE EAST, N.Y.C. — While there is certainly nothing wrong with the idea of a white man singing black blues, there is something special and beautiful in the performance of the artists at the Fillmore East on Friday night, September 5th. Bobby "Blue" Bland who opened the show, with his long polished finger nail and slick suit came across with a very urban power. On numbers like "Stormy Monday" and "Driftin' And Driftin'" he manages to be oddly smooth and refined which makes him seem like a cross between Nat King Cole at his best and a low down and dirty bar room blues singer.

Albert King is a great showman. He is full of gusto and down home country energy directed onto the city stage. On "Kansas City," he was a veritable dynamo, both as a singer and a guitarist. Mostly, it is his guitar which makes him so exciting. Albert King has a forceful style which while very commercially oriented, has an enormously genuine blues feel.

B.B. King could steal any show, but his performance at the Fillmore that night, which was being taped for a future live album, was exceptional even for the master. Joined on stage by blues supergreats, Otis Spann on piano and T Bone Walker on guitar, B.B. journeyed into a musical realm deep in blues and yet transcendent, somehow beyond the blues. B.B. him-

self is such a master of the guitar that he puts to shame the dozens of his imitators now touring the country and making records as blues artists. B.B. plays as he sings — from inside. Performing his recent hit single "Why I Sing The Blues," he got an ancient, very important message across to his young audience. Learn to live through your heart. Learn to feel. Suffer, but learn to bear your suffering with dignity and pride. Learn to trust the power of your soul and the strength of your emotions.

T Bone Walker and Otis Spann provided B.B. King with two solo instruments to play against and the result was a fascinating, bluesey counterpoint that told several stories at once. T Bone lacks B.B.'s polish but the contrast was very touching. After brilliant renditions of "Every Day I Have The Blues" and "Sweet Little Angel," the group left the stage and as they moved off, amidst the thunder of shouts and applause, hands reached up from the front row to the stage. And B.B. King and Otis Spann and T Bone Walker bent down to their admirers. And hands touched. Young hands to old hands, white hands to black hands, innocent hands to the hands of the wise. There was a story in the music and there was a story in the show, but most of all there was a story in the hands.

Jack & Jill went up the hill... ...where the hell were you?

OVER THREE HUNDRED THOUSAND SOLD IN SECONDARY
MARKETS. PICKED AS A SLEEPER HIT - WE KNOW THIS MAKES
THREE IN A ROW. IT'S STILL UP THERE...WHERE ARE YOU?

JACK & JILL BY TOMMY ROE

PRODUCED BY STEVE BARRI ABC #11229



*What Does A Guy Who's Sold
A Million Records
Think About?*



Andy Kim thinks about "Baby, I Love You," his first million seller.

And his fast-rising album of the same name.

*And his new single "So Good Together" (ST 720) one of the highlights
of this new LP.*

And Andy thinks about his producer Jeff Barry.

And all the beautiful people who have made him what he is.

What does a guy who sold a million records think about?

Baby, he thinks about you!





TOP 100 Albums

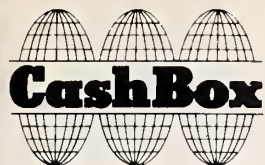
BOTTOM NO. INDICATES 8 AND 4 TRACK AND CASSETTE

September 20, 1969

- 1 **BLIND FAITH**
(Atco SD-304) (304) 1
- 2 **JOHNNY CASH AT SAN QUENTIN**
(Columbia CS 09827) (18 10 0674) (14 10 0674) (16 10 0674) 2
- 3 **BEST OF CREAM**
(Atco SD-291) (291) (X5 291) 6
- 4 **HAIR**
ORIGINAL CAST (RCA Victor LSO 1150) (08S-1038) 4
- 5 **BLOOD, SWEAT & TEARS**
(Columbia CS 9720) (COL 18 10 0552) (COL 14 10 0552) (16 10 0552) 3
- 6 **THE SOFT PARADE**
THE DOORS (Elektra EKS 75005) (M 87 5005) (X 47 5005) (X 5 5005) 5
- 7 **SMASH HITS**
THE JIMI HENDRIX EXPERIENCE (Reprise MS 2025) (8RM 2025) (CRX 2025) 7
- 8 **GREEN RIVER**
CREEDENCE CLEARWATER REVIVAL (Fantasy 8393) (88393) (48393) (58393) 15
- 9 **CROSBY, STILLS & NASH**
(Atlantic SE 8229) (8229) (X5 8229) 10
- 10 **BEST OF BEE GEES**
(Atco SD-292) (292) (X5292) 13
- 11 **IN-A-GADDA-DA-VIDA**
IRON BUTTERFLY (Atco 2051) (2501) (X52501) 12
- 12 **ROMEO & JULIET**
ORIGINAL SOUNDTRACK (Capitol ST 2993) (8XT 2993) (Y 18 2993) 11
- 13 **THROUGH THE PAST DARKLY (Big Hits Vol. 2)**
ROLLING STONES (London NPS 3) (LKK 57162) 34
- 14 **NASHVILLE SKYLINE**
BOB DYLAN (Columbia KCS 9825) (COL 18H0-0670) (COL 14H0-0670) (COL 16H0-0670) 9
- 15 **THIS IS TOM JONES**
Parrot PAS 71028) (79828) 8
- 16 **DARK SHADOWS**
ORIGINAL T.V. MUSIC (Philips PHS 600-314) 14
- 17 **BAYOU COUNTRY**
CREEDENCE CLEARWATER REVIVAL (Fantasy 8387) (88387) (48387) (58387) 16
- 18 **SSSSH**
TEN YEARS AFTER (Deram 18029) (M77829) (Na 77829) (77629) 29
- 19 **LED ZEPPELIN**
(Atlantic SD 8216) (8216) (X58216) 19
- 20 **SUITABLE FOR FRAMING**
THREE DOG NIGHT (Dunhill DS 50058) 21
- 21 **THE AGE OF AQUARIUS**
5TH DIMENSION (Soul City SCS 92005) (8951) (4951) (C-951) 17
- 22 **GOOD MORNING STARSHINE**
OLIVER (Crewe CR 1333) (887-133) (587-1333) 25
- 23 **TOMMY**
THE WHO (Decca DXSW 7205) (6-2550) (73-2500) 27
- 24 **HOT BUTTERED SOUL**
ISAAC HAYES (Enterprise ENS 1001) 20
- 25 **DONOVAN'S GREATEST HITS**
(Epic BXN 26439) (N18-10154) (N14-10154) (N16-10154) 22
- 26 **CRYSTAL ILLUSIONS**
SERGIO MENDES & BRASIL '66 (A&M SP 4197) (8T 4197) (4T 4197) (CS 4197) 24
- 27 **A WARM SHADE OF IVORY**
HENRY MANCINI (RCA LSP 4140) (P8S 1441) 18
- 28 **A MAN ALONE**
FRANK SINATRA (Reprise FS-1030) (8FH 1030) (CFX 1030) 38
- 29 **DIONNE WARWICK'S GREATEST MOTION PICTURE HITS**
(Scepter SPS 575) (T 575) (C 757) 30
- 30 **OLIVER**
ORIGINAL SOUNDTRACK (Colgems COSD 5501) (08CB-1003) 35
- 31 **QUENTIN'S THEME**
CHARLES RANDOLPH GREAN (Ranwood R 8055) 26
- 32 **GLEN CAMPBELL "LIVE"**
(Capitol STOB 268) 73
- 33 **BECK-OLA**
JEFF BECK GROUP (Epic BN 26478) (N18 10220) (N14-10220) 28

- 34 **WHAT ABOUT TODAY**
BARBRA STREISAND (Columbia CS 9816) 46
- 35 **FELICIANO/10 TO 23**
JOSE FELICIANO (RCA LSP 4185) (P8S 1479) 23
- 36 **TIME OUT**
SMOKEY ROBINSON & THE MIRACLES (Tamla TS 295) (T8-1295) (T-5295) 36
- 37 **CLEAR SPIRIT**
SPIRIT (Ode Z/Z 44016) (Z18-44016) (Z14-44016) 42
- 38 **CHICAGO TRANSIT AUTHORITY**
(Columbia GP-8) (Part I-18-10-0728) (Part II-18-10-0726) 31
- 39 **WARM**
HERB ALPERT & TIJUANA BRASS (A&M SP 4190) (8T 4190) (4T 4190) (CS 4190) 40
- 40 **IT'S A MOTHER**
JAMES BROWN (King KSO 1063) 43
- 41 **MIDNIGHT COWBOY**
ORIGINAL SOUNDTRACK (United Artists UA 5198) 48
- 42 **LOVE IS BLUE**
THE DELLS (Cadet LPS 829) 49
- 43 **THREE DOG NIGHT**
(Dunhill DS 50048) (823-50048M) (423-50048X) (55048) 41
- 44 **YESTERDAY WHEN I WAS YOUNG**
ROY CLARK (Dot 2593) 44
- 45 **EASY RIDER**
ORIGINAL SOUNDTRACK (Dunhill DSX 50063) (8RM 2026) (CRM 2026) 69
- 46 **2525 (EXORDIUM & TERMINUS)**
ZAGER & EVANS (RCA LSP 4214) (P8S 1495) 32
- 47 **FROM ELVIS IN MEMPHIS**
ELVIS PRESLEY (RCA LSP 4155) (P8S-1456) 47
- 48 **ARETHA'S GOLD**
ARETHA FRANKLIN (Atlantic SD 8227) (8227) (X58227) 37
- 49 **FUNNY GIRL**
ORIGINAL SOUNDTRACK (Columbia BOS 3220) (COL 18 12 0034) (COL 14 12 0034) (16 12 0034) 51
- 50 **HALLELUJAH**
CANNED HEAT (Liberty LST 7618) 33
- 51 **THE TEMPTATIONS SHOW**
(Gordy GS 933) (GT 8 1933) (G 5 1933) 39
- 52 **A STEP FURTHER**
SAVOY BROWN (Parrot PAS 71029) 71
- 53 **ON THE THRESHOLD OF A DREAM**
MOODY BLUES (Deram DES 18025) 57
- 54 **A TOUCH OF GOLD**
JOHNNY RIVERS (Imperial 12427) (8960) (4960) (C-0960) 45
- 55 **BEST OF BILL COSBY**
BILL COSBY (Warner Bros. 1798) (8WM-1798) (CWX 1798) 60
- 56 **LEE MICHAELS**
(A&M SP 4199) (8T 4199) (4T 4199) (CS 4199) 67
- 57 **ALIAS PINK PUZZ**
PAUL REVERE & THE RAIDERS (Columbia 9905) (18 10 0764) 61
- 58 **THE ASSOCIATION'S GREATEST HITS**
(Warner Bros./7 Arts WS 1767) (8WM 1767) (CWX 1767) 59
- 59 **STAND!**
SLY & THE FAMILY STONE (Epic BN 26456) (N18-10186) (N14-10186) 52
- 60 **LESLEY WEST'S MOUNTAIN**
LESLEY WEST (Windfall 4500) 62
- 61 **ELEPHANT MOUNTAIN**
YOUNGBLOODS (RCA LSP 4150) 58
- 62 **FEVER ZONE**
TOM JONES (Parrot PAD 71019) (M-79819) (X-79419) (X-79619) 68
- 63 **CLOUDS**
JONI MITCHELL (Reprise RS 6341) (8RM 6341) (CRX 6341) 53
- 64 **SPOOKY TWO**
SPOOKY TOOTH (A&M SP 4194) 74
- 65 **TOM JONES LIVE**
(Parrot PS 71014) (MM-79814) (X-79414) (X-79614) 55
- 66 **HURT SO BAD**
THE LETTERMEN (Capitol ST 269) 82
- 67 **EARLY STEPPENWOLF**
(Dunhill DS 50060) (823-50060M) (423-50060X) (523-50060X) 54

- 68 **JOHNNY CASH AT FOLSOM PRISON**
(Columbia CS 9639) (18 10 0404) (14 10 0404) (16 10 0404) 79
- 69 **LIVE AND WELL**
B. B. KING (Blues Way BLS 6031) 70
- 70 **RECOLLECTION**
JUDY COLLINS (Elektra EKS 74055) (M 87 4055) (X 47 4055) (X 5 4055) 83
- 71 **PETER, PAUL & MOMMY**
PETER, PAUL & MARY (Warner Bros./7 Arts WS 1785) (8WM 1785) (CWX 1785) 50
- 72 **MAKE IT EASY ON YOURSELF**
BURT BACHARACH (A&M SP 4188) (8T 4188) (4T 4182) (CS4182) 56
- 73 **GALVESTON**
GLEN CAMPBELL (Capitol ST 210) (8XT-210) (YIT-210) (4XT-210) 63
- 74 **BABY I LOVE YOU**
ANDY KIM (Steed 37004) (PA-81049) (PA-26049) 81
- 75 **LOVE THEME FROM ROMEO & JULIET**
JOHNNY MATHIS (Columbia CS 9909) (18 10 0744) (14 10 0744) 86
- 76 **A GROUP CALLED SMITH**
SMITH (Dunhill 50056) (M85056) (X45056) (X55056) 75
- 77 **THE TURNING POINT**
JOHN MAYALL (Polydor 24 4004) 96
- 78 **THE SENSATIONAL CHARLEY PRIDE**
(RCA LSP 4153) (P8S 1452) 84
- 79 **SANTANA**
(Columbia CS 9781) 93
- 80 **COLOR HIM FATHER**
THE WINSTONS (Metromedia MD 1010) (890-1010) (590-1010) 76
- 81 **LOOKING BACK**
JOHN MAYALL (London PS 562) 92
- 82 **THE DELLS GREATEST HITS**
(Cadet LPS 824) 90
- 83 **8:15/12:15**
BILL COSBY (Tetragrammaton T-5100) 64
- 84 **LOVE MAN**
OTIS REDDING (Atco SD 289) (289) (X5 289) 66
- 85 **MEMPHIS UNDERGROUND**
HERBIE MANN (Atlantic SD 1522) (1522) (X51522) 72
- 86 **LOVE FOUR SAIL**
LOVE (Elektra EKS 74049) (M 87 4049) (X47 4049) (X 5 4049) —
- 87 **JR. WALKER & THE ALL STARS GREATEST HITS**
(Soul 718) (ST 1718) (S 5718) 77
- 88 **WITH A LITTLE HELP FROM MY FRIENDS**
JOE COCKER (A&M SP 4182) (8T 4182) (4T 4182) (CS 4182) 87
- 89 **MEMORIES**
VOGUES (Reprise RS 6347) (8RM 6347) (CRX 6347) —
- 90 **EMERGE**
THE LITTER (Prober CPLP 4504) 91
- 91 **HAWAII FIVE-O**
VENTURES (Liberty LST 8061) (8948) (4948) (C-0948) 80
- 92 **TRUE GRIT**
ORIGINAL SOUNDTRACK (Capitol ST 263) 97
- 93 **THE FLOCK**
(Columbia CS 9911) 98
- 94 **THE ILLUSION**
(Steed ST 37003) 78
- 95 **THE BEATLES**
(Apple SWBO 101) (Part 1 (86W160) (4XW160) Part 11 (86W161) (4XW161) (Part 1-4XW101) (Part 11-4XW-101) 88
- 96 **DIMENSIONS**
BOX TOPS (Bell 6032) 104
- 97 **SATIN CHICKENS**
RHINOCEROS (Elektra EKS 74056) 120
- 98 **PREFLYTE**
CROSBY, McQUINN, HILLMAN, CLARK & CLARK (Together STT 1001) —
- 99 **FATHERS & SONS**
VARIOUS ARTISTS (Chess LPS 127) —
- 100 **HELP YOURSELF**
TOM JONES (Parrot PAS 71025) (79825) (X79625) 89



CashBox Album Reviews

Pop Picks



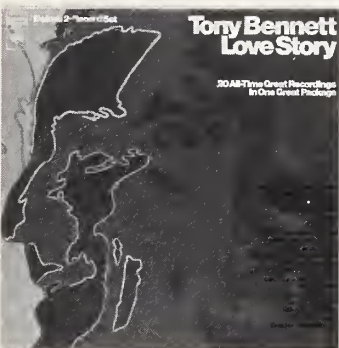
I TAKE A LOT OF PRIDE IN WHAT I AM — Dean Martin — Reprise RS 6338

Titled after his latest chart single, Dean Martin's new album should, like his previous ones, pull in lots of spins and sales. In addition to "I Take A Lot Of Pride In What I Am," which was originally a hit for its writer, country songster Merle Haggard, Martin offers a host of other tunes taken from the country bag, among them "Where The Blue And Lonely Go," "Do You Believe This Town" and "Little Green Apples." Watch for this one on the charts.



THE ASSOCIATION — Warner Brothers/Seven Arts 1800

The Association has always been one of the finest groups in the field of pop-progressive rock, writing great songs and producing floods of excellent and very successful singles and albums, but this LP outing surpasses even the group's previous musical triumphs. The lyrics, printed on an insert with the album, are subtle, sometimes quite profound and poetic, and often very witty. The songs, graced by beautiful melodies, are further enhanced by brilliant arrangements and those great Association vocals. Expect heavy FM and MOR play and gigantic sales and chart victories.



LOVE STORY — Tony Bennett — Columbia GP 14

"Love Story," a specially low-priced two-record set which contains "20 All-Time Great Recordings In One Great Package," should have a successful sales future. Among the numbers to which Tony Bennett lends his singular vocal talents are "Alone Together," "Bewitched," "Stella By Starlight," "Tenderly," "Days Of Wine And Roses" and "Till." An item to stock.



O.C. SMITH AT HOME — Columbia CS 9908

O.C. Smith's strong, husky voice makes this LP very impressive. "Daddy's Little Man," "Color Him Father," "My Cherie Amour," "Didn't We," and "Can't Take My Eyes Off You" give Smith some strong material to work with, and he does a fine job of handling it. His fast moving single "Daddy's Little Man" will give this album a boost. Chart-bound item.



MY CHERIE AMOUR — Stevie Wonder — Tamla TS296

Bearing the title of his recent smash, "My Cherie Amour," Stevie Wonder's new LP is sure to see an enviable amount of action. In addition to the title cut, the famed soul chanter performs "Hello Young Lovers," "Light My Fire," "The Shadow Of Your Smile" and eight others that will please his large following. Stevie's never been hotter than he is now, and this should be a really, really big album.



THE GOIN'S GREAT — Sammy Davis, Jr. — Reprise RS 6339

Sammy Davis comes on strong with this LP, which includes some big songs, i.e., "This Guy's In Love With You," "Break My Mind" and "The Impossible Dream." He interprets them beautifully with his usually soft, sometimes grinding vocals. Good orchestration and back-up work add to this album's brightness. Sammy's fans should be after this one.



ICE ON ICE — Jerry Butler — Mercury SR 61234

Jerry Butler should have no difficulty hauling in heaps of airplay and sales with his latest album venture, "Ice On Ice." Featuring his current hit, "What's The Use Of Breaking Up," and his recent smash, "Moody Woman," the LP showcases the star R&B chanter in a performance that's sure to delight his present fans and gain him some new ones as well. "Ice On Ice" should be seeing chart action shortly.



RUBY, DON'T TAKE YOUR LOVE TO TOWN — Kenny Rogers & The First Edition — Reprise RS 6352

The title song of this album was a big hit, reaching #7 on the singles chart. Three of the four members of the group are former members of the New Christy Minstrels, and the sound of the Minstrels often shows up — and with good instrumental work in the background. Group is pretty big right now, and this package should hit hard.



YOU NEVER KNOW WHO YOUR FRIENDS ARE — Al Kooper — Columbia CS 9855

Al Kooper's second solo album seems ready to follow his first solo LP right up the charts. Like the first, it is a strange pairing of rock, R&B and jazz sounds ("Too Busy Thinkin' Bout My Baby" and "Anna Lee") with more intellectual, classically oriented sounds ("Magic In My Socks," and "The Great American Marriage/Nothing"). This gives the album an odd schizophrenic feeling, but in the end it is a flourish of excellent, tight musical sounds. The sound produced by the Al Kooper Big Band featured here reminds one of Kooper's association with Blood, Sweat, and Tears. Loads of FM programming insuring heavy, heavy sales.



IT'S NOT KILLING ME — Michael Bloomfield — Columbia CS 9883

In addition to serving as lead guitarist in two successful groups, the Paul Butterfield Blues Band and the Electric Flag, Michael Bloomfield has also had two chart LP's as the partner of Al Kooper. Now, on his own, doing 11 original tunes, Bloomfield demonstrates the reasons for his rise to fame. He is a brilliant guitarist, master of a variety of different styles, country, blues, jazz and rock, and a fine singer. This Bloomfield outing places great emphasis on country sounds and is sometimes a little funky. Bloomfield gives a powerhouse of a performance all the way through, and the set should be bound for heavy sales.



ROD MCKUEN AT CARNEGIE HALL — Warner Bros.-Seven Arts 1794

This two-record set, recorded live at Rod McKuen's April 29, 1969 birthday concert at Carnegie Hall, should sell extremely well. In the package McKuen recites his poems and, backed by an orchestra conducted by Peter Matz, sings his songs. McKuen's current popularity as a "poet of the people" makes this an album to reckon with.



THE POPCORN — James Brown & Band — King KSD 1055

Already climbing the charts for a few weeks with the album, "It's A Mother," which features Brown singing the single hit, "Mother Popcorn," James Brown, directing the James Brown Band, has just made the charts with this instrumental set, which features an earlier single hit, the title tune, "The Popcorn." Brown is really making out like a bandit as a result of the Popcorn dance craze which he started, and this album is a must for dealers.



Cash Box Album Reviews

Pop Picks



FATHERS AND SONS — Chess LPS 127
This LP brings together the elder masters of blues, such as Muddy Waters, Otis Spann with the young bluesmen who learned their trade from them, such as Michael Bloomfield and Paul Butterfield. The set is a monument to the art of the blues. In addition to those mentioned, the two-record package features brilliant performances by Buddy Miles, Sam Lay, and Donald "Duck" Dunn. The first disk in the set was done in the studio, and the second live at the Super Cosmic Joy-Scout Jamboree. Set is already on the charts.



THE BROTHERS: ISLEY — T-Neck TNS 3002
The Isley Brothers come off strong on their first album for their own label. The set, which was totally written, arranged and produced by the three brothers, contains their recent hit, "I Turned You On," and their current hit, "Black Berries." The album should hit the charts soon.



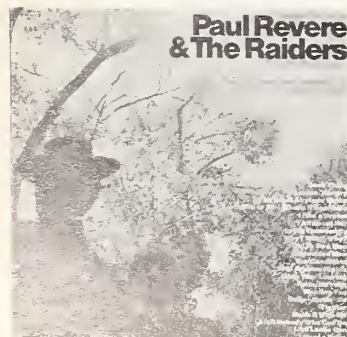
CANNED WHEAT PACKED BY THE GUESS WHO — RCA LSP 4157
Like the Guess Who's first album, "Wheatfield Soul," this magnificent set is not only destined for chart victories but is also an exceptional entry in the field of progressive rock. The package, which includes the Canadian group's recent smash single, "Laughing," is an excellent showcase for the extensive talents of the Guess Who. The playing is on a level matched only by a few rock musicians, the songs are all excellent, the arrangements are intricate and exhilarating, and Burton Cummings' vocals are rich and eloquent. Keep plenty in stock.



HERE COME THE HARDY BOYS — Hardy Boys — RCA LSP 4217
Guaranteed to hit the charts is this first album by the Hardy Boys. The animated and live stars of the new ABC-TV show, "The Hardy Boys," the new group is a very talented bunch of youngsters whose music is bright, lively and just plain fun. The vocals are exuberant, the playing very slick, and the songs full of gusto and youthful energy. Tunes like "Those Country Girls," "Sha-La-La," and the group's first single, the very pretty "Love And Let Love," sure to hit on its own, should bring heavy sales.



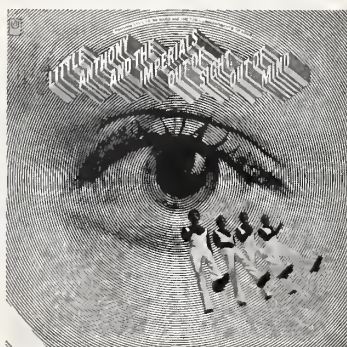
'ALICE'S RESTAURANT' — Original Motion Picture Score — United Artists UAS 5195
Arlo Guthrie had a hit with his long song-monologue, "Alice's Restaurant," about a year and a half ago, on his Reprise album, but the movie partially based on the record, will awaken new interest in the work and spark sales of this album. On the set, Arlo sings "Alice's Restaurant Massacre," Parts I and II. Instrumentals by Arlo, a Joni Mitchell number, "Songs To Aging Children," sung by Tigger Outlaw, and additional music composed and arranged by Gary Sherman, musical supervisor for the movie, fill out the LP. Should be on the charts shortly.



