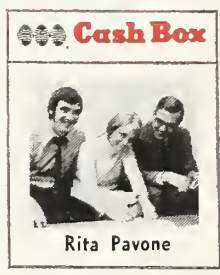


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Nov. 16, 1968

Cash Box

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Inf'l Section Begins Pg. 67





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about The
Love Affair?**

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And England's wild about them. And we mean WILD!
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Girls fainting. Sold-out performances.
The Love Affair is one of England's most exciting pop groups.*

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*It's available here on **date** Records. Wild.*

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Memphis: A Recording Center

Memphis may be the next boom town for the record business. Not that the traditionally music-minded city hasn't been contributing its share of success on the contemporary scene, but the future looks bright for the city's expansion musically to the point of becoming a mecca as a recording center.

Let's look at the present Memphis scene and its impact on the Top 100. It's the home of the Stax-Volt music complex, which provides a ton of hit sounds for its own label operation and the Atlantic label (Sam & Dave), among others. (Stax-Volt moved away from the Atlantic distribution family following its sale to Paramount Pictures earlier this year.)

The company, under the helm of Jim Stewart, boasts the writer-production mainstays, Isaac Hayes and David Porter. There's also American Recording Studio's new AGP label, which is being distributed by Bell Records. This outfit will release product on its own logo by hit artist Merilee Rush and produce sides by the Box Tops for continued marketing under the Mala tag. American, by the way, is credited with producing some 54 Top 100 sessions over the past year. And, of course, there's Joe Coughi's Hi label, which over the years has earned industry respect with such acts as the Bill Black Combo and Willie Mitchell.

Besides the aforementioned harvest of hits—generally confined to a blues-

flavored idiom—there is a growing regard for Memphis as a base for all kinds of sounds. Jerry Wexler, exec vp of Atlantic Records, feels that Memphis musicians are remarkably versatile, capable of doing bang-up accompaniment in any pop idiom—including show music. Wexler is presently putting the finishing touches on an album cut in Memphis by Dusty Springfield, a set that will contain the skilled variety of Memphis musicians.

It would seem that from its ability to cater to a wide pop market, Memphis could become a true, bona-fide recording center. The record industry is too acquainted with the fly-by-night "sound" from this or that city (with respect to the local Chambers of Commerce, we'll not name names). Sometimes one or two chart dates have generated enough excitement so that a certain town was prematurely crowned with a particular sound whose superficiality was confirmed by a lack of consistency.

Memphis, however, seems to have the stuff of which the real McCoy is made: a permanent residence of truly creative people who are label administrators or performers or background musicians or writers or producers.

Being expansive in its approach to pop music is the likely mark of a recording center. It looks like "Made-in-Memphis" will grace many of the upcoming all-around pops hits, and those of many, many years to come.