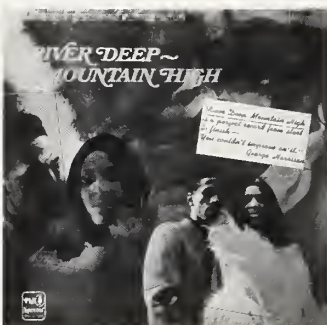
PAUL REVERE & THE RAIDERS TWO ALL TIME GREAT SELLING LP's — Columbia GP 12
Specially low priced, this two-record set is made up of two complete Paul Revere & The Raiders albums, previously released separately, as "The Spirit Of '67" and "Revolution." LP includes the hit singles "Good Thing," "Hungry," "The Great Airplane Strike," and "Him Or Me—What's It Gonna Be." Many Raiders fans will rally to this heavy item.



OH! WHAT A LOVELY WAR — Original Motion Picture Soundtrack — Paramount PAS 5008
The soon-to-be-released film "Oh! What A Lovely War" is taken from the stage show of the same name, and the soundtrack consists of World War I songs that have been adapted, arranged and conducted by Alfred Ralston who worked with the original show. Some of the songs included are "Keep The Home Fires Burning," "Pack Up Your Home and "Over There." The film promises to be big, and the soundtrack album should follow suit.



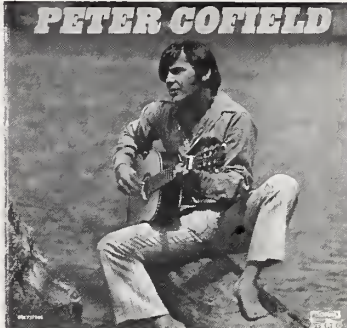
OUT OF SIGHT, OUT OF MIND — Little Anthony and the Imperials — United Artists UAS 6720
Recently on the charts with the title tune of this set, Little Anthony and the Imperials have created an album that should follow suit. The sound is light and lively, and of course features that distinctive vocal style that made the group a success. Outstanding tracks here are "Easy To Be Hard" and "Let The Sunshine In" from "Hair," and a pleasant rendition of a golden oldie, "The Ten Commandments Of Love."



RIVER DEEP, MOUNTAIN HIGH — Ike & Tina Turner — A&M SP 4178
The popularity of Ike & Tina Turner has been steadily growing over the last year, and this long-awaited album, titled after and including their classic British hit of two years ago, produced by Phil Spector, should bring the duo to new heights. Also included are several of Ike & Tina's greatest efforts such as "A Fool In Love," "I Idolize You" and "It's Gonna Work Out Fine."



KEEM-O-SABE—Electric Indian — United Artists — UAS 6728
One of the breakout smashes of the year and one of the funkiest instrumentals of the year, "Keem-o-sabe," the bouncy title tune of this set, is still riding on the charts. The LP is precisely in the groove of the hit single that inspired it, and heavy sales should be in the offing. A magnificent rendition of "My Cherie Amour" is matched by great tracks of "Spinning Wheel," "1-2-3," "What Does It Take To Win Your Love" and some sprightly originals. Bound to be on the warpath.



PETER COFIELD — Coral — CRL 757508
Peter Cofield's first album is a combination of folk, country, and light rock sounds that comes across as smooth and gentle. Cofield's clear, pleasant voice fits well into the lush, full arrangements, and some listeners may find his soft voice a refreshing change of pace from the shouting of so many contemporary singers. The songs, all Cofield's own, have a honey sweet sound that could prove broadly appealing.



THERE'S A LOT OF LOVIN' IN THIS OLD BOY YET — A.J. Marshall —MGM SE 4648
Veteran songster A.J. Marshall offers the title tune and 10 other songs on his new album. An exponent of the Al Jolson style, Marshall brings that style to bear on such songs as "Little Green Apples," "This Guy's In Love With You," "By The Time I Get To Phoenix" and "Young Girl." MGM is putting a big push behind Marshall and thus he will be given a lot of exposure. He should reap a reward commensurate with his performance.



CashBox Album Reviews

Pop Best Bets



TENTH ANNIVERSARY OF GOLDEN PIANO HITS — Ferrante & Teicher — United Artists UXS 70

This magnificently packaged two-record set contains the most outstanding and most successful tracks from the great piano duo's sixty albums. It is a lush, amiable set that commemorates Ferrante & Teicher's tenth anniversary. All twenty-two tracks will prove a pleasure for the team's many fans. Album includes such hits as "Theme From The Apartment," "Exodus," and "Tonight."



LAST SUMMER — Original Movie Soundtrack — Warner Bros./7 Arts WS 1791

This soundtrack from "Last Summer," a movie currently very popular among youth, contains songs composed by John Simon, who has produced Blood, Sweat & Tears and Big Brother. Performing on the album are Henry Diltz, Ray Draper, Colin Walcott, Buddy Bruno and Cyrus Faryar, as well as Simon. Considering the movie's popularity and Simon's talents, this LP could move.



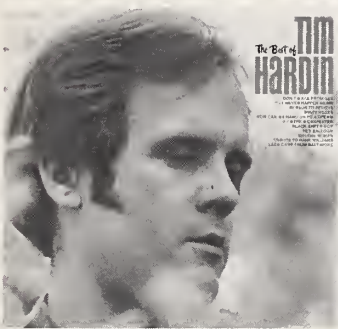
SOUL BAG — Willie Mitchell — Hi SHL 32050

Digging into his soul bag, trumpeter Willie Mitchell lays down a host of groovy tracks. Mitchell's horn works well on such tunes as the very popular "Everyday People," the Wilson Pickett hit, "I'm A Midnight Mover," the very timely "Apollo X," and the recent Ventures smash, "Hawaii Five-O." Mitchell's fans should take note of this lively set.



MOONDOG — Columbia MS 7335

In addition to being one of the most unusual albums in years, the Moondog LP is also one of the most exquisite. Moondog himself is an aged, blind poet, composer, and conductor, best known to the world as a tall, bearded, cloaked, spear-carrying figure who habitually stands on the corner of 56th Street and 6th Avenue in New York City. The album is a collection of his orchestral compositions, which he conducts. The music is sublimely melodious, rich in subtle rhythm and harmony. The form is predominantly classical, but brilliant excursions into jazz are frequent. Excellent album that could do quite well.



THE BEST OF TIM HARDIN — Verve Forecast FTS-3078

With songs taken from "Tim Hardin 1" and "Tim Hardin 2," Verve has put together this album which contains many of the songs that have made Tim Hardin one of the important singer/writers on the scene. The popularity of Hardin's Columbia single, "Sing A Simple Song of Freedom," which is currently on the charts, could give this album the spark it needs to start moving.



BOZ SKAGGS — Atlantic SD 8239

Boz Skaggs' first album features a sound that is an original and comfortable blend of country-blues and rock-jazz styles. "Waiting For A Train," a tune written by Jimmie Rodgers, has a down-home feel, and yet "Loan Me A Dime," an excellent Skaggs original, has a heavy, hard city feel, and the set as a whole draws a clear distinction between earth blues and concrete blues. Aided by Mother Earth's Tracy Nelson and a number of other fine musicians, Skaggs, on guitar, has put on a superior show. FM play should insure sales.

Jazz Picks



BLUE NOTE'S THREE DECADES OF JAZZ — Volumes I-III-Variou Artists — Blue Note 89902, 89903, 89904

These three, two-record 30th anniversary commemorative packages covering Blue Note's three decades in jazz should be of great interest to many. Volume I covers the period 1939-1949 and includes cuts by Thelonious Monk, Earl Hines, James Moody and many others. Monk, John Coltrane, Miles Davis, Horace Silver and Lou Donaldson are included in the 1949-1959 Volume II. Volume III, spanning 1959-1969, includes Donald Byrd, Jimmy Smith, Donaldson, Silver, Lee Morgan, Stanley Turrentine, Eric Dolphy, Ornette Coleman and others.



MAYNARD FERGUSON 1969 — Prestige 7636

The orchestra of Rolf-Hans Mueller serves as a perfect backdrop for trumpeter Ferguson's blowing. He offers beautiful interpretations of such songs such "Almost Like Being In Love," "Dancing Nitely," "Whisper Not" and "Got the Spirit." This album, which was recorded in Europe, should see its sales in jazz circles starting shortly.



THE VELVET TOUCH OF LENNY BREAU — RCA LSP 4199

This LP, recorded live at Shelley's Manne-Hole in Hollywood, should find favor among jazz fans and may garner some pop acceptance as well. Assisted by Reg Kelln on drums and Ron Halldorson on electric bass, Breau comes off beautifully diversified playing electric six and 12 string guitar and acoustic nylon six string guitar. Good set.



GEORGE LEWIS — Everest Archive Of Folk And Jazz Music FS 240

New Orleans jazz clarinetist George Lewis is the star of this album, which preserves some very worthwhile sessions originally released on the Jazzman label in 1953. With the assistance of Kid Howard, trumpet and vocal; Jim Robinson, trombone; Alton Purnell, piano and vocal; Lawrence Marrero, banjo; Alcide "Slow Drag" Pavageau, bass; Joe Watkins, drums and vocals; and Monetto Moore, vocal; Lewis made some highly infectious music that still sounds very good today. Jazz buffs should take note.

Classical Picks



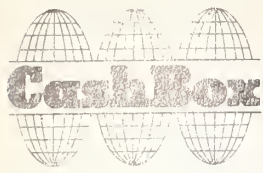
SCHUBERT/BRAHMS/POULENC/WEBERN/MARTINU/DAHL — Boston Symphony Chamber Players — RCA Red Seal LSC 6189

The Boston Symphony Chamber Players offer a program ranging from Schubert's "Trout" Quintet to Ingolf Dahl's Duetto Concertante, written in 1966, in this three-record package. In between are chamber works by Brahms, Francis Poulenc, Anton Webern and Bohuslav Martinu. The variety of and contrasts among the musical styles of the six composers should provide an interesting listening experience for chamber music buffs.



ANTHONY NEWMAN PLAYS J. S. BACH ON THE PEDAL HARPSICHORD AND ORGAN — Columbia Masterworks MS 7309

This album will make a prized addition to the collections of many Bach enthusiasts. Anthony Newman is a skilled technician and a highly creative interpreter, and his renditions, on the pedal harpsichord and organ, of Bach's Passacaglia And Fugue In C Minor, BWV 582 (pedal harpsichord), Trio Sonata No. 1 In E-Flat Major, BWV 525 (organ), Fantasy And Fugue In G Minor, BWV 542 (pedal harpsichord and organ) and the other pieces on this album, are excellent.



KRLA Forbids Label Reps.

HOLLYWOOD — KRLA — Pasadena, one of two major top-forty outlets in the L. A. area, has announced that record label and distributor reps. are no longer welcome to contact station personnel with their wares. Henceforth, it was said, all records were to be submitted by mail. Hal Mathews is station manager, and Larry Webb is general manager of the outlet. Doug Cox is program director.

'Men of Year' Awards Has Changed Format

BEVERLY HILLS — "Men of the Year" awards recipients will be selected under a new format developed by Bill Gavin, who has honored broadcast and record industry personnel annually since 1960, as part of his radio programming service. Local and regional promo men will be picked by vote of radio music directors in each area. All stations will be invited to vote, whether or not they subscribe to the weekly "Gavin Report." (Nominations in other categories will continue to be made by readers.)

Winners will be announced at the Awards Banquet that concludes the Gavin-sponsored Forth Annual Radio Program Conference (Dec. 5-7) at the Regency Hyatt House in Atlanta.

Buddy Rich Drums Are Given Away

LOS ANGELES — World Pacific Jazz Records and Singerland Drums have combined efforts with local radio stations in 11 key markets in offering free sets of drums valued at up to \$1,000. This is to promote the new Buddy Rich LP, "Buddy and Soul."

Participating radio stations are WQXI-Atlanta; WMEX-Boston; WIXY-Cleveland; WLS-Chicago; WCAR-Detroit; KGFU-Los Angeles; KIRL-St. Louis; KJAZ-San Francisco; WNBC-New York; WIP-Philadelphia; and WWDC-Washington/Baltimore.

Cash Box is reprinting a copy of a letter from a local rep. for an east coast label. He prefers to remain anonymous. He states that his letter is not an argument, but simply a statement of how he feels.

It's addressed to Hal Mathews, and reads:

Several thoughts have passed through my mind since being informed that I may no longer visit KRLA as a representative of a company that manufactures records which are sometimes played on your station for the enjoyment of your listening audience. There is not — and I repeat not — another station with a P. D. that makes you feel more like a human being than Doug Cox. It is very important to the individual to feel that he is doing something more than bringing a record to a station. Doug Cox has not only been gracious and sincere in his manner, but also honest, which is rare. I really don't feel you are being honest or gracious or even sincere in your choice to prevent a man from earning his keep.

The staff which represents your station are all sincere people with an understanding that seems to better communications between men. KRLA has done what every station would like to do — they (jocks, news, pop cronicles and Doug) are saying something. You are saying nothing.

Mitchell of WTIK Will Take Charge

NEW ORLEANS — Bob Mitchell of WTIK — New Orleans is doing daily exercise to get in shape for the annual football games between the WTIK d.j.s and the promotion men. Mitchell describes the event as "rough tough football" even though it's not intended to be that. He says the promotion men, for some strange reason, seem to vent their frustrations and excess energy on the d.j.s at the event. The first two football encounters (1967 and 1968) resulted in one broken collar bone, one chipped shoulder and one broken toe. Mitchell will quarterback, and get protection from a front three that average 225 lbs.

Tuning In On . . . ABC-FM 'Love' In The Air

In September, 1967, realizing that there wasn't a nationwide outlet for the then up-and-coming "underground" sound, two men with a Chicago AM station decided that they wanted to create this outlet.

Allen Shaw and George Yhraes (now, respectively, director of programming and director of sales and promotion for the ABC-owned FM "Love" stations) sought-out one of the national radio networks to help them put across their idea. After failing to receive an o.k. at Metromedia and NBC, they finally were able to receive the backing of ABC. One-and-a-half years later, in March, 1969, they started Love programming over what has now grown to seven ABC-owned FM stations (WABC — New York; WXYZ — Detroit; WLS — Chicago; KGO — San Francisco; KQV — Pittsburgh; KABC — Los Angeles; and KXYZ — Houston) and one independent (WIVC — Peoria).

All of the stations carry a pre-recorded show which has Brother John as its air-personality. Brother John, who is the Reverend John Rydgren, former director of radio-TV-films for the American Lutheran Church, records five hours of music a day, and the tapes of the show are sent to the participating stations for air-play. The tapes are played by the stations on a delay basis, so that the 9 A. M. show in New York is the same as the 9 A. M. show in Los Angeles or any of the other stations. After each hour-long tape is used, it is put away for use again in a few days. After it has been used a few times, it is replaced with a new tape. (The tapes are never run in the same sequence, one day after another.) Inserted into Brother John's show are comments on society, what's happening around us,

and any and all contemporary topics by Howard Smith, assistant publisher of The Village Voice, and commentary on changes on the music scene by Bobaloo (who does a 7-11 P. M. music show for the New York outlet only).

Shaw and Yhraes point out that they hope to add feature spots for each station, by persons from the area around the different stations, so that the important issues of the community can be discussed. They also hope that in the future they will be able to place air personalities at each outlet so that there will be more diversification in the air-play in each area — but they realize that this will take some time.

Shaw, who does all of the programming for Brother John, allows Brother John as much time as he needs during any broadcast period to talk and get his ideas across. This cuts into the programming schedule, which is all "the most popular underground" sounds — not just any sounds as some stations play. Shaw feels talking can get ideas across as well as songs, so if what is said is good, its worth whatever time it takes.

Love is reaching 1½ million people per week, as of the April/May ARB ratings, which were composed only about one month after the format went into effect. The stations are anxiously awaiting the latest ARB rating to see how they are doing after the first six months; they expect a large increase in their listenership which basically falls in the 18-30 age group.

Shaw and Yhraes stated, as a very important fact, that the Love stations are "not catering to the 'hip' society," meaning those who use drugs or advocate revolution, but are catering to those who are interested in good underground sounds.

STATION BREAKS:

Steve Taylor, who was Bob Taylor at KYNO-Fresno, goes to WHBQ—Memphis as new P.D. The station's new line up is: Jack Parnell, 6-9 A.M.; Skip Wilkerson, 9-12 noon; Steve Taylor, 12-3; George Klein, 3-6; Robert W. Walker, M.D., 6-9; Roy Mack, 9-12 midnight; and Phil Conner 12 midnight-6 A.M. . . . Paul Christy is now operations supervisor at WCFL—Chicago. He will also host two week-end shows . . . Edward Klitsch has joined WLS—Chicago as advertising and promotion manager . . . Gene Nelson will air a surf forecast over KSFO—San Francisco . . . WRC-TV—Washington is carrying "The 'C' Thing," hosted by Carroll Hynson. He has, thus far, presented David Ruffin, Jerry Butler, and Peter Greene . . . KEX—Portland will carry all Oregon State football games, with Bob Blackburn doing the play-by-play . . . Bill Compton has been named music director of KRUX—Phoenix . . . Lee Acree will be doing the all night show at WUBE—Cincinnati . . . WHK—Cleveland has a new music director in Jack Reynolds . . . George Cooper has joined WGMA—Hollywood, Fla. . . . Michael Green has been appointed music director of WTIK—New Orleans . . . KMPC—Hollywood's Roger Carroll will be the announcer of the upcoming television special starring Herb Alpert & the Tijuana Brass . . . Ted Richeson leaves KFRE—Fresno to become account executive at the L.A. office of Major Market Radio . . . A. William Varga has been named sales planning and research manager for RKO Radio Reps . . . John R. Poppele has been elected a director of Educating Systems, Inc. . . . KHJ—Hollywood's Sam Riddle and Scotty Brink were both the recipients of commendations from

L.A.'s mayor, Sam Yorty. They received them because of their community work . . . Joe Franklin of WOR TV/radio—New York has been awarded the first Community Service award from the Council On Helping Others . . . WLWI-TV—Indianapolis has appointed David S. Laustsen as press information writer . . . Patricia Talcott has taken the position of press information writer at WLWT—TV—Cincinnati. . . . KNX-FM—Hollywood is expanding its "Young Sound" from 18 hours daily to 20 hours . . . WKNR—Dearborn, Mich. is promoting volunteer help for the ALSAC charity march (28).



FLYING AID TO VICTIMS — Jon Steele (right) of KELI — Tulsa recently flew his own plane, containing 500 pounds of first aid supplies, ddt, and rodent control supplies into Gulfport, Mississippi for residents of this area which was hard hit by hurricane Camille. The supplies were donated by Steele's listeners.



NEIL DIAMOND—Neil Diamond (left) and George Klein read about Diamond in Cash Box. Diamond, is in Memphis recording, and stopped in to do the George Klein TV show on WHB. Klein also does the afternoon show on WHBQ-radio.



Top 50 In R & B Locations

1	I CAN'T GET NEXT TO YOU Temptations (Gordy 7093)	3	26	LET ME BE THE MAN MY DADDY WAS Chr-Lites (Brunswick 755414)	20
2	SHARE YOUR LOVE WITH ME Aretha Franklin (Atlantic 2650)	1	27	WALK ON BY Isaac Hayes (Enterprise 9003)	45
3	OH WHAT A NIGHT Dells (Cadet 56491)	5	28	IT'S TRUE I'M GONNA MISS YOU Carolyn Franklin (RCA 0188)	30
4	YOUR GOOD THING IS ABOUT TO END Lou Rawls (Capitol 2550)	2	29	IN A MOMENT Intrigues (Yew 1001)	23
5	THAT'S THE WAY LOVE IS Marvin Gaye (Tamla 54185)	7	30	THE SWEETER HE IS Soul Children	43
6	WHAT'S THE USE OF BREAKING UP Jerry Butler (Mercury 72980)	8	31	DADDY'S LITTLE MAN O. C. Smith (Columbia 44948)	42
7	HOT FUN IN THE SUMMERTIME Sly & The Family Stone (Epic 10497)	12	32	DOIN' OUR THING Clarence Carter (Atlantic)	—
8	BY THE TIME I GET TO PHOENIX Isaac Hayes (Enterprise 9003)	18	33	FREE ME Otis Redding (Atco 6700)	27
9	THE NITTY GRITTY Gladys Knight & The Pips (Soul 35063)	4	34	OUT OF SIGHT, OUT OF MIND Little Anthony & The Imperials (UA 50552)	32
10	CHAINS OF LOVE Bobby Bland (Duke 449)	24	35	THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE Howard Tate (Turn Table 505)	37
11	NOBODY BUT YOU BABE Clarence Reid (Alston 4574)	10	36	YOU MADE A BELIEVER OUT OF ME Ruby Andrews (Zodiac 1015)	34
12	I COULD NEVER BE PRESIDENT Johnny Taylor (Stax 0046)	11	37	KOOL AND GANG Kool & The Gang (De-Lite)	39
13	CHOICE OF COLORS Impressions (Curton 1943)	6	38	THE BEST PART OF A LOVE AFFAIR The Emotions (Volt 4021)	—
14	YOU GOT YOURS, I'VE GOT MINE Delfonics (Philly Groove 157)	26	39	BY THE TIME I GET TO PHOENIX Mad Lads (Volt 4016)	36
15	MOTHER POPCORN James Brown (King 6245)	9	40	LET A WOMAN BE A WOMAN, LET A MAN BE A MAN Dyke & The Blazers (Original Sound 185)	44
16	WHAT DOES IT TAKE Jr. Walker & All Stars (Soul 35062)	14	41	TILL YOU GET ENOUGH Watts 103rd St. Rhythm Band (W.A. 7298)	38
17	LET'S GET TOGETHER Little Milton (Checker 1225)	13	42	MY BALLOON'S GOING UP Archie Bell & The Dells (Atlantic 2663)	—
18	WORLD James Brown (King 6258)	31	43	LIFE & DEATH IN G&A Abaco Dream (A&M 1081)	48
19	GOING IN CIRCLES Friends of Distinction (RCA 0204)	35	44	AQUARIUS/GREEN ONIONS Dick Hyman (Command 4129)	46
20	IT'S TOO LATE Ted Taylor (Room 34)	21	45	HELPLESS Jackie Wilson (Brunswick 554181)	—
21	I DO The Moments (Stang 5005)	15	46	WE'LL CRY TOGETHER Maxine Brown (CUR 3001)	50
22	LOWDOWN POPCORN James Brown (King 6250)	16	47	SAD GIRL The Intruders (Gamble 235)	47
23	HOOK & SLING Eddie Bo (Scram 117)	17	48	POOR MAN Little Milton (Checker 1221)	—
24	JEALOUS KIND OF FELLOW Garland Green (UNI-55143)	33	49	CRYSTAL BLUE PERSUASION Joe Bataan (Uptite 0014)	—
25	GET OFF BY BACK WOMAN B. B. King (Blues Way 61026)	40	50	DON'T IT MAKE YOU WANT TO GO HOME Joe South (Capitol 2592)	49

New Promo Men Named By Scepter

NEW YORK — Scepter Records, in a move to strengthen its overall promotional capability, has made two appointments, both of which were announced last week by Steve Tyrell, the label's national promotion director.

Don Carter has been named to handle Scepter's southern and south-western R&B promotion, and Glenn Robbins will take over as coordinator of secondary market promotion.

Carter will operate out of Scepter's newly opened southern office at 1615 Saint Emanuel St., in Houston, Texas. He will report directly to Chris Jonz, the label's national R&B promotion director.

Robbins will work closely with Steve Tyrell out of Scepter's New York office in expanding service to secondary market stations. Robbins will also coordinate the activities of local distributor promotion men.



Carter & Robbins

Devonnes To Heritage

NEW YORK — The Devonnes, past winners of the Schaefer Talent Hunt, have been signed to Jerry Ross' Heritage Records. Deal was set by Joe De Anelis, of Universal Attractions, who manages the femme group. The Devonnes have just returned from a tour of military bases in Japan, Korea and Viet Nam and will be going into the studio shortly.

Bill Deal Signed

NEW YORK — Bill Deal and the Rondells have recently signed with Action Talents for exclusive personal appearance representation. The group is very hot with their single "What Kind Of Fool Do You Think I Am," which follows two other big hits, "I've Been Hurt" and "May I."

Lunar Landing Song Acquired By Piedmont

NEW YORK — Piedmont Music, subsid of Edward B. Marks Music, has acquired from Danny Constantino a song called "The Astronauts Song." This song was publicly performed for the first time on July 24, the day the astronauts returned to the earth, in a syndicated news program called "World Today," prepared by Mutual Broadcasting System, which included an interview of President Nixon by Frank Borman and which was picked up by more than 500 radio stations across the country. Since then the song has been much in demand. On Aug. 13 it featured on the Joe Franklin show and the Air Force Academy Band of Colorado Springs has decided to do a band and chorus version of the song.

Constantino studied music at Royal Conservatory of Music at Toronto and has performed widely in night clubs.

Two New Firebird Acts

NEW YORK — Firebird Records has acquired a master from Jim Bailey and John Northern's Too Much Productions. The master "Baby Don't Do It" by Hoopn' John and the Soulful Kids is set for October release. Firebird has also signed two more: Phase II, a boy-girl duo from New York and St. Cloud, a male group from Rochester, New York. Both acts are set for fall sessions.

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Picks of the Week

JOHNNY CASH (Sun 1103)

Get Rhythm (2:20) (Hi-Lo BMI — Cash)

Big John has another chart topper here with this release from the vault of the old Sun Records label. Only this time, continuous applause has been added for simulated "live" performance. No flip information available.

JERRY LEE LEWIS (Smash 2244)

She Even Woke Me Up To Say Goodbye (2:44) (Acuff-Rose BMI — Newbury, Gilmore)

Jerry Lee's last Smash outing went right to the top of the country charts, and there's no reason why this slow-paced soulful ballad won't do the same. Watch for it. Flip: "Echoes" (2:27) (De Capo BMI — L.G. Lewis, Harrelson)

JACK GREENE (Decca 32558)

Back In The Arms Of Love (2:29) (Blue Crest BMI — Frazier)

This pretty ballad from the pen of Dallas Frazier is soulfully performed by Jack Greene. Expect another top ten tune for this follow-up to Jack's last "Statue Of A Fool." Flip: "The Key That Fits Her Door" (2:42) (Blue Crest BMI — Frazier)

JEANNIE C. RILEY (Plantation 29)

Things Go Better With Love (2:07) (Shelby Singleton BMI — Martin)

The title track from her current LP delivers a thumping modern Nashville ballad in fine style. Strong reading and infectious sound will carry outing well up the charts. Flip: "The Back Side Of Dallas" (2:28) (Hall-Clement BMI — Foster, Rice)

DOLLY PARTON (RCA 0243)

My Blue Ridge Mountain Boy (3:27) (Owepar BMI — Parton)

Dolly Parton's self penned title track from her latest RCA album, is a tender tale delivered with strong feeling and emotion. Unhappy ode should find happy results via the charts. Flip: "Til Death Do Us Part" (3:03) (Owepar BMI — Parton)

GORDON TERRY (Chart 5028)

Day Of The Gun (2:18) (Yonah BMI — Martin)

The ills of modern society provide the lyrics for what will be Gordon Terry's strongest waxing to date. Pretty, pretty effort from his current LP will find many takers. Flip: "Ballad Of Biggersville" (1:56) (Yonah BMI — Hood)

MAYF NUTTER (Straight 105)

Everybody's Talkin' (2:30) (Third Story BMI — Neil)

As the pop version of the theme from "Midnight Cowboy" nears the top of the pop charts, Mayf Nutter will certainly find his country waxing headed in the same direction. Effective performance both vocally and instrumentally. Flip: "Long Distance" (2:16) (Third story BMI — McCrea)

ANTHONY ARMSTRONG JONES (Chart 5033)

New Orleans (2:28) (Rock Masters BMI — Royster, Guida)

Already a hot air play item from the A.A. Jones LP, "Proud Mary," this rockin' R&B oldie comes back countryfied. Deck gives A.A. a strong follow-up to his last success "Proud Mary." Flip: "And Say Goodbye" (3:04) (Peach SESAC — King)

MERV SHINER (Little Darlin' 68)

Ain't That Sad (2:29) (Hill & Range BMI — Milette)

Shirl Milette's thought provoking ode on poverty and apathy is served up in fine style by Merv Shiner. Strong programming piece should attract considerable attention. Flip: "You Can Tell The World" (2:37) (Mayhew BMI — C.J. Mathis)

Best Bets

MAC CURTIS (Epic 10530)

Don't Make Love (2:24) (Blue Echo BMI — Griff) Fine sounding deck has appeal. Flip: "Us" (3:05) (Stallion BMI — Anderson)

JIMMIE DAVIS (Decca 32559)

Mary Let Your Bangs Hang Down (2:20) (Vern BMI — Davis) Novelty offering could find acceptance. Flip: "Today I'm Giving You Away" (3:35) (Jimmie Davis BMI — Davis)

CARL VAUGHN (Monument 1164)

Sounds Like Trouble (2:18) (Hall-Clement BMI — Foster, Rice) Effective mid-tempo ballad. No flip information available.

RON DAWSON (Columbia 44978)

She Cried (2:39) (Trio/Rittenhouse BMI — Daryll, Richards) Pretty ballad, soulfully performed. Flip: "Steel Rail Blues" (2:34) (M. Witmark & Sons ASCAP -- Lightfoot)

CONNIE DYCUS (Cathay 1203)

Jake Legged Preacher (1:42) (Monte Verde BMI — Dycus) Bouncy rhythm offering. Flip: "You've Got Nothing To Hide" (2:44) (Monte Verde BMI — Dycus)

JANET WILSON (Country Artists 1021)

Goody Good Girl (2:05) (Carmusic BMI — Bush, Foster) Up tempo cutie could succeed. Flip: "He Belongs To Me" (2:10) (Wilderness BMI — Hart)

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C&W Station To Receive Contest Kits

The Country Music Association recently mailed nearly 1500 special contest kits to radio stations in the United States and Canada in preparation for the annual "October Is Country Music Month" promotion contest.

President of CMA, Bill Williams, cited that the number of kits was increased this year because of the vast number of stations now programming country music. A survey recently completed by the CMA returned from more than 50% of all Canadian and US stations showed that there are more than 600 full time C&W broadcasters. More than a thousand other stations broadcast some C&W from 2 to 12 hours daily.

The contest, open to any radio and television station in either country, is based on the entries submitted by the stations showing the extent and quality of the promotion engaged in for boosting October as Country Music Month. Actually an international affair, the winners of the top three places in the contest are awarded silver and walnut trophies suitably inscribed.

This is the third year for the special promotion contest. Last year's winners were: First place - KBBQ Radio, Burbank, Cal.; second place - WHPL Radio, Winchester, Va.; and third place - WSHO Radio, New Orleans, La.

The kits contained a disc of Public Service spots by top C&W stars and mystery voices for contest use by other C&W stars, a sample spot announcement for use by the local mayor, sample artwork for use in "Top Fifty" charts and other printed matter, and a listing of the Governors who have already proclaimed October as Country Music Month, as well as other pertinent announcements.

Int'l Seminar Spots England

NASHVILLE — Highlighting the WSM Grand Ole Opry 44th Birthday Celebration this year will be again the International Seminar of the Country Music Association on Friday, October 17, from 2:30 to 5:00 P.M.

The seminar, to be held on the lower level of the Municipal Auditorium, in Nashville, will feature a panel of country music representatives from the British Isles. They will discuss the present and future aspects of country music in England. Special invitations have been issued to the foreign reps for talks on sales, promotion, booking, publicity, recording and publishing.

The seminar will be available for all persons involved in these fields, with registration at the CMS Booth in the main entrance of the Auditorium. Nashville chairlady for the Seminar is Emily Bradshaw, president of Promotions by Emily, which will be handling all publicity and promotion for the event. Dick Broderick, vice-president of MCA, is chairman for the CMA International Committee.

The distinguished gentlemen comprising the panel are: moderator Noble Bell, executive vice-president, Shelby Singleton Corporation, speakers: Mr. Mervyn Conn - artist-management & promotion, Charles Williams—owner, The Nashville Room, London, Terry Oates—general manager, Screen-Gems, Columbia Publishing, England, Leapy Lee—an English artist, Charles Brady—military sales representative based in England, Ian Grant—former BBC country and music show producer, now head of A&R for RCA, England. The subject is "The Country Music Scene in England, Present and Future".

NGI Buys Spar Records

NEW YORK — National Growth Industries, Inc. (NGI), a New York corporation, the stock of which is traded over-the-counter, announced recently that it has acquired all of the issued and outstanding common stock of Spar Record Corporation of Nashville, which is active in various phases of the music industry.

The acquisition, an NGI spokesman stated, was for 600,000 shares of NGI stock. Preliminary figures (subject to year end audit) for Spar, indicate sales for the fiscal year ended June 30, 1969 of approximately \$2,100,000 and net income of approximately \$200,000. NGI currently has outstanding 1,211,000 shares. Spar was privately owned.

Spar manufactures 8-track stereo cartridge tapes and cassettes and records and distributes its product lines to retail outlets nationally. Spar owns and operates a custom recording studio which is utilized by Spar and other recording companies.

In addition, Spar operates as a rack jobber for 2,000 customers in 18 states and is engaged in music publishing, mail order and retail record stores.

NGI has provided \$300,000 of working capital for the Spar operation.

Neal Agency Ltd. Sets National P.R. Reps

NASHVILLE — Bob Neal, president and founder of the Neal Agency Ltd., today announced the appointment of Jaulus & Salidor, Inc. as national public relations and publicity representatives for the agency and its roster of top name talent, effective immediately.

The Neal Agency Ltd. has established itself as a leader in the field of country talent as exclusive representatives for such top names as Sonny James, Conway Twitty, Connie Smith, Lynn Anderson, Liz Anderson, Johnny & Joni Mosby, The Compton Brothers, Stu Phillips and Billy Ed Wheeler, among others.

Jaulus & Salidor, Inc. was formed recently by two publicity and promotion veterans, Paul Jaulus and Lenny Salidor, both of whom are experienced and knowledgeable professionals in the entertainment-music field. In addition to their New York based office, Jaulus & Salidor, Inc. have established an office in Nashville, under the direction of Mrs. Barbara Starling, and are affiliated in Toronto and Montreal.

IFCO Plans 2nd Fest

Big plans are currently underway for the 2nd Annual International Fan Club Organization (IFCO) festivities in Nashville during the week of the 44th birthday celebration of the Grand Ole Opry. The IFCO Hospitality Room will be open all week at the Andrew Jackson Hotel. The Dinner & Show will be held at the Hotel Hermitage on Tuesday evening, Oct. 14, headlining many of the industry's top recording stars and personalities in country music from Stateside, England & Europe. For ticket information contact IFCO's presidents: Loudilla, Loretta & Kay Johnson, Box 177, Wild Horse, Colorado 80862.

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CashBox Country Top 60

- | | | | | | |
|----|--|----|----|--|----|
| 1 | A BOY NAMED SUE
(Evil Eye — BMI)
Johnny Cash (Columbia 44944) | 1 | 31 | ARE YOU FROM DIXIE
(M. Witmark & Sons — ASCAP)
Jerry Reed (RCA 0211) | 46 |
| 2 | TO MAKE A MAN
(Sure Fire — BMI)
Loretta Lynn (Decca 32513) | 2 | 32 | BETTER HOMES & GARDENS
(Russell, Cason — ASCAP)
Bobby Russell (ELF 0310) | 35 |
| 3 | THAT'S A NO NO
(Shelby Singleton — BMI)
Lynn Anderson (Chart 5021) | 6 | 33 | BIG WIND
(Tree — BMI)
Porter Wagoner (RCA 0168) | 26 |
| 4 | BUT YOU KNOW I LOVE YOU
(Tro, First Edition — BMI)
Bill Anderson (Decca 32514) | 4 | 34 | WHEREVER YOU ARE
(Mayhew — BMI)
Johnny Paycheck (Little Darlin 0060) | 27 |
| 5 | INVITATION TO YOUR PARTY
(Know, Gold Dust — BMI)
Jerry Lee Lewis (Sun 1101) | 7 | 35 | GEORGE (AND THE NORTH WOODS)
(New Keys — BMI)
Dave Dudley (Mercury 72952) | 49 |
| 6 | TALL DARK STRANGER
(Blue Book — BMI)
Buck Owens (Capitol 2570) | 9 | 36 | LITTLE REASONS
(Pamper — BMI)
Charlie Louvin (Capitol 2612) | 44 |
| 7 | I'M DOWN TO MY LAST I LOVE YOU
(Al Gallico — BMI)
David Houston (Epic 10488) | 3 | 37 | JUST A DRINK AWAY
(Tree — BMI)
Earnest Tubb (Decca 32532) | 40 |
| 8 | IF NOT FOR YOU
(Passkey — BMI)
George Jones (Musicor 1366) | 5 | 38 | HAUNTED HOUSE
(Venice/B Flat — BMI)
Compton Bros. (Dot 17294) | 51 |
| 9 | ALL I HAVE TO OFFER YOU (IS ME)
(Hill & Range, Blue Crest — BMI)
Charley Pride (RCA 0167) | 10 | 39 | SEVEN LONELY DAYS
(Jefferson — ASCAP)
Jean Shepard (Capitol 2585) | 41 |
| 10 | THESE LONELY HANDS OF MINE
(Ly Rann — BMI)
Mel Tillis (Kapp 2031) | 13 | 40 | I WILL ALWAYS
(Acuff-Rose — BMI)
Don Gibson (RCA 0219) | 42 |
| 11 | THE WAYS TO LOVE A MAN
(Al Gallico — BMI)
Tammy Wynette (Epic 10512) | 17 | 41 | I LOVE YOU BECAUSE
(Fred Rose — BMI)
Carl Smith (Columbia 44939) | 45 |
| 12 | TRUE GRIT
(Famous — ASCAP)
Glen Campbell (Capitol 2573) | 11 | 42 | WHICH ONE WILL IT BE
(Tree — BMI)
Bobby Bare (RCA 0202) | 43 |
| 13 | RUBY DON'T TAKE YOUR LOVE TO TOWN
(Cedarwood — BMI)
Ken Rogers & First Edition (Reprise 0829) | 8 | 43 | RIVER BOTTOM
(Quartet, Bexhill — ASCAP)
Johnny Darrell (United Artists 50572) | 53 |
| 14 | WINE ME UP
(Passport — BMI)
Faron Young (Mercury 72936) | 16 | 44 | A GIRL NAMED SAM
(Tarheel — BMI)
Lois Williams (Starday 877) | 52 |
| 15 | MUDDY MISSISSIPPI LINE
(Detail — BMI)
Bobby Goldsboro (UA 50565) | 21 | 45 | STEPCHILD
(Blue Crest — BMI)
Billie Jo Spears (Capitol 2593) | 48 |
| 16 | THAT'S WHY I LOVE YOU SO MUCH
(Hall-Clement — BMI)
Ferlin Husky (Capitol 2512) | 15 | 46 | LIFE'S LITTLE UPS AND DOWNS
(Makamillion — BMI)
Charlie Rich (Epic 10492) | 54 |
| 17 | WORKIN' MAN BLUES
(Blue Book — BMI)
Merle Haggard (Capitol 2503) | 12 | 47 | ANOTHER DAY, ANOTHER MILE, ANOTHER HIGHWAY
(Motola — ASCAP)
Clay Hart (Metromedia 140) | 55 |
| 18 | SINCE I MET YOU BABY
(Progressive — BMI)
Sonny James (Capitol 2595) | 30 | 48 | THAT SEE ME LATER LOOK
(Tree — BMI)
Bonnie Guitar (Dot 17276) | 50 |
| 19 | ME AND BOBBY McGEE
(Combine — BMI)
Roger Miller (Smash 2230) | 18 | 49 | BILLY (I'VE GOT TO GO TO TOWN)
(Cedarwood — BMI)
Geraldine Stevens (World Pacific 77927) | 59 |
| 20 | TENNESSEE HOUND DOG
(House of Bryant — BMI)
Osborne Brothers (Decca 32516) | 24 | 50 | GROOVY GRUBWORM
(Shelby Singleton — BMI)
Harlow Wilcox & The Oakies (Plantation 25) | — |
| 21 | TO SEE MY ANGEL CRY
(Music City Tunes, Twitty Bird — BMI)
Conway Twitty (Decca 732546) | 32 | 51 | SHE EVEN WOKE ME UP TO SAY GOODBYE
(Acuff-Rose — BMI)
Jerry Lee Lewis (Smash 2244) | — |
| 22 | THIS THING
(Wandering Acres — SESAC)
Webb Pierce (Decca 32508) | 19 | 52 | DON'T IT MAKE YOU WANT TO GO HOME
(Lowery — BMI)
Joe South (Capitol 44924) | — |
| 23 | THESE ARE NOT MY PEOPLE
(Lowery — BMI)
Freddy Weller (Columbia 44916) | 22 | 53 | I'VE BEEN LOVING YOU TOO LONG
(East, Memphis, Time, Curtom — BMI)
Barbara Mandrell (Columbia 44955) | — |
| 24 | RAINING IN MY HEART
(House of Bryant — BMI)
Ray Price (Columbia 44391) | 28 | 54 | I'LL STILL BE MISSING YOU
(Pageboy — SESAC)
Warner Mack (Decca 32547) | — |
| 25 | HOMECOMING
(Newkeys — BMI)
Tom T. Hall (Mercury 72951) | 37 | 55 | THE HOUSE OF BLUE LIGHTS
(Robbins — ASCAP)
Earl Richards (United Artists 50561) | 58 |
| 26 | I CAN'T SAY GOODBYE
(Noma — BMI)
Marty Robbins (Columbia 44895) | 14 | 56 | SO LONG
(Adnerb/Mayhew — BMI)
Bobby Helms (Little Darlin' 0062) | 57 |
| 27 | I'D RATHER BE GONE
(Blue Book — BMI)
Hank Williams Jr. (MGM 10477) | 38 | 57 | MY BIG IRON SKILLET
(Party-Time — BMI)
Wanda Jackson (Capitol 2614) | — |
| 28 | COLOR HIM FATHER
(Hollybee — BMI)
Linda Martell (Plantation 24) | 23 | 58 | ALL AMERICAN SPORT
(YONAH — BMI)
Fran Warren (Audio Fidelity 152) | 60 |
| 29 | WORLD-WIDE TRAVELIN' MAN
(Freeway — BMI)
Wynn Stewart (Capitol 2549) | 20 | 59 | SEPTEMBER SONG
(Chappell — ASCAP)
Roy Clark (Dot 17299) | — |
| 30 | WICKED CALIFORNIA
(Jack — BMI)
Tompall & The Glaser Brothers (MGM 14064) | 34 | 60 | KISSED BY THE RAIN, WARMED BY THE SUN
(Acuff-Rose — BMI)
Glen Barber (Hickory 1545) | — |

There's really only one singer
who can do justice to songs like
"My Blue Ridge Mountain Boy"
and "Til Death Do Us Part"

The lady who wrote them.

Dolly.



Both from her new album...
Available soon on Stereo 8
Cartridge Tape.



LSP-4188

RCA



Going

Capitol, sales leader in the C&W field, brings you the hardest hitting C&W promotion of the year

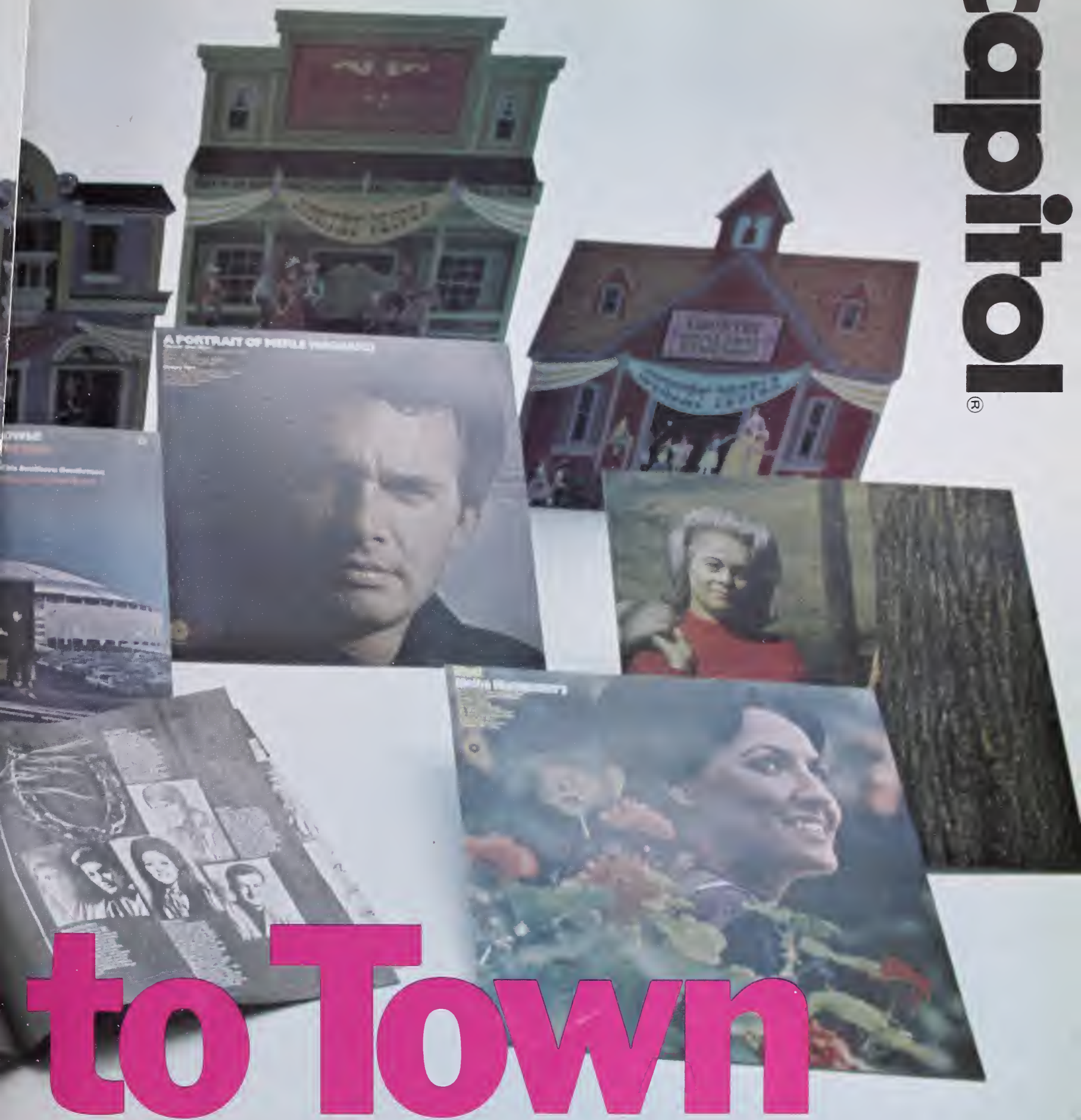
Capitol "Countrytown" divider cards for traffic stopping display of eight new albums featuring

Sonny James, the first and only man with a sound and an audience big enough to fill Houston's Astrodome. His new album "The Astrodome Presents In Person Sonny James." (ST-320)

Merle Haggard, the man who is always at the top of the C&W charts. Heading there again with "A Portrait of Merle Haggard." (ST-319)

Jean Shepard, "Seven Lonely Days" (ST-321)

capitol[®]



Melba Montgomery, "The Big, Wonderful Country World Of Melba Montgomery" (ST-328)

Wynn Stewart, "Yours Forever" (ST-324)

Jim and Jesse, "Twenty Great Songs By Jim And Jesse" (DTBB-264)

The Buckaroos, "Roll Your Own" (ST-322)

Cliffie Stone, "Square Dance U.S.A." Vol. 2 (ST-323)

Each album includes a free, skin-wrapped Country People Scrapbook. And another traffic stopper: A poster showing all of Capitol Country.

And the people of this country are going to hear about it on Coast-to-Coast radio.

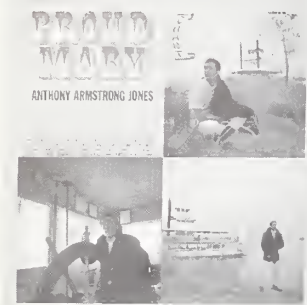
Go to town with Capitol's Country People,

on record and on tape.
All produced by Ken Nelson.





CashBox Country LP Reviews



PROUD MARY — Anthony Armstrong Jones — Chart CHS 1019

Taking its title from A.A. Jones' current chart riding single this session provides an opportunity for country and pop fans alike to get acquainted with this relative newcomer. Here he's spotlighted performing eleven fine pop/country ballads including "Put A Little Love In Your Heart," "One Good Thing About A Bad Thing," "New Orleans," "It's Too Late," "Breakin' Point" and the title track. Strong bid for the charts.



HAVE ONE ON BEN COLDER — MGM SE 4629

Sheb Wooley' alter ego entertains with his comic conversions of some recent country biggies. Ben Colder's national exposure via the weekly "Hee Haw" TV'er should help sessions rating on the sales charts. Set includes "Ruby Please Bring Your Love To Town," "The Carroll County Accident #2," "His Lincoln's Parked At Margie's Again," "D-I-V-O-R-C-E #2" and "Where Does The Light Go (When It Goes Out)."



THE VERSATILE TONY DOUGLAS — Paula LPS 2206

Talented Tony Douglas is backed by his band "The Shrimpers" on a strong country set containing fourteen fine selections, many of which were co-penned by the versatile chanter. Effective performance from beginning to end will attract many new fans. Session includes "Did I Say Something Wrong," "Love Is The Reason," "That's What I Get," "Why Baby Why," "Fastest Gun Alive" and the instrumental "Shrimpsy."



HAPPY TRACKS — Kenny Price — RCA LSP 224

Kenny Price is backed by strings, horns and voices on a pop style set highlighted by several of his past monsters. The big man lends his big mellow voice to this set of twelve cuts which includes, besides the title track, "Southern Bound," "I'm A Long Way From Home," "Grass Won't Grow On A Busy Street," "I Had No Reason For Leaving" and "Downtown Knoxville." Strong performance should carry package far.



CashBox Country Roundup

Capitol chanter **Sonny James** will double up for his TV taping schedule on the West Coast with simultaneous guest appearance tapings of "The Music Scene TV Show" called for October 6, 7, and 8 and "Jimmy Durante Presents The Lennon Sisters" on October 7-11 . . . RCA songstress **Lorene Mann** is recovering at her Nashville home from minor surgery performed last week at Parkview Hospital. Lorene reports the surgery was successful and she will hit the road for a September 13 performance in Decatur, Ill. at the Kintner Gym, and is skedded for a Oct. 11 appearance in Horseheads, New York for the Policeman's Benevolent Association's fund raising campaign . . . **Lynn Anderson**, Chart Records' hot artist with her "That's A No No" waxing, will be featured at two top rodeos during the month of Sept. Lynn, whose personal achievement include many top prizes for horsemanship, will head the talent list at the Eastern States Exposition Rodeo in Springfield, Mass. September 17-20 and the Fat Stock Show in Pine Bluff, Arkansas . . . Tourists, deejays and all motorists traveling

route 1-40 during the next several months will receive a warm welcome for **George Jones** and **Tammy Wynette**, via their billboard greeting, which announces their new family-type TV'er. Currently in production, the show will include regulars **DeWayne Phillips**, **Johnny Carver** and the **Jonesboys**. **George** and **Tammy** are slated to excite fairgoers Sept. 27 in Memphis at the Southern area's spectacular Mid-South Fair . . . Columbia's **Ray Price** continues to be one of the hardest working performers on the personal appearance road these days. Currently he's off on an extensive thirty-three day tour, which began on Sept. 5 in Imlay City, Michigan, and will end Oct. 7 at the Canton Auditorium in Canton, Ohio. Prior to his tour departure, Ray spent two days at Columbia's Nashville studio recording new material for future release. The sessions were produced by **Don Law** . . . **Shorty Lavender**, exec. V. P. of the **Hubert Long Agency**, played his "country fiddle" on **Mother Earth's** new underground album, "Make A Joyful Noise." . . . Monument recording artist **Ray Stevens** will entertain Oct.



CashBox Top Country Albums

- | | | | | | |
|----|--|----|----|--|----|
| 1 | JOHNNY CASH AT SAN QUENTIN
(Columbia CS 9827) | 1 | 16 | CLOSE UP — MERLE HAGGARD
(Capitol ST 259) | 21 |
| 2 | THE SENSATIONAL CHARLEY PRIDE
(RCA LSP 4153) | 2 | 17 | CLOSE UP — BUCK OWENS
(Capitol ST 257) | 19 |
| 3 | SAME TRAIN, DIFFERENT TIME
Merle Haggard (Capitol SWBB 223) | 3 | 18 | AT HOME WITH LYNN
Lynn Anderson (Chart CHS 1017) | 14 |
| 4 | WOMAN OF THE WORLD/ TO MAKE A MAN
Loretta Lynn (Decca DL 75113) | 5 | 19 | GLEN CAMPBELL "LIVE"
(Capitol STOB 268) | 23 |
| 5 | YESTERDAY, WHEN I WAS YOUNG
Roy Clark (Dot DLP 25953) | 6 | 20 | IT'S A SIN
Mary Robbins (Columbia CS 9811) | 15 |
| 6 | BUCK OWENS IN LONDON
(Capitol ST 232) | 4 | 21 | DAVID
David Houston (Epic BN 26482) | 25 |
| 7 | MY LIFE/BUT YOU KNOW I LOVE YOU
Bill Anderson (Decca DL 75142) | 8 | 22 | DON GIBSON SINGS ALL TIME COUNTRY GOLD
(RCA 4169) | 17 |
| 8 | TAMMY'S GREATEST HITS
tammy Wynette (Epic BN 26486) | 13 | 23 | THE KIND OF MAN I AM
Charlie Louvin (Capitol ST 248) | 22 |
| 9 | I'LL SHARE MY WORLD WITH YOU
George Jones (Musicor MS 3177) | 7 | 24 | JOHNNY CASH AT FOLSOM PRISON
Johnny Cash (Columbia CS 9639) | 26 |
| 10 | HALL OF FAME HITS VOL. I & II
Jerry Lee Lewis (Smash SRS 67118) | 9 | 25 | MEL TILLIS SINGS OLD FAITHFUL
Mel Tillis (Kapp KF 3609) | 28 |
| 11 | THAT'S WHY I LOVE YOU SO MUCH
Ferlin Husky (Capitol ST 239) | 11 | 26 | TOGETHER
Jerry Lee Lewis & Linda Gail Lewis (Smash SRS 67126) | 29 |
| 12 | ALWAYS, ALWAYS
Porter Wagoner & Dolly Parton (RCA LSP 4186) | 10 | 27 | JOHNNY ONE TIME
Johnny Duncan (Columbia CS 9824) | 20 |
| 13 | STATUE OF A FOOL
Jack Green (Decca DL 75124) | 12 | 28 | GAMES PEOPLE PLAY
Freddie Weller (Columbia CS 9904) | 24 |
| 14 | ORIGINAL GOLDEN HITS VOL. I & II
Johnny Cash & The Tennessee Two (Sun 100 & 101) | 18 | 29 | THE ASTRODOME PRESENTS IN PERSON
Sonny James (Capitol ST 320) | — |
| 15 | I LOVE YOU MORE TODAY
Conway Twitty (Decca DL 75131) | 16 | 30 | THE ORIGINAL GOLDEN HITS VOL. I & II
Jerry Lee Lewis (Sun 102 & 103) | — |

3 at Nashville's Sheraton Motor Inn for the Deep South Advertising convention. The date was set by the Young Sounds Department of the Hubert Long Agency . . . Capitol artist **Merle Haggard** has a 12 city concert tour scheduled beginning Sept. 10 in Toronto, Canada. Appearances follow in Ottawa (11); Grantford, Ontario; Holmdel, N. J.; West Springfield, Mass.; Frederick, Maryland; Kingston, N. C.; Valdosta, Ga.; Vero Beach, Fla.; Orlando, Fla.; Jacksonville, Fla. and winds up in Tampa, Fla. Sept. 21 . . . **Van Trevor** and **Lynda K. Lance** are among the top country acts set to appear at the Alabama State Fair in Birmingham this year. The two Royal American recording artists will appear opening night, Oct. 2 and the following evening . . . RCA's **Nat Stuckey** is set to fly to Hawaii Sept. 17 for 10 days' worth of PA's . . . **Ray Pillow** goes Plantation all the way when he plays Orlando's Plantation Barn Sept. 26 & 27 and includes his Plantation outing of "Reconsider Me." . . . Chart Records' **LaWanda Lindsey** will sing her latest offering of "Strike Three You're Out" on WBRO Radio's spectacular Sept. 13 in Waynesboro, Ga. The songstress will also be appearing Sept. 18 in Lebanon, Va. Sept. 21 in Columbus, Ohio and Sept. 26 & 27 in Branchville, S. C. . . . The **Stoney Mountain Cloggers**, represented by the **Joe Taylor Artist Agency**, taped the "Mike Douglas Show" last week set for airing within the 'next few weeks.' . . . Following her successful appearance at the Illinois State Fair, **Jan Hurley** is off to Nebraska for personals. Opening at Columbus, Neb., Jan will be backed by the **Nat Stuckey** band, who'll be touring with her while **Nat** is on vacation . . . **Bill Clossy**, working as a single on the west coast, has joined the **Kingsmen** as their lead vocalist and bassman. He'll also be featured on the cordovox. The **Kingsmen**, popular west coast band, is currently working at **Dick's Tower**, in the bay city of Brisbane . . . Dot's pert **Peggy Little** returns from her Hawaiian tour Sept. 14 and after a few days rest, the vivacious lass will waken Nashvillians via her appearance on WLAC-TV's "Country Junction" (17). Sept. 27 finds **Peggy** in Paducah, Ky. for **WIBE**

Radio's "Shower Of Stars," on WLW-TV's "Midwestern Hayride," Sept. 29 and Oct. 20, she swings to Atlanta for a week's engagement at the Playroom . . .

John C. Jossey, sales vice president of Capitol Records Distributing Corp., announces the appointment of **Donald J. Prado** as national sales administrative manager. Prado replaces **Donald R. Johnson**, who has been promoted to national credit manager of Capitol Records, Inc. . . . **Thomas L. Trout**, personnel director of Capitol Industries, Inc., announces that **Ted Fertig** has been promoted to personnel administration and training manager. Fertig, who joined Capitol earlier this year as a professional employment representative, will be responsible for various administration and training activities for Capitol Industries and its subsidiaries, including Capitol Records, Inc. . . . **Yellow Bird Records'** prexy **Earl Miles** has inked chanter **Bob Avery** to a recording contract. An immediate release is expected . . . RCA's division V. P. and general manager of Nashville operations **Chet Atkins**, has signed **Jessie Coulter** to a recording pact. **Atkins** will co-produce **Jessie** with **Waylon Jennings** who discovered the songstress. A rush release is expected in the next couple of weeks . . . Following the success of song folios of **Jose Feliciano**, **The Vogues** and **Charley Pride**, **Ivan Mogull Music Associates** has put together a Country Western/Pop folio of songs published by **Nashvillites Bill Hall** and **Jack Clement**, entitled "Pop Country." The book is distributed by **West Coast Publications** . . . **Judy Lynn Enterprises** announces the appointment of **Pat Kelly** as national promotion director. He will handle promotions for **Judy Lynn's** full color half-hour weekly TV series that is syndicated nationally through **National Telefilm Associates**, as well as promotions for **Judy's** personal appearances and Columbia recordings . . . **Key Talent Inc.** has announced the signing of **Earl Richards** to a booking contract. The **United Artists** recording artist is seeing action with his waxing of "House Of Blue Lights."

Cash Box



September 20, 1969



Joe Dassin is an habitue of the French chart with all his records reaching the top 20. His new CBS LP including "Le Chemin de Papa," "Les Champs Elysees," "Le Petit Pain Au Chocolat" is a great success. Joe, who is the son of Jules Dassin, was the first French artist to be launched through singles instead of the traditional EP's. Currently Joe is undertaking a national tour of France and will appear at the Olympia Paris in October.



The three-day Festival in the Isle of Wight is over and surprisingly apart from a few mild skirmishes, there was no trouble from the 150,000 fans who crowded on to the island to hear pop music and Bob Dylan. Teenagers listened with enthusiasm to the music of the Who, Pretty Things, Julie Felix, the Pentangle, Joe Cocker, etc., and waited patiently for Dylan. Several hours after his scheduled appearance time, Dylan came on and performed for one hour instead of the expected two hours or more. As national newspapers were quick to point out, this worked out at £538 per minute. It was just as well that the organizers had amassed many fringe entertainments not to mention a quarter acre of foam for the hippies to romp in. British groups emerged triumphant from this Festival all giving excellent performances to an appreciative audience.

Alan Klein, the Beatles Manager, is said to be contemplating setting up an independent recording company for the Rolling Stones within the next year or so. The Stones are contracted at present to Decca Records but their agreement expires next year. The group are enormously popular both at home and abroad and had a recent international smash with "Honky Tonk Women." Mick Jagger is currently in Australia pursuing a film career.

Robin Gill, Managing Director of Associated Television, has resigned having been with ATV since 1964 from Border Television which he set up in 1959.

The Royal Philharmonic Orchestra will perform works connected with space travel early next year. Sir Adrian Boult will conduct the orchestra in Holst's "Planets" in January, and in February the RPO will play "Also Sprach Zarathustra" by Richard Strauss which is now enjoying renewed popularity following the film "2001 A Space Odyssey" which used part of the work for its opening theme. The film sound track is currently featuring in the album charts from MGM.

New signing to the Transatlantic label is Mick Farren and the Deviants who make their debut with a "The Deviants" album released simultaneously in America on Sire. The group is set for a tour of the States in October. Another Transatlantic group, the Pentangle, have a new album "Basket Of Light" and are currently playing dates in Oslo, Copenhagen and Stockholm prior to a month's U.K. tour commencing October 4th. Another American tour is being set for the end of the year. Transatlantic also concluded negotiations with Philips to re-release albums in the form of tape cassettes. Initial releases early in 1970 will feature albums by the Pentangle, the Circus and the Johnstones.

Philips Records are delighted with the success of "Je T'aime Moi Non Plus" by Jane Birkin and Serge Gainsbourg. As everyone now knows the tune was written originally for Brigitte Bardot who refused to allow the disk to be released. Then Birkin and Gainsbourg came to London to record the track under the direction of Jack Baverstock. The BBC refused to play the disk so Philips launched

a word of mouth campaign and mailed the disk to discotheques and boutiques with triumphant results. Another disk not given airtime by the BBC for moral reasons is "Wet Dream" by Max Romeo which is also high in the charts.

Island Records Press Officer Vivian Holgate has resigned and she is being succeeded by Bernard Fallon. An Irishman by birth, Fallon has a journalistic background and was involved in the promotion of Billy Preston's Apple single "That's The Way God Planned It." Island has formed a new production company, Blue Mountain Productions, as an outlet for pop material not appropriate for the Island label. Product is tape leased to record companies and first release is "Mr. Boyd" by Argyos on the DJM label published by Blue Mountain Music.

The marriage of pop and classical music was filmed at the Royal Albert Hall September 24th when the Deep Purple joined forces with the Royal Philharmonic Orchestra. Proceeds from the gala performance is to be given to Task Force, the organization of young people in London who volunteer their talents and energies to helping the old. A recorded interview with conductor Malcolm Arnold and Deep Purple organist Jon Lord will introduce the film for TV networking world wide.

Englebert Humperdinck's autumn plans include a week's theatre engagement in Los Angeles September 28th followed by a "Hollywood Palace" TVer. October 20th sees him at the Latin Casino, New Jersey, followed by two weeks at the Americana, New York, and concerts in Montreal, Toronto and New York. He opens a month's season at Las Vegas December 19th.

Polydor London Label Manager Judy Webb is launching a James Brown sales and promotion campaign with one single release a month commencing September with "World" (already hitting in the States). There has been considerable interest in Brown recently and during the past year Polydor has released some 6 albums, the latest being "Say It Loud, I'm Black and I'm Proud."

Quickies: Matt Monro at the Arane-ta Coliseum in the Phillipines, thence to Australia for TV. Before planning home Matt will visit Los Angeles and New York for TV . . . International release date for Deep Purple's third album "Deep Purple" on Harvest in the U.K. and Tetragrammeton in the States . . . New Beatles' album hits the counters under the title "Abbey Road" after the EMI recording studios . . . Old country & western song "Nobody's Child" creeping up the charts for Karen Young on Major Minor published by Acuff Rose . . . Vic Damon's first single on Ember "Don't Let Me Go" . . . "In The Year 2525" topping Best Selling Sheet Music Lists for Essex Music . . . Ex-Bee Gee Robin Gibb signed personal management contract with Vic Lewis of Nems Enterprises. Film career and U.S. record promotion expansion planned . . .



Montreal news has Roger Scott, radio personality at CFOX, moving up to assistant to music director Frank Gould. Dean Hagopian, who left CFOX a few months ago to become Canadian rep for Jad Records, is back on radio taking the morning slot at CKOY in Ottawa. He'll still continue with Jad. Jimmie Rodgers pulled a capacity crowd to the Central Canada Exhibition (Ottawa) where he headlined a promotion arranged in co-operation with radio station CFRA. Souvenir packages were given out to listeners who came to meet him at the Ex and at several in-town locations where he appeared. Included in the package, compliments of CFRA and Quality Records, was an extended play recording containing four of his best sides from his three A&M albums, an "I Love Jimmie" button, and a photo of Jimmie for autograph purposes. CFRA also declared the day "Jimmie Rodgers Day" giving extended air time to his latest LP "The Windwills Of Your Mind" and his new single "Gayley, Gayley." Johnny Adams is showing top sales with his lid of "Reconsider Me." Andy Kim's, released in Quebec only, single "I Wonder If I Care" has picked up considerable sales throughout the Province where Andy has always been a top seller. Jimmy Clanton's "Curly" has been re-serviced to all key radio personalities in view of the success it is having in several markets particularly action in Quebec Province, where it is now a confirmed smash out of CFOX Montreal. Also from Quebec comes news of the giant success of the Illusion's "Did You See Her Eyes?" which is picking up strong play in the French Canadian areas as well.

Rich Simmons, promotion chief for Taylor, Pearson & Carson, west coast distribs for Quality, reports excellent initial response to the release of Oliver's LP "Good Morning Starshine." Single action happening with "You, I" by the Rughys, and Lou Christies' latest single "Gonna Make You Mine." Vancouver still leading the nation with appearances of top recording artists. All appearing in close succession are Andy Kim, Lee Michaels, Phyllis Diller and Oscar Peterson.

Latest action at the Canadian Talent Library (CTL) includes releases by Nat Raider, Jerry Toth and Bill Badgley. Raider's LP "Nat Raider Does His Thing" is expected to be released for the public shortly. Toth's album release of "Tell Me Now" will be released on the Capitol label sometime during the latter part of September. CTL's first single appeared in July on Capitol entitled "Tell Me Now," the single was released as a sampler of Toth's new album. The Badgley album which contains Burt Bacharach compositions done up by Badgley, considered one of Canada's best-known popular pianists, has already drawn rave reviews and will be released on the RCA label by the end of September. Several of CTL's albums which have appeared on the RCA label are to be released on RCA's mass appeal label, Camden, which will get much of the Canadian product into supermarkets, variety and book stores by way of rack jobbers.

The Cotter Folk, who just recently released "The Shellfish Song" on Melbourne, have been picking up much MOR play across Canada particularly throughout the east where they are popular through personal appearances. Melbourne is distributed by London

Records in Canada. London's Pierre Bellemare reports top action with the Stones' single "Honky Tonk Women" and neck in neck action on the two British artists Tom Jones and Engelbert Humperdinck. Tony Joe White is listed as having a breakout single with his release of "Willie And Laura Mae Jones." White is still riding high with "Polk Salad Annie." David Whitefield into the Halifax Fleet Club Sept. 2 through the 7th. Jerry Lee Lewis set for a Sept. 10 date at Toronto's Massey Hall, Brantford (11) and Ottawa (12). McKenna Mendelson Mainline's "Better Watch Out" showing signs of a national breakout.

Allied's prexy Jack Boxwell making an extra push on Doors' product in line with their appearance in Toronto at a rock revival skedded for Sept. 13 at Varsity Stadium. Other groups signed include Cat Mother & the All Night Newsboys, Jerry Lee Lewis, Gene Vincent, Alice Cooper, Chuck Berry, Tony Joe White and others.

Apple's pride and joy Billy Preston into Vancouver's Marco Polo (19-27). Label's promotion manager Joe Woodhouse has wired local promotion people to make sure the local variety of British Columbia apple is supplied each patron attending open night. Preston's single "That's The Way God Planned It" now enjoying national action.

Montreal's top booker/producer Donald Tarlton, who heads up his own firm of Donald K Donald Productions, currently touting a Quebec group known as La Revolution Francais and their Capitol record "Quebecois," a Revolution production by Tony Roman. The rewritten English lyrics are entitled "Americas" and the group have been tagged the Kidds, which was released in the U. S. on the Tower label. They have been booked to appear on the same bill as the Doors, skedded for Montreal's Forum (14). Tarlton has also been responsible for the success currently being enjoyed by TCB who release on Rick Shorter's Traffic label. The group kicked off their Canadian tour with a week at Montreal's Laugh-In disco and are reportedly pulling good houses on their one niter tour. Traffic is distributed by RCA in Canada.

The biggest news out of the Warner Bros-Seven Arts camp is the "Easy Rider" soundtrack. The movie is playing to capacity houses in Toronto and other major centres across Canada and has created a back ordering problem for the disc. The soundtrack contains cuts by Steppenwolf, Electric Prunes, Holy Modal Riders, Fraternity of Man, Roger McGuinn and others. Clyde McGregor, national sales manager for the label, also reports good reaction from radio stations across Canada with the issuance of the 1969 Warner/Reprise Songbook containing cuts by their top artists (23 in all) including three Canadians, Joni Mitchell, Neil Young, and Tom Northcott.

George Walker, who has the honour of being the first Canadian to record with the James Last Band behind him (his last album), will be appearing for one month at Toronto's Westbury Roof Lounge from Sept. 15.

GRT of Canada Ltd. showing strong nationally with their Eighth Day single of "Hear The Grass Grow" and "Groovy Things" by the Magic Cycle, the latter on the Fingerprint label. GRT set to distribute Earth discs and tapes.

Holland's Best Sellers

This Week	Last Week	Title
1	2	Don't Forget To Remember, (Bee Gees/Polydor) (Dayglow/Hilversum)
2	3	Scarlet Ribbons, (The Cats/Imperial) (Mills-Basart/Amsterdam)
3	1	In The Year 2525, (Zager & Evans/RCA) (Essex Holland-Basart/Amsterdam)
4	9	Bloody Mary, (Tom & Dick/Philips) (Dayglow/Hilversum)
5	4	Saved By The Bell, (Robin Gibb/Polydor) (Dayglow/Hilversum)
6	5	Venus, (Shocking Blue/Pink Elephant) (Veronica Music/Hilversum)
7	8	Baby, I Love You, (Andy Kim/Dot) (Belinda/Amsterdam)
8	6	Honky Tonk Women, (Rolling Stones/Decca) (Essex-Basart/Amsterdam)
9	7	Ruby, Don't Take Your Love To Town, (Kenny Rodgers & First Edition/Reprise)
10	—	Cottonfields, (The Beach Boys/Capitol)

Great Britain's Top Ten LP's

- 1 Stand Up, Jethro Tull (Island)
- 2 From Elvis To Memphis, Elvis Presley (RCA)
- 3 Hair, London Cast (Polydor)
- 4 2001 Space Odyssey, Soundtrack (MGM)
- 5 Oliver, Soundtrack (RCA)
- 6 According To My Heart, Jim Reeves (RCA)
- 7 Johnny Cash At San Quentin, Johnny Cash (CBS)
- 8 Led Zeppelin, (Atlantic)
- 9 Unhalfbricking, Fairport Convention (Island)
- 10 Best Of Cliff, Cliff Richard (Columbia)



TRO-Essex Seeks Latin Expansion

NEW YORK — The Richmond Organization and its British-associated company, Essex Music International, are eying the Latin American market as a potentially key area for expansion.

TRO president Howie Richmond and Essex International chief David

Platz have been conducting detailed studies of the South American market in regard to its potential supply of talented songwriters and producers as well as its reservoir of recording talent. It's felt that the former will have major market potential in such key world territories as the U.S., Britain, France, South Africa, and Japan, in each of which TRO-Essex International maintains owned company operations.

Platz, who has just concluded the week-long series of meetings with Richmond, announced plans for a trip in the coming months to Brazil and other key Latin American markets, with the goal of seeking out new material, writers, and producers on the local scene, capable of creating products with international potential, and in general, broadening the base of the firm's current business activities there.

The inherent basic appeal of Latin-originated material has long since been established through the TRO-Essex published compositions by such writers as Antonio Carlos Jobim and Luis Bonfá. Amplifying on this theme, Platz noted, "In the past five years, we know many significant changes have taken place in Latin America. We feel the area has become an increasingly important initiator of its own music, as well as being an attractive general release area."

TJB Sets 1st European Tour

HOLLYWOOD — Herb Alpert & The Tijuana Brass will make their first concert tour of Europe beginning November 4 in Vienna. The TJB has appeared in Australia and the Orient.

Following the Vienna appearance, the septet will appear in Munich (Nov. 5), Hamburg (Nov. 6), Frankfurt (Nov. 7) and Essen (Nov. 8). The Frankfurt concert will be taped and broadcast later as a television special in Germany, Austria and Switzerland.

After completing their appearances in Germany, Alpert and the TJB will perform Nov. 9 at The Hague. This concert too, will be taped and televised at a later date. On Nov. 12, they will appear in Copenhagen where another television show will be recorded for later broadcast. From Copenhagen the group travels to Stockholm for a Nov. 13 concert and completes the tour in London on Nov. 14 with a final appearance at the Royal Festival Hall.

Cosby Shows Sold Out

TORONTO — Martin Onrot, who heads up his own PR firm and who has been producing the Bill Cosby show in conjunction with radio stations and promoters, reports sold out notices appearing in some of the cities where Cosby is scheduled to appear.

The Sept. 13 date for Cosby at Edmonton's Northern Alberta Jubilee Auditorium has been completely sold out. This show is being produced in conjunction with radio station CJCA.

The sold out sign is also up for his Winnipeg date (14) at the Winnipeg Auditorium.

Onrot also reports brisk ticket sales for Cosby's showing last weekend (12) at Calgary's Southern Alberta Jubilee Auditorium. This show is being produced in conjunction with CJCA. Both radio stations in Calgary and Edmonton have been plugging Onrot's coming engagement and leaning on his album product which has made for good sales, particularly of his latest Warner's "Greatest Hits."

An early show in the 'Peg at 5 PM is also showing signs of pulling a capacity house.

CMS Inks Canada Acts

TORONTO — Newest artist additions to the Canadian Music Sales (CMS) roster are: Stompin' Tom Connors, The Good, The Bad And The Ugly, and the Sons of Erin.

First off with a single release are the Sons of Erin with their Dominion lid "The Secret Of The Leprachaun." This Irish folk group, who moved to Canada five years ago, have gathered a sizeable following across Canada with their numerous appearances at festivals and concerts. They are currently touring the Atlantic Provinces.

Stompin' Tom Connors, a Prince Edward Islander, has made a large sized name for himself throughout Upper Canada. His repertoire is completely original and very pro-Canadian. His initial album release will contain some of his Canadian country offerings that have made him popular with club goers including "Bud The Spud," and "Sudbury Saturday Night."

The Good, The Bad and The Ugly are the house band at the Horseshoe Tavern in Toronto and will debut their Dominion LP the latter part of September.

British Decca Starts Cassette Line, Series Of Low-Priced Classical LP's

LONDON — Decca is entering the tape cassette market, probably beginning next January. The company is also launching a new budget label called Eclipse, and will handle the Topaz label for The Moody Blues. And it is hailing its "Der Rosenkavalier" recording as the greatest event in operatic recording since it completed the "Ring" cycle.

These were the salient features to emerge from the 1969 Decca sales conference held at the Royal Lancaster Hotel Sept. 4 and 5 which was formally opened by Decca chairman Sir Edward Lewis.

The decision to enter the tape cassette field is one of major significance, and another positive sign that this area of the entertainment industry is now beginning to assert itself in the United Kingdom after a slow start rendered even more painful by savage purchase tax onslaughts.

At last year's sales conference, Decca was still resolutely opposed to the idea of tape cassettes or cartridges becoming commercially viable. As Decca technical director Arthur Haddy told the conference, "tape was a bit of a dirty word in this company until recently."

Haddy went on to disclose that Sir Edward had decided to go ahead in this field, and that Decca was favoring

the cassette in preference to the cartridge.

Study Undertaken

Haddy and his colleagues had visited America and Germany to study the cassette scene in those countries, and the Decca cassette plant at Bridgnorth would have the advantage of the German know-how of assembly and the latest high speed duplicating equipment from the States.

Decca marketing manager Colin Borland amplified the company's thinking and plans for its cassette operation.

"We've looked at America and seen what they've done in a small number of years," he said. "10% of the market there is taken by cassettes and cartridges, and not at the expense of records. It's all extra business."

Borland enumerated the cassette's advantages over the cartridge. They were transportability, resistance to damage, and a flexible playing time.

"There is said to be 450,000 cassette players in this country in the home," he continued, "and there are between fifteen and 20,000 cartridge players, nearly all in cars. Cassette sales are thirty times more than cartridges, but if the cartridge makes big strides in the future, we'll be there too."

Borland pointed out that the majority of cassette sales were being made at present through non-record outlets. The record dealer will be approached by Decca, and the company hoped he will face the problem.

"He's been rather conservative about it," remarked Borland, "and it could be said that so have we until now."

"More locations are now using cassette music, and it's a foregone conclusion we'll have to supply outlets other than record dealers. This is the age of opening doors rather than closing them."

Extra Business

Borland anticipated cassettes meaning extra business during the traditionally quiet summer months. He is looking for a big teenage market, and the potential is very great. He hoped youngsters would soon be seen walking about listening to cassettes in the same way as they listened to transistor radios at present.

No firm decision has yet been taken about the timing or size of the first release of Decca cassettes. There would probably be an initial issue of 25 or 50, including big names like Mantovani, Tom Jones, Engelbert Humperdinck, The Moody Blues, Jacques Loussier, and Frank Chacksfield. The price was not fixed yet, but it would be competitive.

Borland revealed that Decca had been pleasantly surprised by the volume of export orders received, and all the production capacity of the Bridgnorth plant would be taken up until Christmas fulfilling these orders.

Classical Eclipse Label

John Parry introduced the new Eclipse label, which will be launched on Sept. 26 with an initial release of 20 classical and 10 light and pop albums in stereo and mono. The recommended

(Con't. on Page 65)

RCA Is Earth's Canada Distrib

NEW YORK — Earth Records has appointed RCA Limited, Montreal, as the label's Canadian distributor, effective immediately.

The agreement calls for distribution of Earth Records product but does not include the Life Records affiliate label which is wholly-owned by producer Bo Gentry. First release under the agreement is "Time To Get It Together" by Up and Adam, issued in Canada last week. First LP product, Alan Lorber's "The Groupies" documentary, will be issued in three weeks.

Stan Kulin is general manager of RCA Limited as well as merchandising and product planning manager for RCA in Canada.

Jondra Music In Criterion Deal

HOLLYWOOD — The Creedence Clearwater Revival publishers, Jondra Music, has signed a long-term sub-publishing agreement with Criterion of Paris for the French and Benelux territories.

Criterion's Paris manager Jack Robinson, currently visiting the home office in Hollywood, consummated the agreement with Saul Zaentz and Al Bendich at Fantasy/Galaxy Records offices in Oakland.

Prior to this Agreement Robinson handled such Jondra hits as "Proud Mary," "Born On The Bayou," "Lodi" and "Bad Moon Rising" in France on a song-by-song basis.

French singing star Claude Francois had a 200,000 seller with "Roule," his version of "Proud Mary."

Criterion of Paris also acquired, the French rights to "Everybody's Talking," the Fred Neil hit featured in the film "Midnight Cowboy." A French lyric is being written to the Neil tune for Gilles Marchal, who is currently riding the charts there on his version of "Summer Wine." Marchal is co-produced by Robinson and Georges Chatelain. "Summer Wine" placed fifth in a nationwide, summer-long call-in poll on Radio Eurone One and is moving up.

Each year Robinson returns to the home office from July to September to familiarize himself with new material in the Criterion catalog and to acquire outside songs for his territory.

RCA maintains a full-time promotion staff of seven specialists headed by Andy Nagy, national sales and promotion manager, working in coordination with Knox Coupland, national marketing manager. RCA Limited covers the whole of Canada including Montreal, Toronto, Winnipeg, Vancouver, Halifax and Calgary.

RCA Canada Rights To Grey Cup Song

MONTREAL — RCA Limited has acquired the exclusive Canadian rights to the official Grey Cup Song for 1969. The song, written by Sandra Kolber and Gerry Horovitch for the Grey Cup football game in Montreal this year, will be recorded in both French and English by the 80-voice Up with People, the Montreal group. Singers were formed following the appearance of a similar U.S. group to Montreal in 1967. They'll be tied in closely with the game, singing at parades and half-times at football games, including the Grey Cup. RCA A&R staffers Marcel LeBlanc and Ken Ayoub handled the recording sessions at the label's new studios in Montreal. Paul Gadoury wrote the French lyric.

Euro Confabs For Monument's Weiss

HOLLYWOOD — Delayed one week due to a change in the Paris recording schedule of Charles Aznavour, Monument vice-president and International head Bobby Weiss, planned out to Europe over the weekend and arrived in Paris to begin the supervision of the nightly English language recordings of Charles Aznavour in behalf of Monument.

Weiss will be in Paris until the 18th, recording Aznavour nightly but proceeding daily to Hamburg and Milan for meetings with the respective licensees, Teldec and Ri Fi, plus local meetings with Bernard de Bosson, International Manager of Disques Barclay, Monument Licensee in Belgium and France. Weiss and de Bosson will confer on the continued representation of the Monument, Sound Stage 7 and Rising Sons catalogues as the current pact expires next month.

Charlebois Follow-Up

MONTREAL — Robert Charlebois is reportedly making impressive sales gains with his just released Gamma deck of "Tout ecartille", a strong follow-up to his recent success of "Coeur en chomage". Daniel Lazure, of Gamma Records, reports a sale of 18,000 copies in just two weeks of release.

Charlebois hit the international market with his single release of "Lindbergh", a duo with Louise Forestier, which topped the 75,000 units sold in his home Province of Quebec. This release has been showing signs of catching in English Canada.



Further to the recent announcement regarding the music publishing company newly-formed by Intersong and the Basart Group-controlling among others, the publishing interests of N.V. Editions Altona and Belinda (Amsterdam) N.V.—we are now in the position to give more and detailed news. The complete staff of Altona and Belinda has been transferred to the Basart offices at the Leidsegracht 11 in Amsterdam.

The former manager of Altona - Mr. Wim van Vught - will remain with the company in an advisory capacity on Altona matters. Van Vught will furthermore remain managing director of the three independent publishing companies traditionally handled by Altona: UA Music Nederland N.V., handling catalogues of the United Artists Music Group for Holland; Palace Music Holland N.V., handling the catalogues of the Burlington-Palace Group for the Benelux territories; and Kassner-Altona N.V., handling the interests of Kassner Ass. Publ. Ltd. for Holland. Mr. van Vught will report to Basart's Guus Jansen who will head the total operation. The former manager of Belinda, Mr. Elbert van Zoeren, has left the company.

Mr. Guus Jansen — presently visiting the company's affiliates in New York — commented on the new situation as follows: "I am very happy indeed about this combination of forces, which to my opinion is the only way to obtain optimal results in an interesting but small market like Holland." Mr. Wim van Vught said: "A publisher has to adopt a policy which remains valid for the years to come. I think it to be a very important argument for all our foreign colleagues, that, when speaking and thinking about Holland, they may be assured to be supported by a solid and efficient organization whereby the good tradition of music publishing is not forgotten. This new company has my full cooperation and I am happy to be a member. Moreover it is my satisfaction that deals made with me personally will still be exploited under my responsibility, in close collaboration with the newly established organization."

Dutch pop group the Sandy Coast recently signed a worldwide contract with Page One Records. Their first single "Advice" was released in Holland by N.V. Phonogram recently. N. V. Phonogram released five new ESP Disk' albums by the New York Electric String Ensemble, Sun Ra, the Fugs, the Godz and Ornette Coleman. The label is very popular with the underground diggers and previous ESP albums were all best sellers on this market. On September 1 N.V. Phonogram's promotion team started a new promo campaign for the British Island label. New LP's by White Noise, the Clouds, Jethro Tull, Blodwyn Pig and Fairport Convention were released plus a low budget promo LP called "The Best Of Island." Jethro Tull performed in Amsterdam on September 7, while a package of five Island groups will tour Holland early October.

On the Decca label a new album by blues giant John Mayall was recently released. The LP is called "Looking Back" and features the various groups lead by Mayall during the past years. Philips' label manager Jack Vander Voorn released three two-record sets from Germany: "56 Hits a Go Go" by Peter Covent, "Das Grosse Tanzalbum" by the Bela Sanders Orchestra and "That's Blues Rock" featuring various blues and soul acts. N.V. Phonogram proudly presented "Rita Reys Today" in Holland. Rita recorded the album in London accompanied by the Peter Knight Orchestra. The record will be released in most European countries (Philips).

"My Special Prayer," an all-time Atlantic single best seller for Percy Sledge, has now finally entered the Dutch charts. Sledge, one of the most consistent best sellers for Atlantic in Holland, has several all-time hits here such as "When A Man Loves A Woman" and "Take Time To Know Her"

and "Love Me Tender." All of his albums are heavy sellers too. His current hit "My Special Prayer" was taken from the long play "The Percy Sledge Way." Polydor, Dutch licensee for Atlantic Records also has hot items on "Marrakesh Express" by Crosby, Stills & Nash, "Hey Jude" by Wilson Pickett and "Free Me" by Otis Redding.

U.S. group Vanilla Fudge, recording for the Atlantic label, will visit Holland on September 23. The group will make some personal appearances and do a record promotion in the popular TROS-TV show "Jam." Polydor, which has big success with their albums "Renaissance" and "Near The Beginning," is going to release their latest album "Rock & Roll." A promotion campaign for the Vanilla Fudge is being planned when the group comes over.

"Hi Fi Stereo Festival" is the title of the second volume of a fantastic demonstration record for lovers of stereo, featuring the famous orchestras of James Last, Max Greger, Ladi Geisler, Kai Warner, T.W. Ardy, Bert Kaempfert, Peter Thomas, Alfred Hause, Horst Wendt and Robert Delgado. Released at a special price by Polydor, this sampler of pure quality is becoming a fast best seller. On the local front, Polydor has a new chart rider with the recording debut of pop group Clover Leaf, coming from Bergen op Zoom. Singer Achmad Albar hails from Indonesia where he was a big film star. Only ten days after release, "Time Will Show" by Clover Leaf has hit the Dutch charts.

Again Dureco has laid its hands on some rights. This time the T-Neck label and the Super K label. Barbara Baker (Disc AZ) has visited Holland. Together with Rob Aardse and Marjan de Raaf she had talks with Joost de Draaier. Jan van Veen, Robby Dale and Krijn Torringa (AVRO-TV). The famous British D.J. Robbie Dale is going to produce for Dureco in future. His productions will be released on the Admiral 1 label. His first production, released in the middle of September, will be a record by the Amsterdam group Respect.

New important single releases include the latest single by Blood, Sweat and Tears, "And When I Die"; Gary Puckett & the Union Gap, "This Girl Is A Woman Now"; and a new single by the German popular singer Mary Roos, "Alles Rutscht Mir Aus Den Handen." CBS Gramofonplatten contracted a new Dutch group called the Shuffles, and their first single "Shalala, I Need You" will be released very soon. The new group consists of Albert Westerlaken - lead singer, Hans van de Heuvel - solo guitar, Jan van Crey - drums, Hans van Liempdt - bass guitar. The Shuffles already had their own fan club with a lot of members. New CBS additions to the popular LP field include the 4th album by Moby Grape, "Truly Fine Citizen"; a double album by a new American group called Chicago, "Chicago Transit Authority"; the first album by the English group Steamhammer, "Steamhammer" as well as Thelonious Monk's "Greatest Hits." The release of Vincent Edward's single "Run To The Sun" made an enormous impact in Holland. N.C.R.V. producer Toon Gispem booked him immediately for his "Twien" program and filmed "Run To The Sun" on location in a typical Dutch place near Amsterdam airport. In the classical field CBS released Debussy's "La Mer" and Ravel's "Daphnis & Chloe" performed by the Cleveland Orchestra under George Szell, Haydn's Symphonies Nos. 4, 5, 6 played by the Vienna State Opera Orchestra conducted by Max Goberman, as well as one of the most important classical issues Ives' second Piano Sonata (Concord) performed by the pianist John Kirkpatrick. Up till now, CBS released 11 records of Charles Ives.



Victor Iturbi (Philips) postponed his trip to Europe and will fly to New York City to take part in the program that will be held at Carnegie Hall on Sept. 16th as part of the celebration of Mexican Independence Day. Philips is preparing the upcoming release of an LP with Jorge Mistral, the well-known Spanish movie actor who is back in Mexico after a 7 year absence. It will include some of the best poems by Frederico Garcia Lorca, Pablo Neruda and Antonio Machado. On the same label Los Alushes just finished cutting their first LP. The group's versatility goes from Bach to soul.

Enna and Ana Maria Manzanero, sisters of the very popular Armando Manzanero, inspired by their brother's success, intend to make a profitable career on the RCA label for whom they have already started recording. Songwriter—singer Roberto Cantoral,

whose songs "El Reloj" and "La Barca" a few seasons back made the top of the charts, is back with three new ones. He will bring them to light on a "happening" at the "in" area of Mexico City, La Zona Rosa (The Pink Zone).

Ten years from the launching in Mexico of the first "rock" disc in Spanish version, Jose G. Cruz, CBS/Columbia International A&R Director, produced an LP with Las Ventanas. On this LP you'll remember, among others, the original "rock beat" of Elvis Presley, Little Richard and the Platters.

Trio Los Panchos left for Caracas, Venezuela, to do theatre and TV. Speaking of Los Panchos, we must report that the LP on which they assembled their voices to the one of the late Javier Solis, (a superb technical achievement of CBS) is doing fine on the market.

Sao Paulo's Best Sellers

TOP SINGLES

This Week	Last Week	
1	1	Get Back (Fermata) — Beatles — Apple
2	6	O Pequeno Burgues (RCA) — Martinho da Vila — RCA
3	3	Sentado a Beira do Caminho (Fermata) — Erasmo Carlos — RGE
4	2	Goodbye (Fermata) — Mary Hopkin — Odeon
5	5	Nobody But Me (Marajoara) — Human Beinz — Odeon
6	4	Vou Pedir Outra Vez (n.p.) — Paulo Sergio — Caravelle
7	9	The Ballad of John and Yoko (Fermata) — Beatles — Apple
8	7	Just A Dream Ago (Fermata) — Rita Moss — RGE
9	8	Aquarius/Let The Sunshine In (RCA) — 5th Dimension — RCA
10	10	Kid Games and Nursery Rhymes (n.p.) — Shirley & Alfred — Som Maior
11	11	Tao Belo Era Outrora (n.p.) — Roberto Barreiros — Chantecler
12	17	Atlantis (Mundo Musical) — Donovan — CBS
13	16	Meu Benzinho (n.p.) — Waldirene — RCA
14	—	Aquele Abraco (Gapa) — Gilberto Gil — CBD
15	14	Nao Ha Luar Nem Ceu Bonito (n.p.) — Elizabeth — Caravelle

TOP LP's

This Week	Last Week	
1	1	As 14 Mais, vol XXIII — Several Artists — CBS
2	2	Sou Eu — Antonio Marcos — RCA
3	3	Inimitavel — Roberto Carlos — CBS
4	5	Pra que Dinheiro — Jair Rodrigues — CBD
5	9	O Amanha Espera por Nos Dois — Paulo Sergio — Caravelle

Great Britain's Best Sellers

TOP SINGLES

This Week	Last Week	Weeks On Chart	
1	1	4	*In The Year 2525 — Zager & Evans (RCA), Zeld
2	3	8	*Saved By The Bell — Robin Gibb (Polydor), Saharet
3	2	9	*Honky Tonk Women — Rolling Stones (Decca), Mirage
4	4	7	My Cherie Amour — Stevie Wonder (Tamla Motown), Jobette/Carlin
5	6	4	Too Busy Thinking About My Baby — Marvin Gaye (Tamla Motown), Jobette/Carlin
6	7	3	Viva Bobby Joe — The Equals (President), Grant
7	9	3	*Don't Forget To Remember — Bee Gees (Polydor), Abigail
8	15	2	*Natural Born Bugie — Humble Pie (Immediate), Immediate
9	11	3	Bad Moon Rising — Creedence Clearwater Revival (Liberty), Burlington
10	17	3	Je T'aime Moi Non Plus — Jane Birkin/Serge Gainsbourg (Fontana), Shapiro Bernstein
11	20	2	Good Morning Starshine — Oliver (CBS), United Artists
12	8	6	*Early In The Morning — Vanity Fare (Page One), Morris/Shaftebury
13	10	3	*Curly — The Move (Regal-Zonophone), Essex
14	5	7	*Make Me An Island — Joe Dolan (Pye), Shaftebury
15	12	6	*Conversations — Cilla Black (Parlophone), Cookaway
16	16	5	*Bringing On Back The Good Times — Love Affair (CBS), Dick James
17	18	3	Wet Dream — Max Romeo (Unity), Beverley
18	14	7	*Goodnight Midnight — Clodagh Rogers (RCA), April
19	—	1	*I'm A Better Man — Engelbert Humperdinck (Decca), Blue Seas/Jac
20	13	9	*Give Peace A Chance — Plastic Ono Band (Apple), Northern

* Local copyrights

Ben Cramer will represent Holland at the Song Festival in Barcelona with the original Bospel Music Copy-right "De Dag Dat Jij Verdwien" (The Day You Lost). The song was composed by Jochem van Renesse (pseudonym for Joop Gerrits, the managing director) with a text of Annie de Reuver. Joop Gerrits will be present at the festival in Spain also to make contacts with the present foreign music publishers who are interested in the song.

Besides the tremendous success of

Big Bamboo with sales over 50,000 in Holland, Bospel is in the Top 40 at this moment with 5 titles a.o. "T.O.P." of Oscar Harris and the Twinkle Stars, "Vaarwel, Ik Zal Geen Traan Om Je Laten" by Corrie en de Rekels, Wilma, the twelve-year-old singer, with the record "Een Klomp Met Een Zeiltje" and Anja with her new single "Speel Niet Met Mij." Further, Bospel Music N.V. got the rights from the sex film "Kama Sutra," a film about Indian love which will have its premiere in Holland very soon.

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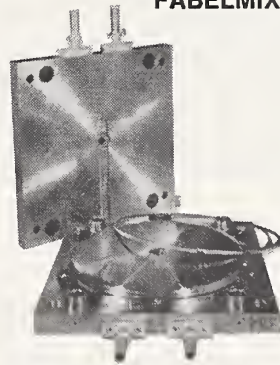
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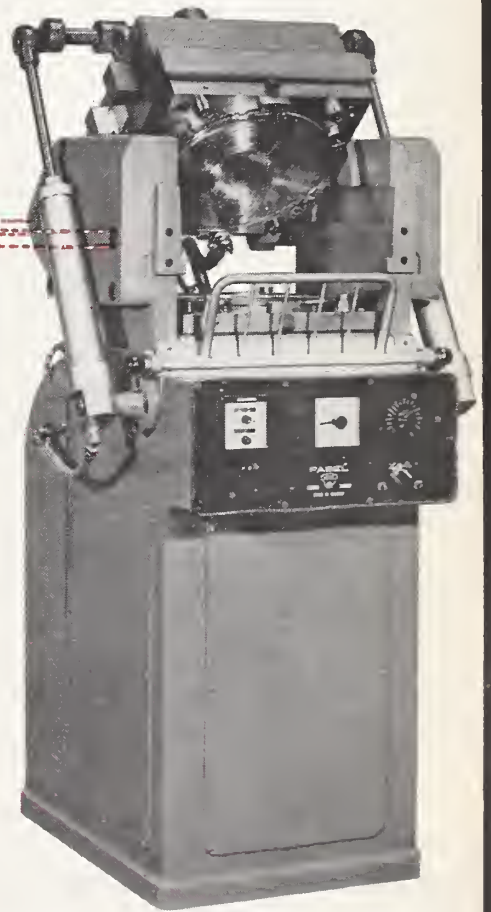
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Australia

Australian Record Company Limited held a cocktail press reception at the Chevron Hotel in Sydney recently to welcome famous American entertainer Tiny Tim to Australia for a personal appearance season. Australian Record Company represents the Reprise catalog in Australia. The function was hosted by Bill Smith, managing Director of ARC.

EMI on their Capitol label have issued an album entitled "Apollo 11, We Have Landed On The Moon" which is described as the official NASA record of the historic moon event. The album is retailing here at (Aust) \$2.50.

On the matter of the moon landing. During the local reports of the action on Apollo 11, the Australian Broadcasting Commission used the Peter Nero record of "Sounds of Silence" as their background music. RCA have received so many dealer requests for the cut that they have now rush-released it in single form.

Recent new local tracks on single are Wickedy Wak (Sunshine) with "Billie's Bkie Boys" and "Chitty Chitty Bang Bang"; Quentin Irving (Clarion) with "Conquering Hero" and "How Time Does Fly"; Dave and Lee (Festival) have "I Can See The Colors Of A Butterfly" c/w "Love Is A Million Miles Away"; Ross D. Wylie (Festival) with "The Star"; King Fox (DuMonde) with "Unforgotten Dreams" and "Alone, So Alone"; the Kandies (Clarion) with "Wait For Me" and "Rainbow On The River"; and Issy Dy (Festival) with "Incense" c/w "A Simple Song."

Chappell & Co. of Australia are distributing the "Antonio Carlos Jobim Song Book" which carries ten of his compositions. The folio is imported from Ipanema Music in London and is selling at (Aust) \$1.15. Also from Chappell's, on behalf of Edwin H. Morris, comes the sheet music on the local hit "The Girl That I Love"

written by Johnny Young and recorded for Columbia (EMI) here by local singing idol Russell Morris. "The Girl That I Love" is some kind of a song indeed. One of the prettiest ballads we've come across in ages. It is the type of song that could easily become an international smash.

We understand that the Australian cast of "Hair" have recorded the show for release here on the Spin label. The show is playing to packed houses in Sydney and will no doubt do likewise when it eventually moves to other States. It is being handled here by promoter Harry M. Miller.

Doug Parkinson In Focus, one of the hottest acts in Australia, have their second single out through EMI. Tracks are "Without You" and "Hair." This group won the 1969 Australian Battle of the Sounds. Their first single was a national hit with their version of "Dear Prudence."

Quite a long while ago, a little Australian girl by name of Cheryl Gray went to London with her talented parents, Joan Clarke & Reg Gray. Cheryl has had a change of name to Samantha Sang, and her first side with the new name was written and produced by Barry Gibb. Titles are "The Love Of A Woman" and "Don't Let It Happen Again."

In readiness for the tour of England's Bill Fury of Australia, EMI have rushed a single of "I Call For My Rose" and "Bye, Bye."

The Executives, one of the better pop groups in Australia, will be heading for the United States within the next week or so; they are giving a farewell concert in Sydney prior to their departure. The Executives have never had as much disc success as they deserve. Maybe the American trip might bring them a change of luck. They record for Festival Records here, and some of the Executives' singles have been issued in America by United Artists.

Australia's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Artist
1	2	4	A Boy Named Sue	(Johnny Cash—CBS) Essex Music
2	3	6	In The Year 2525	(Zager & Evans) Essex Music
3	1	8	In The Ghetto	(Elvis Presley—RCA)
4	10	2	*One	(Johnny Farnham—Columbia) Associated Music
5	7	2	*Part 3 into Paper Walls	(Russell Morris—Columbia) E.H. Morris
6	9	2	Listen To The Band	(Monkees—RCA) Screen Gems—Columbia
7	6	7	Honky Tonk Women	(Rolling Stones—Decca) Essex Music
8	8	6	Ruby Don't Take Your Love	(Kenny Rogers—Reprise) Southern Music
9	5	3	Sugar Sugar	(The Archies—RCA)
10	4	9	My Sentimental Friend	(Herman's Hermits—Columbia) Southern Music

* Asterisk indicates locally produced record.

Belgium's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Artist
1	2	3	Curly	(The Move — Regal Zonophone)
2	4	3	Viva Bobby Joe	(The Equals — President)
3	5	3	Don't Forget To Remember	(The Bee Gees — Polydor)
4	1	4	Venus	(Shocking Blue — Pink Elephant)
5	10	2	Natural Born Bugie	(Humble Pie — Immediate)
6	3	7	Saved By The Bell	(Robin Gibb — Polydor)
7	—	1	Stop The Machine	(The Mec-Op Singers — Columbia)
8	—	1	Green River	(Creedence Clearwater Revival — America)
9	6	8	In The Year 2525	(Zager & Evans — RCA)
10	—	1	Lay Lady Lay	(Bob Dylan — CBS)

Mexico's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Artist
1	1	1	Get Back	— The Beatles — Apple
2	2	1	The Ballad Of John & Yoko	— The Beatles — Apple
3	9	1	Estoy Loca Por Ti	— Elizabeth — Raff
4	4	1	*La Senal	— Los Montejo — Capitol
5	3	1	In-A-Gadda-Da-Vida	— Iron Butterfly — Atlantic
6	6	1	Maria Isabel	— Los Payos — Gamma
7	7	1	Me Quiero Casar Contigo	— Roberto Carlos — CBS
8	5	1	Azucarado	— Rita Pavone — CBS
9	8	1	Casatchock	— Vladimir Zoroff — Orfeon
10	10	1	Eloisa	— Barry Ryan — MGM

* Indicates locally produced record

Japan's Best Sellers

- International -		
This Week	Last Week	Title
1	1	Kinjirareta Koi, Ryoko Moriyama (Philips) Publisher/Shinko
2	2	Smile For Me, The Tigers (Polydor) Publisher/Aberbach Tokyo
3	3	Francine-No Baai, Noriko Shintani (Denon) Publisher/Aoyama Ongaku
4	4	Aru-Hi Totsuzen, Toi et Moi (Express) Publisher/Watanabe
5	6	The Ballad Of John And Yoko, The Beatles (Apple) Sub-Publisher/Toshiba
6	7	Nageki, The Tigers (Polydor) Publisher/Watanabe
7	5	Aquarius, Fifth Dimension (Liberty) Sub-Publisher/Taiyo
8	8	Kumo-Ni Noritai, Jun Mayuzumi (Capitol) Publisher/Ishihara
9	12	La Pioggia, Gigliola Cinquetti (Seven Seas) Sub-Publisher/Suisei-Sha
10	11	Oh Chin Chin, Honey Nights (Denon) Publisher/Astro Music
11	10	Shiroi Sango-Sho, Zoo Nee Voo (Columbia) Publisher/Pacific Music
12	—	In The Year 2525, Zager & Evans (RCA Victor) Sub-Publisher/—
13	—	Doshaburi-No Ame-No Naka-De, Akiko Wada (RCA Victor) Publisher/Top Music
14	—	Shabon-No Niou-No Onnanoko, Four Leaves (CBS Sony) Publisher/April Music
15	13	The Time Of The Season, The Zombies (CBS Sony) Sub-Publisher/—

- Local -

1	1	Koi-No Dorei, Chiyo Okumura (Toshiba)
2	4	Ikebukuro-No Yoru, Mina Aoe (Victor)
3	2	Onna, Shinichi Mori (Victor)
4	3	Nagasaki-Wa Kyoo-Mo Ame Datta, H. Uchoyamada & Cool Five (RCA Victor)
5	5	Minato-Machi Blues, Shinichi Mori (Victor)
6	6	Kyoo-Kara Anata-To, Ayumi Ishida (Columbia)
7	7	Showa Blues, The Bluebell Singers (Grammophon)
8	8	Jingi, Saburo Kitajima (Crown)
9	—	Iijanai-No, Shiawase Naraba, Naomi Sagara (Victor)
10	9	Miyo-Chan, The Dorifters (Toshiba)

- Album -

1	1	Ryoko Moriyama/College Album, Ryoko Moriyama (Philips)
2	3	West Side Story, Sound Track (CBS Sony)
3	2	Ryoko Moriyama/Idol-O Utau, Ryoko Moriyama (Philips)
4	4	Paul Mauriat Custom Deluxe, Paul Mauriat Grand Orch. (Philips)
5	—	Memphis Under Ground, Herbie Mann, etc. (Grammophon)

Argentina's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Artist
1	1	1	Te Regalo Mis Ojos	(Relay) Gabriella Ferri (RCA)
2	7	1	Proud Mary	Creedence Clearwater Revival (EMI)
3	11	1	*Extrana De Las Botas Rosas	(Relay) Joven Guardia (RCA)
4	2	1	*Tiritando	(Relay) Donald (CBS)
5	4	1	*Cosquillas	(Melograf) Donald (RCA)
6	10	1	*Cuentame	(Melograf) Fedra y Max (CBS)
7	8	1	Sugar Sugar	Archies (RCA)
8	5	1	*Tengo La Piel Cansada	(Korn) Piero (CBS)
9	6	1	Caballos Verdes	Trocha Angosta (Music Hall)
10	13	1	Jinetes En El Cielo	Raphael (Music Hall)
11	3	1	*Rosa Rosa	(Ansa) Sandro (CBS)
12	9	1	Ma Che Freddo Fa	(Relay) Nada, Iracundos (RCA); Willy Martin (EMI)
13	—	1	Cerca De Los Ojos	Nilton Cesar (RCA)
14	12	1	Ave Maria	Raphael (Music Hall)
15	—	1	Eramos	(Relay) Django (RCA)
16	14	1	*Viva La Vida	(Clanort) Palito Ortega (RCA)
17	16	1	*Mi Viejo	(Korn) Piero (CBS)
18	19	1	*Ayer Aun	Carlos Javier Beltran (Disc Jockey)
19	—	1	Monsieur Dupont	Sandie Shaw (RCA)
20	—	1	I Say A Little Prayer	Aretha Franklin (Philips)
20	15	1	*Otra Vez En La Via	(Melograf) Naufragos (CBS)

(*) Local

France's Best Sellers

1	1	Que Je T'Aime	(Johnny Hallyday) Philips; Suzelle
2	2	Alors Je Chante	(Rika Zarai) Philips; Tutti
3	3	Les Champs Elysees	(Joe Dassin) CBS; Music 18
4	4	Vole S'Envole	(David Alexandre Winter) Riviera; Unpublished
5	5	I Want To Live	(The Aphrodite's Child) Mercury; Jenner Music
6	6	Le Meteque	(Georges Moustaki) Polydor; Continental
7	7	Tous Les Bateaux Tous Les Oiseaux	(Michel Polnareff) AZ; SEMI
8	8	Oh Lady Mary	(D.A. Winter) Riviera; Barclay
9	9	Looky Looky	(Giorgio) AZ
10	10	Je T'Aime Moi Non Plus	(Jane Birkin) Fontana; Transatlantiques
11	11	Get Back	(The Beatles) Apple; Northern/Tournier
12	12	Mon Bel Amour D'Ete	(Mireille Mathieu) Barclay; Banco
13	13	Le Petit Pain Au Chocolat	(Joe Dassin) CBS; Sugar Music
14	14	La Colline de Santa Maria	(Sheila) Carrere; Carrere
15	15	L'Orage	(Gigliola Cinquetti) Festival; Sugar Music

British Decca Cassettes, Budget Classics

(Con't. from Page 61)

retail price would be 17 shillings and sixpence, and a price sticker would be affixed to each LP.

"Eclipse is a new venture and a new market we're breaking into," Parry declared. "It will command enormous general appeal amongst the widest public, and will attract the impulse buyer and also provide the basic repertoire for a record collection at a modest price."

The Eclipse classical repertoire was the finest in the Decca recordings from the LXT and ACL series, some of it electronically reprocessed for stereo. All sleeves would be in full color with the Eclipse logo in the top right corner.

The label's launch would be marked with extensive advertising and a comprehensive point of sale campaign.

Peter Goodchild of the Decca classical department introduced the fall classical promotion program. He drew the conference's attention to "Der Rosenkavalier" by Richard Strauss with Regine Crespin, Yvonne Minton, Manfred Jungwirth and the Vienna Philharmonic under Georg Solti.

"It's something everybody's talking about," said Goodchild. "There's outstanding musical press coverage, and it's the greatest event since Decca's 'Ring' cycle of recordings."

Another Sept. 26th release was some Bach cantatas in an album which was a memorial to its conductor, the late Ernest Ansermet.

The Oct. 3rd release included the only currently available version of Dvorak's "Requiem Mass" with Pilar Lorengar, Erszebet Komlossy, Tom Krause, and the London Symphony Orchestra conducted by Istvan Kertesz.

Goodchild gave details of a "Salute To Percy Grainger" LP recorded at the Maltings concert hall at Snape by Peter Pears, John Shirley-Quirk and the English Chamber Orchestra under Benjamin Britten. Another Britten recording with the same orchestra forthcoming is Bach's Brandenburg concertos which Goodchild described as an ideal Christmas buy.

The Pop Scene

Decca producer Hugh Mendl recapped on the past year's pop scene, with special emphasis on the underground sector that was now called progressive.

"Pop LP product from this country is getting substantial sales throughout the world," he said. "There's not a great difference wherever you look in the case of Tom Jones, Engelbert Humperdinck, and The Rolling Stones and newer acts."

"We have to develop new talent, find new and different artists, because the business is getting very tough, with the dividing line between types of pop records becoming very hazy."

Decca had some exciting deals in the pipeline with some independent producers, serious people with a real background in the business who would give the company important product. Mendl added that Decca was taking on more young staff producers because nowadays it was a young person's business in terms of purchasing power and social status.

Mendl listed forthcoming pop product, including LP's by Ten Years After, Savoy Brown, Engelbert Humperdinck, and The Moody Blues. He hoped that two or even three LP's would materialize from The Rolling Stones before the end of the year.

Decca producer David Hitchcock, a specialist on the underground scene, gave the conference an insight on progressive trends and possibilities.

"Underground albums don't die in sales potential with the release of the next one," Hitchcock pointed out, "and the underground audience is also interested in avant garde jazz and classics and electronic music."

Mendl informed the conference that The Moody Blues' next LP was provisionally titled "Our Children's Children's Children," had an inter-galactic space and time theme and had just been completed.

Harley Usill addressed the conference on the past year and the coming one with regard to the Argo label. Sales had been maintained and slightly increased in the home market. There would be no more mono records, and he was proposing to introduce a reissue series which would sell at 24 shillings.

Spoken Word Product

Usill also hoped to reorganise the Argo spoken word disks into three categories. LP's by artists like Peter Ustinov and Spike Milligan would be sold at 32 shillings and sixpence; sets of drama would sell at 30 shillings per record, which would reduce the Shakespeare sets to a marketable price, and the "History Reflected" series with stars like Sir Michael Redgrave and Dorothy Tutin would be at full price.

He intended phasing out the English Poets series, and reissuing it at 27 shillings. It would be aimed specifically at the educational market, and Usill hoped that Argo will be able to do more direct selling to the education authorities than in the past.

Folk records would cost 37 shillings and sixpence, but young folk groups and disks that did not require special packaging would be sold at 27 shillings. He planned to reissue early spoken word successes like "Alice In Wonderland" and "The Wind In The Willows" at 24 shillings.

Usill emphasised that this reorganisation was still at the proposal stage, and had not yet been ratified by the Decca management.

He mentioned Argo releases featuring John Ogdon plying Messiaen's "Vingt Regards Sur L'Enfant Jesu" and George Malcolm playing some of Couperin's harpsichord works. There were displays available for "The World Of The Academy" and "Siegfried Idyll," which was being featured and credited in the BBC TV film on Wagner.

John Parry briefed the conference on other Oct. products. There were three releases in the "World Of —" series which had provided this year's conference theme "World Of Decca." They would feature a second volume by Val Doonican, "World Of Waltzes" by Roberto Mann, and "World Of Military Bands." Two mid-September releases in the series were a second volume of Mantovani, and "World Of Reginald Dixon," which would coincide with the famous organist's retirement from his 30-year residency at the Blackpool Tower.

The Ace of Hearts series retailing at 24 shillings would release four historic jazz albums from the American Commodore catalog, and three from the Mainstream catalog featuring Sonny Terry and Brownie McGhee, Lightnin' Hopkins, and Hugo Montenegro's orchestra playing a selection from "Camelot."

On Ace of Diamonds there would be records by Jeanne de Messieux, the Paris Conservatoire Orchestra playing Berlioz under Jean Martinon, and Kirsten Flagstad in a reissue of Gluck's "Alceste" and two Mahler song cycles.

Parry heralded a "variety of material" from Turnabout and Vox, including a Nielsen string quartet, three piano albums by Alfred Brendel, and Peter Frankl's recording on two LPs of the complete Chopin polonaises.

Decca producer Ray Richardson premiered the fall program in the Phase 4 stereo series. There was an LP of Albert Ketelbey's works played by the Royal Philharmonic Orchestra under Eric Rogers, and albums by organist Chris Waxman, accordionist Maurice Larcange, Ronnie Aldrick, Les Reed, and Edmundo Ros.

Decca publicity manager Maurice Roach addressed the conference on the current facilities offered by his department.

"We can provide unlimited supplies of display material like dumper bins, show cards and hanging displays," he said, "and these are selling more records."

Roach mentioned the "Information Column" advertisement which had been running in the pop weeklies. The impact of the idea had been tested by asking one week for suggestions for releases in the Demand Performance single reissue series, and had elicited "a shoal of replies." Similarly an offer in the column for Decca's underground music booklet had drawn over 1,000 replies in a short space of time.

"We're interested in co-operative advertising with dealers for the Eclipse launch and the other labels," Roach reminded his audience. "We're always willing to back the dealer's pound with one of our own."

U.S. Decca Deal

Decca sales manager Fil Towers reiterated the fact American Decca product was available once more under license from October. A long list of popular Brunswick and Ace of Hearts LP's by stars like Louis Armstrong, Peggy Lee, Bing Crosby, Ella Fitzgerald and Burl Ives was being reinstated.

Deram producer Wayne Bickerton, absent on account of a tight recording schedule, provided a taped preview of forthcoming Deram pop product, and Decca promotion chief Chris Denning spoke about his department's activities.

He emphasised the need for selectivity and liaison with agents and managers to create a program of promotion.

A Rolling Stones campaign was being mounted that would culminate in a special Radio Luxembourg program including a preview of the group's new LP. An album of Stones' hits called "Through The Past Darkly, Vol. 2" was being released in a special octagonal sleeve.

Jonathan King, who acts in an advisory capacity for Decca on pop, spoke briefly about the problems of promotion. Nowadays singles were taking longer to break, anything up to eight or nine weeks. He referred to the new Stones' LP which will be called "Let It Breed," and remarked that if the salesmen shifted a lot of copies, maybe the group would stay with Decca after all when their present agreement expired.

Frank Green of Selecta introduced the session on imports, disclosed details of the new import deal with CBS Records, and introduced foreign guests present.

These were Herr Waizenegger and Fred Thiele, respectively director and export manager of Teldec, Germany, Claude Boutin of Societe du Son, France, and Jozef Meszaros of Qualliton, Hungary. They spoke to the conference, and played extracts from forthcoming product from their labels which will be shortly available through Selects.

Mervyn Solomon gave the Emerald and Gem presentation of Irish and Scottish material. He thanked the Decca sales team for their efforts in Emerald's behalf, but added things could be better yet.

"More product could be carried in the shops," he said. "The Irish and Scots live everywhere in the British Isles."

Decca chairman Sir Edward Lewis greeted guests at the dinner and dance held at the Royal Lancaster Hotel on Sept. 4th. Among the principal guests were Mantovani and Miss Anna Instone, head of the BBC Gramophone Department. The cabaret was provided by The Bachelors and Emerald recording artist Cathy Harrop.

Sang Sings On Tour

LOS ANGELES — Top Australian vocalist Samantha Sang has embarked on a coast to coast promotion tour of the U. S. on behalf of her just-released single, "The Love Of A Woman." The deck, Miss Sang's first release outside Australia, was written and produced by Bee Gee Barry Gibb for Atlantic Records.

Agency-management representative for Miss Sang is the Robert Stigwood Organization. Rik Gunnell, president of the firm, is supervising the American launching of the 18-year-old's career.

Royal Philharmonic To Be Telecast

BEVERLY HILLS — Lion Television Services, a subsidiary of British Lion Films, will lens a color tv special for world-wide distribution of the charity concert to be performed by the Royal Philharmonic Orchestra and Tetragrammaton recording artists Deep Purple at London's Albert Hall on September 24.

The entire second half of the concert will be devoted to a suite for group and orchestra written and scored by Jon Lord, the organist for Deep Purple, which will be released on the Tetragrammaton label here and E.M.I.'s Harvest label in England.

Oliver Manager Sets Artist's UK Concerts

NEW YORK — Bill Cash, personal manager of Crewe recording artist Oliver, will go to London to make arrangements for the singer's first U.K. tour. His recording of "Good Morning Starshine" is a big hit in Great Britain, and Crewe Records is now getting ready to release his follow-up record, "Jean".



A DIMENSION ALL THEIR OWN — The 5th Dimension, Soul City recording artists, blew the minds of Canadian fans in Montreal and Halifax during a recent series of outdoor concerts. The act's Montreal date at Place des Nations in the heart of the Man & His World Exhibition (formerly Expo '67), drew over 38,000. 5,000 attended the group's concert at St. Mary's University in Halifax. Shown in the photo above are (left to right) Terry Carrol, London Records' sales rep for the Atlantic provinces (London distributes Soul City in Canada); 5th Dimension members Marilyn McCooDavis and Florence LaRue-Gordon; and Pierre Bellemare, London's Canadian national promotion manager.

EDITORIAL:

After the Show Is Over

The 1969 MOA Exposition has ended. After the last piece of equipment has been trucked away, the last hospitality suite brushed out for the next convention and every operator safely back behind his desk at home, it's time to pause and consider, **was it worth all the effort?**

Well, the effort — the expense in dollars and time — is probably the **best investment** any coinman has ever, or **will** ever make for his business. But the investment in airfare, rooms, registration, food and entertainment is wasted if the conventioning tradesman doesn't "work that investment." And we watched last weekend as hundreds in this trade made the convention pay off in a dozen different areas.

But let's be honest — there are those who say they go to the convention every year simply "because it's there." They feel some sort of obligation either to themselves or to their industry to be among the boys at convention time. But while there, they show little or no aggressiveness by way of asking questions at the seminar, by way of discussing some technical problem with a factory mechanic, by way of picking the brain of another operator for his solutions to your route headaches, etc. etc. It's always noticeable at the seminar that the forum committee has to push those in the audience to ask questions. Very often, you'll see the same operator hanging out in one particular hospitality suite all night instead of making the rounds. Many, we observed, seem to make one big pass through all the exhibits and then spend the rest of the show at one or two booths where their "friends" are on duty. In short, there are those who hit the show but either don't appreciate the unique opportunity to learn something new or prefer the "wall flower" role by standing in the rear of the activity and muttering "what am I doing in this place anyway?"

To use an old saw — you only get out of something what you put into it. Surely, this is **the** basic business axiom. Unlike many conventions of fraternal organizations, our annual meeting is measured by **how useful** it was, not by how much fun you had there. Not to knock a good time, but business does come first.

As Fred Granger was saying, "we at MOA don't have to prove ourselves anymore . . . we've arrived." Well, for that reason, we're not going to write out glowing testimonials to this year's show — because they're not necessary. These conventions are always good. But they could always be even better, and that depends on the attitude of those who are there. To the doers went the rewards; to the "silent sam's" went very little. To those who couldn't take the time to come out, went nothing at all.

Now that the show is over, may we extend our sincere congratulations to the MOA staff for a fine job all round. They set a beautiful stage but leave the acting to the players. The "featured" players right now are saying "I wish the show could have lasted a few more days." If you feel that way, then you did a good convention job.

1969 MOA Expo Draws Over 2,000; Ptacek New Pres; To Continue PR; Allen Sees Royalty In This Congress

CHICAGO — The convention that was termed "too early in the year" turned out to be just great. MOA staff members made no secret of their fear that this year's Exposition would fall off drastically in attendance due to its post-Labor Day dates of Sept. 5-7. However, when executive vice president Fred Granger tallied the total registration figure to 1,468 (106 above the 1968 show), fears of the "Labor Day Show" were seen to be rather unfounded.

Although there were eight less exhibitors at the trade show this year, the quality of the displays was decidedly superior to anything seen in recent conventions. In addition to a liberal unveiling of new games, sneak previews of new pins (at Williams, Bally and ChiCoin) and several prototypes of amusement machines due for production before the end of 1969.

Approximately 600 exhibitors and their representatives registered for the convention, bringing the overall attendance total above 2,000. These tradesmen normally do not count their distributors among their representatives at the show.

The 1969 Exposition has been termed a trading show. Scores of distributors were signed to represent new lines and a number of new services (e.g. Color-Coating). Hundreds of machine orders were written up at the displays (thru regional distributors on hand) including almost one hundred sales on Rowe's MM3 phonograph reported at that display by distributors cooperating in a special show promotion.

New Association Leasers

Under the revised election procedures of MOA (where directors elect the association's officers), past-president Bill Cannon announced the 1969-70 leadership team at the Saturday brunch meeting. A. Lu Ptacek (Bird Music, Manhattan, Kansas), was elected president; Les Montooth (Peoria, Ill.), secretary, John Trucano (Deadwood, S.D.) treasurer; and Bob Walker (Helena, Montana) sgt. at arms. New vice presidents elected are: Al Denver (New York City), Hal Schinn (Gaffney, S.C.) and Fred Collins, Jr. (Greenville, S.C.). Those vice presidents retiring from the staff this year are Henry Leyser (Oakland,



Lu Ptacek (left), new national association president, presents plaque of appreciation to outgoing chief Howard Ellis.

Cal.) and Ted Nichols (Fremont, Neb.), receiving awards plaques for their fine work on behalf of MOA. Ten new directors were also installed (names appear in the photo captions elsewhere in this story).

Report To Members

Howard Ellis, winding up his year as president, summed up results thus far, in his public relations campaign. Commending all those who have delivered the "Jukebox Speech" to civic and fraternal groups about the country, Ellis further urged the assembled members to "screw up their courage" and get up before community meetings and "tell the folks what a great industry this really is." The campaign, as he put it, "is proven . . . it works, and it's the best method we've considered yet to educate the public on what our business and the people in it are really all about."

(Con't. from Page 67)



Mass hubbub was the order Friday morning (Sept. 5th) as the best of the industry turned out to register for the '69 Exposition. 1,468 Operators and other non-exhibitors registered.

MOA Expo Story — Continued

(on't. from Page 66)

MOA attorney Nick Allen gave the membership a capsule rundown on the royalty bill as it stands at this point. Allen feels certain the measure will pass the Senate in this session of Congress and while hoping the Senate accepts the \$8 per machine royalty which passed the House, warns members that several "11th hour" amendments to the sweeping measure (e.g. the Williams Bill) could put the compromise figure in jeopardy. "We have good allies with the CATV people," Allen advised, "but some new opponents as well. MOA must continue to fight for its position if the \$8 compromise fee goes through," he added.

After treasurer (now secretary) Les Fontooth delivered a glowing report on the association's financial status, Edward Ellis introduced president-elect Ptacek. The new president said his administration would continue the public relations campaigning, and introduce a number of new techniques toward achieving this end which he described as "Phase II."

Awards were also given to Al Denver, Jim Hutzler and Frank Fabiano for their service to MOA over the years as vice presidents.

The Stage Show

Although the stage show which climaxed Sunday's banquet went into the wee hours of Monday morning, it was gratifying to notice the majority of the assemblage remained through to the close. Thanks to coinbiz show producer Hirsh de LaVie, a tremendous roster of top talent performed their feats and were well received by all. Clearly, though, Hank Williams, Jr. and the Cheatin' Hearts (MGM Records) stole the show — much the same as Boots Randolph of Monument did the year before. The JB awards were presented to winners of MOA's recent poll. Jeannie C. Riley, who won Best Record of the Year award for Harper Valley PTA, was on hand to receive the plaque personally.



Posing with their certificates of appreciation are outgoing MOA directors, whose terms expired with this convention. Among these cited (in the photo) are: Leon Taksen, Charlie Tashima, Max Hurvich, Fred Collins, Willie Blatt, C. G. Silla, Orma Mohr and Paul Brown.

Directors elected for a three year term beginning with this convention were: Charles Cheney (Oregon), Joe Silla (California), John Masters (Missouri), Harold Heyer (Washington State), Joe Silverman (Pennsylvania), Bob Rondeau (Michigan), Dan Van Brackel (Ohio), Hank Knoblauch, Jr. (New York), George Goldridge (Illinois) and Ken O'Connor (Virginia). They will join existing directors at the March board of directors meeting in San Francisco.

Controversial Writer — Controversial Speech

CHICAGO — Operators are still buzzing about the unusual address delivered by columnist Jack Anderson at the Public Relations seminar of the MOA Exposition. While there was general agreement that the talk was exciting and provocative, there was much discussion regarding the relevance of Anderson's comments to the solving of the jukebox industry's ever-present image problem.

Anderson gave an electrifying example of rhetoric in his forty minute talk which covered many areas of current events including the Washington scene, racial prejudice, welfare, student riots and taxation. But it was not until afterwards, at the question and answer period, that any real light was shed on the topic of the industry's public image.

Willie Blatt of Miami sounded a note of criticism by asking Anderson exactly what he believed the industry could do in the field of public relations. The columnist urged operators to work conscientiously at their business and adopt a policy of total honesty regarding their relations with those outside the business. He declared that, in his opinion, the stigma attached to the jukebox business stems from the earlier days of the industry. He advocated that present members of the business admit the mistakes of the

past. "Tell the truth about what has happened and tell the truth about everything in your business today" Anderson suggested.

At this point, John Bilotta of Newark, N.Y. rose to his feet. He offered Anderson a challenge to "look around the room and tell me if you see any racketeers or undesirables among the people of our industry." He then urged the columnist to use his journalistic influence in the cause of enlightening the general public regarding the real nature of the jukebox industry. Anderson stated that he had learned a good deal from meeting with the people of the business during the convention. He also vowed to expose in his column any members of the industry that he felt were doing the industry a disservice by being a part of it. "If I see any racketeers in the future, you can be certain that I will write about them," he said emphatically.

Anderson voiced the opinion that the problems besetting the industry could not be solved by catchy phrases and slogans. He stated that only if operators were willing to "really get in there and work to solve things," would there be any progress on this score. He reminded operators that "you've got to all get together and decide that you are going to change things."

(Con't. on Page 73)

An ounce of prevention is worth a pound of quarters

It's tough to sell prevention. That's why we're so pleased at the response our TENSION CONTROL UNIT (TCU) has gotten among operators. We spoke to a number of them at the MOA Exposition and they were singing the praises of this device which eliminates their age-old problem — replacing the location's gift quarters, when customers complain that all the balls didn't return.

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Stansfield Novelty Setting New HQ

LA CROSSE, WISCONSIN — Stansfield Novelty, one of the largest operations in the Wisconsin area, will shortly move into new, more spacious quarters, occupying an 80' x 120' plot of land purchased by the Stansfields. Firm's president Jim Stansfield, and his son, Jim Jr., hope to be settled into the new premises this coming October.

Jim Jr. tells us the building will house the entire Stansfield operation, with all departments — vending, phonographs, etc., under one roof. He added that the layout, in addition to providing much more storage space and facilities, will enable trucks to pull right up to the building to expedite deliveries, pick-ups, etc.

Stansfield will be doing business at its present location, 308 S. 3rd, La Crosse, until the new quarters are completed.

S.D. Ops to Stage 8-Ball TV Series

DEADWOOD, S.D.—Thanks to the efforts of music and games operator John Trucano (Black Hills Novelty Co.), a tremendous breakthrough in coin industry publicity is about to unfold. John, together with a small group of other coin-table operators in South Dakota, have arranged for a 13 week series of half-hour televised 8-ball matches, to begin in late Sept. Station KOTA-TV will carry the programs, and together with its affiliate stations, will beam the 8-ball games to North and South Dakota, Nebraska, Wyoming and part of Montana. The shows will be in full color and aired Sunday morning at 11: A.M. Fourteen cooperating tavern locations will hold a five day elimination contest to turn out one champion apiece who will compete with the other champs on the air. Tournament is sponsored by the S.D. Assn. and sanctioned by U.S. Billiards.

Wurlitzer's Wurgler Dies at 78

Edward R. Wurgler, former sales mgr. of the Wurlitzer phonograph division, died Sunday, September 7th. He was 78 years old. Cause of death was emphysema complicated by heart disease.

Wurgler joined Wurlitzer as credit mgr. in 1937 and was promoted to the position of general sales mgr. in 1948. He left the company in 1952 and, at time of death, was retired from active participation in the business world.

Michigan Op Cops U. S. Bill. Tourney



Winners of the U.S. Billiards 8 Ball Tournament gather round to receive their awards. Tourney was conducted on the MOA Exposition floor. Left to right, Al Simon, U.S. Billiards President; Les Demerjian (Allen Park, Mich.), champion and winner of the U.S. Billiard table and trophy; runner-up Gene Wallace (Oak Hill, W. Va.), who received a vacuum cleaner along with his 2nd place trophy; U.S. Billiards Sales Mgr., Len Schneller; John Asproditos (New Orleans) who won 3rd place honors; Stan Levine, General Mgr. U.S. Billiards, Absent from the photo is Harry Shields, Monument Records, Chicago, who received a 4th place trophy.

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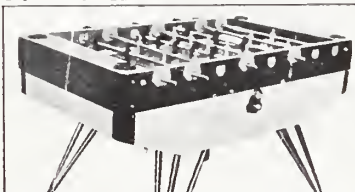
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Poll Winners Accept JB Awards



While hundreds of this nation's most prominent jukebox operators warmly applauded, winners of Music Operators of America's 1969 record poll accepted their "JB" awards at a gala banquet climaxing last week's MOA Exposition in Chicago. At top left, Chan Daniels, executive assistant to president Ron Kass of MGM Records, accepts their award for "Best Record Company of the Year" from MOA president Howard Ellis. Top right shows Plantation Records' Jeannie C. Riley about to receive her "Best Record of the Year" award for Harper Valley PTA. Bottom left finds a happy Greg Gerken of Capitol Records accepting Glen Campbell's second consecutive award for "Artist of the Year". And, at left, a buoyant Boots' Randolph of Monument accepts MOA's "Great Friend Award" for having entertained at MOA banquets for the last five consecutive years.

Allied Leisure Moves

HIALEAH, FLA. — Jack Mitnick, sales director for Allied Leisure Industries, announced the opening of new manufacturing and office facilities for the games firm, located at 1780 West 4th Avenue here in Hialeah. The move from the previous Miami headquarters took place just after the MOA Exposition. The new facility, according to Mitnick, offers approximately 40,000 sq. ft. with plenty of room for future expansion.

Allied had debuted their new Selecto-Matic version of the Unscramble word game at the recent MOA Expo. The new piece gives the player the option of unscrambling either a four or five letter configuration to form a word. Speed and accuracy count in

Harry Hurvich Dies

BIRMINGHAM, ALA.—Harry Hurvich, brother and partner of Max Hurvich in Birmingham Vending Exchange, died Tuesday Sept. 9th. He was buried Thursday the 11th.

News of the death came at deadline here at Cash Box and it was impossible to put together the proper testimonial to Harry, a man well known, highly regarded by both his customers and factory suppliers and a true pioneer in the music, games and vending industry.

the score and Mitnick expects the Selecto version to achieve bigger success with the games trade than its predecessor.

MOA SHOW SPECIALS!

PIN BALLS — BOWLERS — ARCADE

CHICAGO COIN

PAR GOLF	\$110
MUSTANG, 2-PI.	155
MULA-HULA, 2-PI.	195
KICKER	185
TRIUMPH S.A.	250
GOLD STAR S.A.	265
BELAIR S.A.	285
MEDALIST	310
TEXAS RANGER	205

GOTTLIEB

SHIPMATES, 4-PI.	\$175
KINGS & QUEENS	165
ICE REVUE	180
CENTRAL PARK	195

BALLY

BULL FIGHT	\$150
ROCKET #3	250
CAMPUS QUEEN, 4-PI.	335
WORLD CUP	385
DIXIELAND	320

UNITED

ULTRA S.A.	\$175
TIGER	195
CORRAL	310
MAMBO	220
PYRAMID	285

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Factory Reps Urge Higher Pricing, Location Merchandising At MOA

"The Jukebox Industry: Where Is It Going" was the topic of an hour and a half seminar on the opening day of the MOA Exposition. Five representatives from major jukebox concerns sat on the panel and, after the speeches, there was an informative and worthwhile question and answer session.

Fred Collins, Jr., chairman of the forum committee, got things underway by introducing Les Rieck, Music Sales Mgr. of Rock-Ola. Rieck delivered a persuasive and incisive speech on the subject "Pricing For Profit (Including 2-25° Play)." He told the assembled operators: "By sticking to 10° play, you will be out of business shortly." Touching on the subject of the seminar itself he summed up the position for higher pricing by commenting: "Where is the jukebox industry going? No place at all at present prices."

He was followed to the speaker's stand by A.D. Palmer, Mgr. of advertising and Sales Promotion for Wurlitzer. He reiterated his company's stand to the effect that: "We Need 200, 160 and 100 Selection Phonographs in the Industry." In addition, he gave a brief history of the jukebox business from its earliest beginnings to the present. He emphasized that the operator should be able to choose the number of selections he desires on a phonograph for a particular location. Furthermore, he stated that it is the duty of the manufacturers to make as varied a line as possible, including dollar bill accepters in order to give that operator the widest possible selection.

Next to speak was Joe Barton, Vice President, Distribution for Rowe International, whose topic was "Merchandizing Music At The Location Level." He emphasized the salient point that jukebox play is basically an impulse purchase, since no one goes into a location with the prime purpose in mind of playing the phonograph. He stressed the need for proper promotion in the location itself, stating that, contrary to the opinion of many people in the industry, it is not beneath the dignity of location personnel to suggest music which could be played at that particular location.

Barton was followed to the speaker's rostrum by Bill Adair, president of Seeburg. He gave an address on the topic "direct sales to locations," maintaining that this practice, if allowed to continue, "could undermine this great business of ours." He stressed the point that the jukebox business of ours." He stressed the point that the jukebox business is more than just a service industry and is, in fact "the single largest element of the entertainment industry."



Jukebox execs with moderator Harry Witsen at the Jukebox Seminar.

The final speaker at the seminar was Henry Leyser, President of ACA Sales & Service, U.S. distributors for the NSM Prestige 160. He delivered a brief talk on "The Jukebox And Urban Renewal." After summarizing the problems which face operators as a result of location loss due to urban renewal, he offered several possible solutions. His comments on the subject of cocktail lounges and how they could be turned into profitable locations were particularly relevant to the issue at hand.

During the question and answer period, one operator quizzed Seeburg's Adair regarding the plans manufacturers were making toward the future

application of taped cartridges on coin phonographs. Adair indicated that there was as yet little activity on the tape front due to the difficulty involved in establishing a standard tape size. However, if and when tape becomes the established form, Adair stated that Seeburg would be ready with the hardware to play it.

One of the more controversial questions from the floor concerned the subject of a single 15° play on a 2-25° phonograph. An operator asked the panel to comment on the jukebox player who might only desire to hear one tune. After a pregnant pause, it was suggested that such an individual could simply play one selection and leave the

other one unplayed. Whereupon one of the operators in the audience offered an alternate suggestion: that the player seeking only one tune might do better to "go off down the street and do something else."

An operator observed that there was a scarcity of new jukebox models on display and asked the reason. A.D. Palmer responded that at Wurlitzer the introduction of a new phonograph was never predicated to coincide with the MOA Show. He said that a new line is inaugurated when production has been terminated on the previous line and when inventory at the distributors has been absorbed.

PhonoVue Film Parings

Red Replacements:

GIBSON GIRL L-2919-T
Songs: Going Up The Country (Liberty) or The Train (Buddah)
SETTING UP L-2922-B
Songs: Chastity's Song (Atco) or My Girl Has Gone (Gordy)
LIDO DECK L-2921-S
Songs: You Don't Have To Walk In The Rain (White Whale) or Marrakesh Express (Atlantic)
MUMMY OH! L-2919-L
Songs: Feelin' So Good (Calendar) or Sugar On Sunday (White Whale)

Blue Replacements:

DOWN SOUTH L-2919-U
Songs: I'm In Love With You (Buddah) or Soul Deep (Mala)
KEEPING WATCH L-2921-W
Songs: I Turned You On (T-Neck) or Star Review (Atco)
A TOP SKIER L-2921-Y
Songs: It's Getting Better (Dunhill) or I'm A Better Man (Parrot)
GOING SHOPPING L-2921-Z
Songs: No Matter What Sign You Are (Motown) or Brainwasher, Part 1 (Soul)

CHICAGO COIN'S NEW 6-PLAYER AUTOMATIC BOWLING LANE



Regulation with "BEER FRAME"

Beer Frame Lights Up During Game in Fifth Frame

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• FLASH-O-MATIC • DUAL FLASH

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5c-10c-25c Individual Coin Chutes

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Names, Faces And Machines . . .



The Irving Kaye Company's richly styled Provencal non-coin homeline was one of the biggest surprises at the Expo. President Irving Kaye shown above with the MOA cutiepies, advised that the table line is available in all popular sizes including a rebound versin.



Midway execs Ross Scheer (left) and Hank Ross flank their booth's resident fortune teller Karen Kalabrese. Hit of the MOA Expo was the 'Sea Raider' shown at left.



Fischer Manufacturing's elaborate display made dramatic use of their composition table bed as its strength was demonstrated as a mounting platform. Discussing the newly styled Express, Regent, Marquee and Fiesta tables are Bert Betti, Fred Blaess (center) and Ken Fischer (right).



The great spirit of Florida Sol Tabb got his first peek into SEGA's popular Missile game and loved it. Sol (at left) poses for us with SEGA board chairman Marty Bromley.



Manny Spindel (left) and his staff wrote up mucho insurance for distributor and operator organizations at the trade show. Manny's plan is widely used by this trade.



The Rock-Ola console never looked as pretty as the MOA girls gave it a squeeze. Showing them how it works are Rock-Ola's Dr. David Rockola (left) and Les Rieck.



The Nutting Association display offered some fascinating insights into the varied uses a computer machine can be put to. Highlighting the booth was their Computer Quiz, new two player computer Sports World and new Astro Computer.



One of the busiest booths at the show was Funtronics. We stopped the action long enough to get a snap. Left to right are: Stan Rayboy, Abe Lipsky, Ray West, Harry Green and Larry Galenti.



While sales manager Jack Mitnick was about the floor getting orders, the Allied Leisure staff demonstrated the equipment. At left, playing their new Monkey Biz is president Dave Braun. Center Bob Braun and with their new four-five letter Selecto-matic Unscramble game.



Action at the American Shuffleboard display was fast and furious. Stopping for a photo are (left to right) firm's sales manager Sol Lipkin, operator Gil Sonin, Gene Lipkin of Sugerman and (far right) B. Feinblatt.



The DeLuxe Super Bally Bowler bowled conventioners over at that firm's display. Firm's president Bill O'Donnell answers call at right. New pin previewed at the show by Bally was a 2-player called Joust.



Taking a relaxing rest at one of the hospitality booths above was convention chairman Bob Nims (of New Orleans) and Mr. and Mrs. Eddie Zorzinsky (of Omaha).

... The 1969 MOA Exposition



Barry Feinblatt of Myron Sugerman International (left) had to see what all the excitement was about in the games room and discovered Cointronics' remarkable Intercept missile game. Ransom White, C-T president (right), advised the game is slated for production in late fall.



National Institute of Coin Mechanics president Don Miller (right) officiated at prize drawing for four scholarships to his famous Denver School; Lu Ptacek (left) drops his ballot. Winners were Les Montooth, Hanley Osborn, Leoma Ballard and Rainbow Enterprises.



Wurlitzer's man in the midwest Bert Davidson (left) pauses for a snapshot while discussing the phonograph's many merits with operator.



"Wait a minute, Vie", says Milt Horowitz of Vendors Exchange, but Vie VanDerLeenden is just too wrapped up in his work demonstrating Color-Coating for the roving CB camera.



Old friends of New Jersey get together for a talk-shop chat at the United Billiards exhibit. That's Dave Stern (left), Art Daddis and Jerry Gordon (right). Partially shown at right is United's new Silver Fox coin table.



Counting the new members at the MOA's own elaborately decorated "Better Industry" booth is Tom Greeo (left) with Leon Taksen (seated) and Ted Nichols and Les Montooth.



This furry gathering are the victors in United Billiards' silver fox fur drawing. Wearing their prizes left to right are: Al Broom (W. Va.), Mary Phelps (Illinois) and Simmie Britt (S.C.)



Popular recording artist Lou Rawls (in the earphones) hears the remarkable tones of the Prestige 160 phono courtesy of A.C.A.'s Hy Tuckler at that firm's busy exhibit in the music room.



The Virginia lads about to leave the convention floor for a . . . bite to eat? are (left to right) Diek Lumpkin, Ken O'Connor, Moe Holland and Hy Lesniek.



Williams' Art Weinand (center) presided at the games factory's display where several future units were previewed including the Grid Iron 2-player pin, Paddock single player, Phantom Gun and Centennial Bowling Alley.



Just before the show got underway Friday, the American Shuffleboard sales team gets set for the onslaught. Amid their popular tables and shuffle games are (left to right) Niek Melone, Sol Lipkin and Dick Delfino.



Much talk abounded at the Seeburg display where the subject of the new Apollo phonograph (to be released shortly) was hot.

**STAN'S
JUKEBOX
PICKS
Of The Week**

POP

3 DEEP IN A FRIDAY
John Fred—UNI 1601

WONDERFUL
Blackwell—Astro 2000

BALL OF FIRE
Tommy James—Roulette 7060

KOOL & THE GANG
Kool & The Gang—Delite 519

ROCKY RACCOON
Richie Havens—Stormy Forest 650

I WAS NOT BORN TO FOLLOW
Lemon Pipers—Buddah 136

DON'T WASTE MY TIME
John Mayall—Polydor 14004

GIMME SOME MORE
Crazy Elephant—Bell 817

THINGS GO BETTER WITH LOVE
Jeannie C. Riley—Plantations 29

TIME TO GET TOGETHER
Up & Adam—Earth 100

AND THAT REMINDS ME
Four Seasons—Crewe 331

R&B

LITTLE BLUE BIRD
Ed Lovette—Steady 002

BACKFIELD IN MOTION
Mel & Tim—Bamboo 107

WE'LL CRY TOGETHER
Maxine Brown—Commonwealth 3001

LOVE OF THE COMMON PEOPLE
The Winstons—Metromedia 142

WHY NOT GIVE ME A CHANCE
O.V. Wright—Backbeat 607

DOIN' OUR THING
Clarence Carter—Atco 2660

WAS IT GOOD TO YOU
The Isley Brothers—T-Neck 908

MY MOTHER IN LAW
Wallace Brothers

C&W

ANOTHER DAY ANOTHER MILE
ANOTHER HIGHWAY
Clay Hart—Metromedia 140

A GIRL NAMED SAM
Louis Williams—Starday 877

I TOLD A LIE
Jeanne Watson—World Wide 1002

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CashBox Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

Adult Locations

THE DRIFTER (3:07)

STEVE LAWRENCE

To Say Goodbye (2:36) RCA 0237

GET RHYTHM (2:20)

JOHNNY CASH

No Flip Info. Sun 1103

IN THE LAND OF MAKE BELIEVE (2:28)

DUSTY SPRINGFIELD

So Much Love (3:28) Atlantic 2673

GET READY (2:32)

ELLA FITZGERALD

Open Your Window (3:37) Reprise 0850

FROM ATLANTA TO GOODBYE (2:53)

BUDDY GRECO

Love Is A Hurtin' Thing (2:25) Scepter 12260

LEAVING ON A JET PLANE (3:15)

GLORIA LORING

Everybody's Talkin' (2:35) Evolution 1012

R & B

WAS IT GOOD TO YOU (2:40)

THE ISLEY BROTHERS

I Got To Get Myself Together (3:31) T-Neck 908

I HAVEN'T SLEPT (2:50)

HUGH MASAKELA

Where Has All The Grass Gone (2:45) Uni 55165

I WHO HAVE NOTHING (3:00)

DEE DEE WARWICK

Where Is That Rainbow (3:02) Mercury 72966

POPPIN' POPCORN (2:15)

ALVIN CASH

Instrumental Version (2:12) Toddlin' Town 124

Teen Locations

LOVE IN THE CITY (3:15)

THE TURTLES

No Flip Info. White Whale 326

YOU'LL NEVER WALK ALONE (4:15)

THE BROOKLYN BRIDGE

Minstrel Sunday (3:34) Buddah 139

RUBEN JAMES (2:44)

KENNY ROGERS & THE FIRST EDITION

Sunshine (3:10) Reprise 0854

JUDY BLUE EYES (4:35)

CROSBY, STILLS & NASH

Long Time Gone (4:17) Atlantic 2676

YOU'RE THE SOUND OF LOVE (2:22)

PEPPERMINT RAINBOW

No Flip Info. Decca 34667

BACK IN L. A. (3:12)

THE PEANUT BUTTER CONSPIRACY

No. Flip Info. Challenge 500

C & W

SHE EVEN WOKE ME UP TO SAY GOODBYE (2:44)

JERRY LEE LEWIS

Echoes (2:27) Smash 2244

THINGS GO BETTER WITH LOVE (2:07)

JEANNIE C. RILEY

The Back Side Of Dallas (2:28) Plantation PL-29

BACK IN THE ARMS OF LOVE (2:29)

JACK GREENE

The Key That Fits Her Door (2:42) Decca 32558

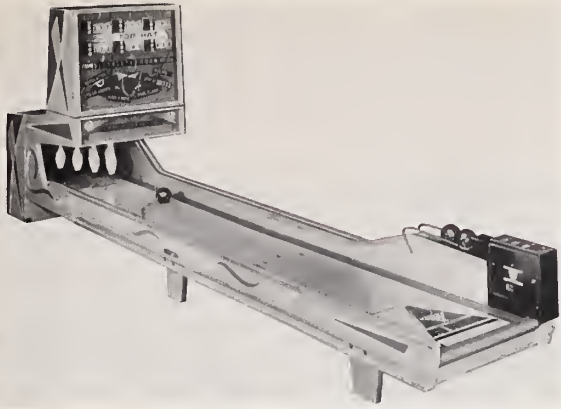
NEW ORLEANS (2:28)

ANTHONY ARMSTRONG JONES

And Say Goodbye (3:04) Chart 5033

check your local One Stop for availability of the listed recordings

ChiCoin Tosses 'Top Hat' B/A Into Ring



ChiCoin's 'Top Hat'

CHICAGO — Operators will be tipping their hats to "Top Hat," the spanking new 6-player automatic bowling lane hot off the ChiCoin line. This handsome bowler features a selection of six games including the ever-popular "beer frame" which lights up during the fifth frame in regulation play.

An exclusive on "Top Hat" is the swivel score rack which is a genuine boon to mechanics in that it is serviced from either side. The game is programmed for 15¢, 2 for 25¢ play, but it is also adjustable to dime play. There are individual coin chutes for

nickel, dime and quarter denominations.

The half dozen ways to play are Regulation, Flash-o-matic, Red Pin, Step-Up, Dual Flash and, of course, Beer Frame. "Top Hat" is stylishly decorated with a modern styled cabinet and features a wide playfield. The balls are designed for long life and there is a large cash box with handy removable partitions.

The bowler is available from ChiCoin distributors in lengths of 16½' and 13½'. Looks like with "Top Hat" ChiCoin can really put a feather in their cap.

Nutting Associates' 'Astro-Computer' Game Makes Timely Debut



'Astro-Computer'

In tune with the current astrology popularity is Nutting Associates' new 'Astro-Computer,' which introduces a dramatic innovation. For the first time, a participant may actually enter his birthdate before receiving a selected reading, which is projected onto the center of the Zodiac.

'Astro-Computer' has much more: there are flashing lights, mystical sounds and astrology readings which were developed with the help of a famous west-coast astrologer. Speaking of the 'Astro-Computer,' Nutting Marketing Mgr. Howard Bartley said "Our research indicates the sales of professional horoscope readings and astrological literature have more than doubled during the last year. 'Astro-Computer' was made for and is perfect for today's market."

The player deposits a dime or two nickels, selects his astrological sign on the 'Zodiac range' finder dial, and enters his day of birth on the 'birthdate' dial. The 'predict' button is then pressed and the machine selects the

Columnist Anderson Addresses Operators At MOA Seminar

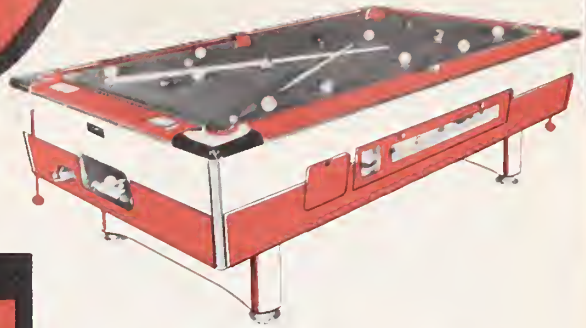
When asked whether he preferred turning the image problem over to a professional public relations firm, rather than attempting to work in the community, both individually and as an organization, he told operators that he saw no reason why both approaches could not be used. By joining all possible community and social organizations and convincing the general public of his own worth and good intentions, an operator can make a great contribution toward improving the overall image of the jukebox business. While praising the work done by many professional p.r. firms, Anderson, nonetheless, cautioned operators against thinking that such agencies could work miracles. "Don't think," he said "you can just turn all your industry difficulties over to the p.r. people and then just forget about them, expecting them to be solved overnight."

Perhaps because much of Anderson's speech dealt with general topics, the remainder of the questions pertained to matters not directly connected to the jukebox industry. While it was clear that Anderson's address was lacking in specific advice and suggestions to the trade regarding the image problem, it was equally obvious that those in attendance at this portion of the seminar were genuinely impressed and excited by his vigorous delivery and many pertinent observations on the current national scene. This was evidenced by the standing ovation which the columnist received as he stepped down from the speaker's dias.

Anderson bore a particular burden of grief since only the day before, he had attended the funeral of his long-time journalism colleague Drew Pearson. The latter had originally been slated to speak at the seminar but, when he became seriously ill, Anderson had agreed to substitute for him. In a voice touched with emotion, he declared "I know that Drew would have wanted me to keep this appointment."

horoscope. It is then projected onto a viewing area for him to read in the center of the Zodiac.

'Astro-Computer' made an auspicious debut at the MOA show and is now available from Nutting distributors.



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- Genuine Solid Slate Bed
- Tamper Proof Meter
- Cabinet, Legs and Rails of Mica
- "LEADER" PRO 2 86" x 50"
- "LEADER" PRO 3 93" x 53"
- "LEADER" PRO 4 103" x 58"

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Consul 120
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Round The Route

EASTERN FLASHES

AT THE SUMMIT — Despite what has been considered too-early a date for the MOA Exposition, the New York City trade was well represented at last weekend's Chicago convention. Al Denver has again been elected to serve as the national association's vice president; George Holtzman continues to serve as a director. Al, who has pretty well cornered the market in awards and citations hereabouts, received still another plaque from MOA in appreciation for his work on its behalf. Bill Kobler (we're not supposed to call him Billy anymore), filled the dual role as operator-conventioneer and exhibitor, as did his partner Vic VanDerLeenden, joining the Vendors Exchange force at their Color-Coating booth. They were assisted in the demonstration of this unique process by Pat Callarino and John Trapani. Others we chatted with on the trade show floor included the venerable Max Weiss, Ben Chicofsky, Albert Herman, Gil Sonin, Al Miniaci, Al Elowitz, Harry Berger, Abe Weisberg, and Jimmy McCann. Dealers from this city at the trade show included Irving Green (putting in a lot of hours at the Irving Kaye and Bally exhibits), Abe Lipsky, Larry Galenti, Al Simon, Al D'Inzillo, Harold Kaufman, Oscar and Meyer Parkoff. It was great watching Harry Green in action at the Funtronics booth, demonstrating their games line for interested distributors. Harry, with Stan Rayboy, Gil Wallach and Ray West, manned one of the busiest booths on the trade show floor, clearly indicating that these machines have caught the fancy of the industry. Joe Munves told us he wrote up a lot of orders at the Expo, despite the fact his firm didn't exhibit this year. Incidentally, there's some highly interesting behind-the-scenes corporate movement going on right now, involving some very well known New York coin firms. We don't like to tease anyone with half a story, but before two months are out, at least two giant mergers will occur, with a public stock issue available. Watch the trade books for the stories.

THE JERSEY BOUNCE — Enjoyed finally meeting Bill Cannon's bride Bonnie at the convention. This gal is the ideal combination of class, good looks and intelligence. We had a great time touring Chicago's Old Town with the Cannon's and Bill's partner Harry Witsen. Dave Stern from Seacoast got together with his old friend David Rockola at the show at that factory's exhibit. Bert Betti had his Eastern Novelty exhibit for the second year. Also from Eastern were Johnny Rafer, Sol Mollengarden (out from L.A.) and Jerry Gordon. Bert's hospitality suite was popular with conventioneers as usual. Barry Feinblatt and Gene Lipkin from Sugerman International were all over the place, making deals with distributors to either buy or sell equipment. Barry's very intrigued with the sales possibilities of Cointronics' new Intercept game, thinking it perfect for his many arcade customers. The American Shuffleboard contingent, lead by Nick Melone, received numerous compliments on their Granada home table, exhibited at the show for the first time. Many of their distributors enjoyed their hospitality suite at the end of the day, including Florida's popular Ron Rood, looking hale and hearty as ever. Everyone's friend Irv Morris made the show again this year, combining it with a visit to the folks at the Gottlieb factory and sneaking a look at some future pingames. Art and Neatia Daddis were overwhelmed by the sea of humanity that gathered Sunday afternoon when they drew the three lucky names for the silver fox fur prize drawing. Artie got a tremendous bang listening to operator compliments to his Tension Control Unit feature of the Silver Fox coin table.

FROM PHILLY — Joe Silverman was elected one of MOA's ten new directors at this year's show and a better man could be hard to find anywhere in this business. Dave and Elliot Rosen were on hand again, greeting their many friends and chatting with their factory suppliers at Rowe, Bally, Kaye and elsewhere. Jimmy Ginsburg and Mark Rodstein happily demonstrated SEGA's Missile game for some of their Philly operators. This piece is sheer magic and you had to wait in line to play one of the three on display. Joe and Frank Ash also made the trip out to Chicago, combining the convention with the traditional visit to the Gottlieb factory.

James F. Wanink, a senior vice president of ARA Services, Inc., has been placed in charge of the company's largest division, ARA Business & Industry Services. Ralph Globus, ARA executive v.p., who directed the division will continue to be responsible for ARA Coffee System, ARA Capital Assets, and the Wilkes-Barre Equipment Plant.

CALIFORNIA CLIPPINGS

AT THE MOA — Just great seeing some of the California and other Northwest USA lads at the Chicago convention last week. Big delegation of Oregon and Washington operators came in with Marshall McKee and Ron Pepple of Northwest Dist. David Solish of Darwin was on hand again checking into the new coin table product on the floor and taking a chance at Brunswick's golf club drawing. Sol Mollengarden says he enjoyed a nice dinner at Armando's with Ken Fischer of Fischer Mfg. and his own boss Bert Betti. Bert, we understand, came back with Sol to the Eastern Novelty offices here in L.A. after the show. Joe Silla was elected a director of the national group as was Nels Cheney of Coos Bay, Oregon. Verle VanNatten of the Auto-Photo factory office in L.A. exhibited their studios at the convention for the first time in quite a few years. The factory's brand new color studio caused quite the sensation, we must admit. Photos come out great and it will certainly have a dramatic effect on current black and white photo studios now on location throughout the country. All the lads from the local A.C.A. office were on hand to show off their music line as well as the new Indy 500 car game. Understand Mickie Greenman, an A.C.A. vice president, came out to the show from New York where he's been cooking on company business for the past four months. He figures very big in A.C.A. plans we hear. **USED C.A.R. GETTING GOOD MILEAGE** . . . C.A. Robinson's used equipment sale, the first one in years has proved very successful with the result that their warehouse and shipping facilities are relatively cleared for the arrival of new fall product. This has put quite a burden on Mike Hall, service manager, who now seems to be going like a perpetual motion machine (but is he coin operated?). Midway's "Sea Raider" is continuing to have great impact on the game market, according to Hank Tronick. He tells us that this game has had phenomenal collection reports in the southern California area. We are told that people are lined up to play the game. H.T. reports that he can hardly keep up with the operator demand. From our overseas correspondent we get the word that somewhere in Europe Charlie Robinson and his wife are happily touring the countryside in their brand new Mercedes. We hear that they have had a fantastic time seeing the country and the people. So far there has been no definite word as to when C.R. plans to return to smoggy Los Angeles. Hank quipped, "Just send a few orders, Charlie, and will let you stay another week!" . . .



Cash Box Round The Route

CHICAGO CHATTER

WOW! — Once again, the good old Windy City proved its position as capitol city of the music and games industry as all the big shots in coinbiz jammed together in the Sherman House the weekend of Sept. 5-7 for the 1969 MOA Expo. Fred Granger's address to the membership Saturday pretty well spelled out the feeling at the show when he said "we've arrived". Clearly, more business was conducted between machine dealers at this convention than at any other we remember. Tradesmen remarked (behind cupped hands) on the movement toward conglomeration on the operating level, as well as indicated new associations between such established factory lines as Midway and Bally. One big Florida operator, whose advice is always eagerly sought out at these shows, told us three different tradesmen stopped him before he was 20 feet onto the floor to ask him about merging. Lots of haggling went on concerning different equipment and service lines, notably all the activity at Vendors Exchange and Funtronics booths where the former granted franchises to distributors to perform Color-Coating refinishing and the latter to handle their radio-operated games products. Plenty of activity surrounded some really outstanding amusement devices on the floor, a number never before seen. Cointronics had a prototype of its Intercept missile game (which attracted many an interested operator) in the booth adjacent to SEGA's where their phenomenal Missile and new Grand Prix car games were standout favorites. Curiously, these three machines all feature fantastic audio sounds, and with their combined beepin', roarin' and blatin', created a grand new dimension to the trade show floor. Some real fun was enjoyed at prize drawings at United Billiards (where three fur pieces were offered), at Brunswick (two sets of golf clubs) and at U.S. Billiards (where a coin-table was donated to the winner of their 8-ball match). Plenty of our Chicago people were on hand again for this year's Expo. Ed Ginsburg, Joe Kline, Stan Levin and others from Atlas put in a few hours on duty at the Rowe International exhibit. Nate and Eve Feinstein led the delegation from World Wide visiting with their suppliers. Gil Kitt, Joe Robbins, Murph Gordon and the rest of the lads at Empire were resplendent in their "convention blues" once again. Bob Vihon, formerly with Atlas and now selling Car Tapes, put in time at the U. S. Billiards booth helping with the tourney. Herb Oettinger, stopped by to see old friends. Lee Brooks, former Cash Box rep (now doing mid-west promo work for Audio-Fidelity) also stopped by to meet tradesmen. Fred Sipiora of Singers one stop did the convention thing, meeting with operator customers and chatting with the record company exhibitors. Dennis Ruber and Dick Utanoff of D&R put out the red carpet for the trade at their hospitality suite. The number of such suites, incidentally, seemed to be in far greater abundance than at last year's show. Clearly, once again the Rock-Ola penthouse suite was one of the most popular spots for after-show-time entertainment. Bill Adair and Lou Nicastro met customers and dealers at their Seeburg suite, and gave some indications on the features of their future Apollo music machine. A. D. Palmer, Nat Hockman, Bert Davidson and Merle Solomon kept busy at the Wurlitzer suite keeping the mob merry. Some of the real industry patriarchs were on the trade show floor this year, including David Rockola (joined by son Dave, Jr.), Sam Wolberg and Sam Gensberg of ChiCoin, Lou Wolcher (feeling a bit better, thank you), Sol Gottlieb (up from Florida with Joe Mangone) and Messers Nach and Menke from N.S.M. in Germany.

MOA LADIES — A capacity crowd was on hand for the MOA Ladies Luncheon held in the Starlite Room of the

Sherman House on the initial day of the Exposition. More than 80 women were in attendance, according to MOA executive vice president Fred Granger.

Highlight of the proceedings was the performance of hypnotist-magician The Amazing Touthay, who made good on his promise to dazzle the ladies with his expertise. To the glee of the assemblage he called upon Paul Brown of Chicago and Ed Zorinsky of Omaha, Neb. to aid him in his shenanigans. They showed themselves to be excellent assistants in the mystical arts and Paul put himself squarely into the running for Academy Award honors with a mighty convincing job of acting.

Touthay, known to his friends as The Mad Turk, startled the crowd by cutting Paul's tie neatly into four pieces. "That's my best tie!" Paul protested vehemently. "I paid \$8 for that! You'd better reimburse me." His outrage was so convincing that many of the ladies wondered if the Amazing One had indeed gone too far. Seconds later, they were wide-eyed as Touthay, with a flick of his hand, restored the garment to its original condition.

In keeping with the audience-participation theme, Touthay hypnotized his assistants, in addition to amusing members of the audience with his mind-reading prowess. Cash Box's own Camille Compasio was one of those raving about The Mad Turk's clairvoyance long after the luncheon was over. "I see the initials, C.C.," he announced from the stage. "Who is C.C.?" When Camille stood up, Touthay spelled her name correctly and even told her fortune.

Another one of his tricks was pick-pocketing. He deftly removed belts and watches from his male assistants, without their even noticing.

The ladies also enjoyed a leisurely meal and an opportunity to make new friendships as well as chat with old acquaintances. Everyone agreed it was a most pleasant occasion which they would remember fondly throughout the coming year.

MILWAUKEE MENTIONS

MILWAUKEE — Let's hear it for Bob Rondeau of Empire in Menominee who was elected to the MOA Board of Directors during last week's 3-day convention at the Sherman House in Chicago. Bob's a hard worker and will certainly be an asset to the association! . . . There were a large number of people from this area who made the brief trip into Chicago for the big show . . . Bumped into Joel Kleiman of Pioneer Sales & Services, touring the convention floor at the Sherman House on Saturday . . . Nice to see Mel Melchore of Mel's Coin . . . Jim Stansfield, a very active MOA Board member, and his son Jim Jr., told us a little bit about the new building, currently under construction, which will ultimately house the entire Stansfield Novelty operation in LaCrosse. Completion date will be sometime in October! . . . Sam and Jack Hastings of Hastings Dist. Co., and the firm's sales manager Walter Bohrer Jr., stopped by the Cash Box booth for a brief visit before taking the grand tour of the MOA exhibit area . . . Heard numerous comments on the convention floor about the fine array of equipment displayed during the show. Lots of new games made their debut at MOA Expo! . . . Nutting Industries displayed the Hockey Machine, which Eugene Wagner, firm's veepee-marketing, is importing into the states from England. Also, the Try A Game Computer, single player (recommended 2 for 25¢ play) with 6000 questions. Very exciting! . . . Nice seeing Clint and Marie Pierce (Brodhead) who were among the early arrivals at the Sherman House on Thursday and remained through the end of the show. Clint planned to be in Madison on the 10th for a special meeting on the Wisconsin sales tax and trailer bill #642. Hope to have more info on this next week.

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Send all copy to: CASH BOX, 1780 Broadway, N.Y., N.Y. 10019

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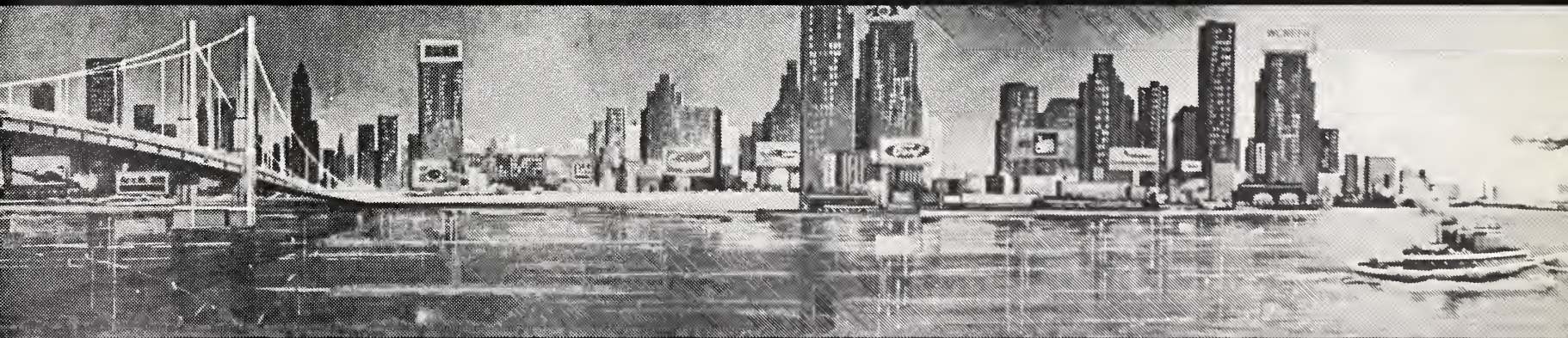
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NORTH TONAWANDA, NEW YORK

The Stereo 8 Story (September)



P8S-1489



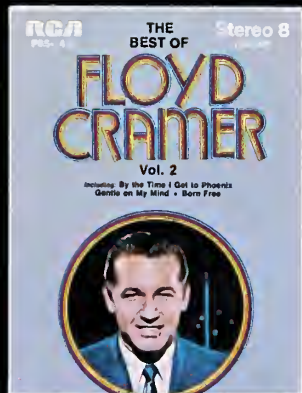
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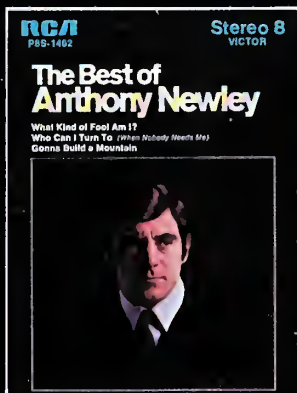
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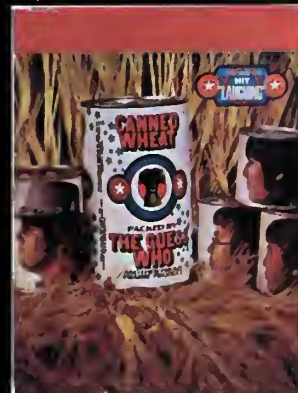
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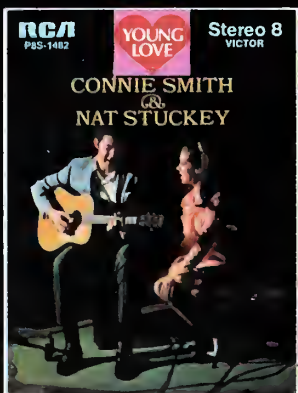
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P8S-1462



P8S-1472



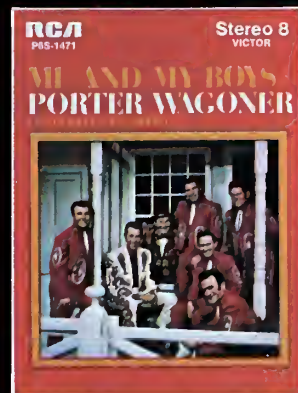
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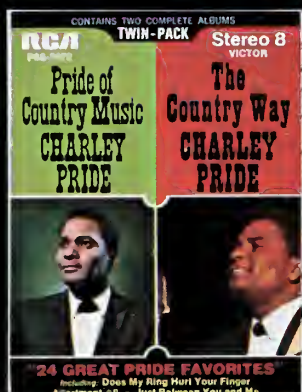
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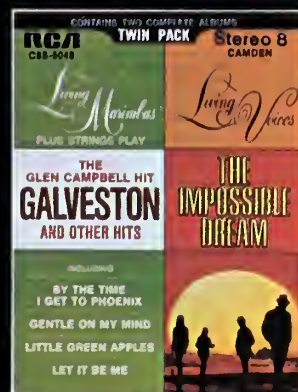
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P8S-5072



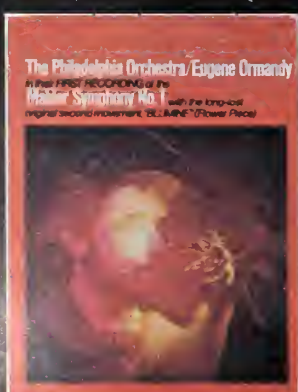
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C8S-5048



P8S-1476



R8S-1133



C8S-1070



P8S-1496

RCA
Stereo 8
Cartridge Tapes