CashBox TOP 100

NOVEMBER 9, 1968

1	THOSE WERE THE DAYS	Mary Hopkin-Apple 1801	1	2
2	LOVE CHILD	Diana Ross & Supremes-Motown 1135	4	13
3	HEY JUDE	Beatles-Apple 2276	2	1
4	LITTLE GREEN APPLES	O. C. Smith-Columbia 44616	3	3
5	MAGIC CARPET RIDE	Steppenwolf-Dunhill 4161	6	11
6	WHITE ROOM	Cream-Atco 6617	7	10
7	ELENORE	Turtles-White Whale 276	5	7
8	HOLD ME TIGHT	Johnny Nash-Jad 207	10	12
9	MIDNIGHT CONFESSIONS	Grass Roots-Dunhill 4144	8	8
10	BANG-SHANG-A-LANG	The Archies-Calendar 1006	18	20
11	SWEET BLINDNESS	Fifth Dimension-Soul City 768	15	16
12	WHO'S MAKING LOVE	Johnny Taylor-Stox 0009	16	42
13	HI-HEEL SNEAKERS	Jose Feliciano-RCA 9641	14	19
14	CHEWY, CHEWY	Ohio Express-Buddah 70	20	28
15	OVER YOU	Union Gap-Columbia 44644	9	5
16	ABRAHAM, MARTIN & JOHN	Dian-Laurie 3464	41	64
17	FIRE	Arthur Brown-Track 2556	11	4
18	FOOL FOR YOU	Impressions-Curtom 1932	19	21
19	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees-Atco 6603	12	9
20	COURT OF LOVE	Unifics-Kapp 935	22	27
21	PIECE OF MY HEART	Big Brother & The Holding Co.-Columbia 44626	21	14
22	PROMISES, PROMISES	Dionne Warwick-Scepter 12231	42	57
23	QUICK JOEY SMALL (RUN JOEY RUN)	Kasnetz-Katz Singing Orchestra Circus-Buddah 64	30	38
24	LITTLE ARROWS	Leapy Lee-Decca 32380	33	47
25	KEEP ON LOVIN' ME HONEY	Marvin Gaye & Tammi-Tamla 54173	26	29
26	STORMY	Classics IV-Imperial 66328	50	61
27	SHAPE OF THINGS TO COME	Max Frost & The Troopers-Tower 419	17	17
28	SUSIE Q (Part 1)	Credence Clearwater Revival-Fantasy 616	23	22
29	BRING IT ON HOME TO ME	Eddie Floyd-Stax 0012	35	44
30	LES BICYCLETES DE BELSIZE	Engelbert Humperdinck-Parrott 40032	38	49
31	WICHITA LINEMAN	Glen Campbell-Capitol 2302	40	65
32	THE STRAIGHT LIFE	Bobby Galdsboro-U.A. 50461	34	40
33	FOR ONCE IN MY LIFE	Stevie Wonder-Tamla 54174	54	83
34	HEY WESTERN UNION MAN	Jerry Butler-Mercury 72850	24	25

35	PICKIN' WILD MOUNTAIN BERRIES	Peggy Scott & Jo Jo Benson-SSSI 748	39	50
36	GIRL WATCHER	O'Kaysions-ABC 11094	13	7
37	I LOVE HOW YOU LOVE ME	Bobby Vinton-Epic 10397	49	58
38	TIME HAS COME TODAY	Chambers Bros.-Columbia 44414	25	15
39	DO SOMETHING TO ME	Tommy James & The Shondells-Roulette 7024	43	52
40	FROM THE TEACHER TO THE PREACHER	Gene Chandler & Barbara Acklin-Brunswick 55387	45	56
41	1432 FRANKLIN PIKE CIRCLE HERO	Bobby Russell-Elf 90020	46	51
42	GOODY GOODY GUMDROPS	1910 Fruitgum Co.-Buddah 71	52	70
43	ALWAYS TOGETHER	Dells-Cadet 5621	48	55
44	TOO WEAK TO FIGHT	Clarence Carter-Atlantic 2569	63	86
45	HARPER VALLEY PTA	Jeannie C. Reilly-Plantation 3	27	18
46	REVOLUTION	Beatles-Apple 2276	28	24
47	GOODBYE MY LOVE	James Brown-King 6198	62	—
48	KENTUCKY WOMAN	Deep Purple-Tetragrammaton 1508	57	67
49	SHAME, SHAME	Magic Lanterns-Atlantic 2560	56	71
50	RIDE MY SEE-SAW	Moody Blues-Deram 85033	51	54
51	STAR SPANGLED BANNER	Jose Feliciano-RCA 9665	58	73
52	ALL ALONG THE WATCHTOWER	Jimi Hendrix-Warner Bros. 0767	37	31
53	LALENA	Donovan-Epic 10393	31	33
54	SHAKE	Shadows Of Knight-Team 520	60	68
55	FIRE	5 x 5-Paula 302	69	80
56	THE YARD WENT ON FOREVER	Richard Harris-Dunhill 4170	61	69
57	SEE SAW	Aretha Franklin-Atlantic 2574	—	—
58	NOT ENOUGH INDIANS	Dean Martin-Reprise 0780	64	72
59	CYCLES	Frank Sinatra-Reprise 0764	67	76
60	BOTH SIDES NOW	Judy Collins-Elektra 45639	80	91
61	CLOUD NINE	Temptations-Gardy 7081	—	—
62	CINNAMON	Derek-Bang 558	66	82
63	BATTLE HYMN OF THE REPUBLIC	Andy Williams-Columbia 44650	70	77
64	PUT YOUR HEAD ON MY SHOULDER	Lettermen-Capitol 2324	73	—
65	FOR ONCE IN MY LIFE	Jackie Wilson-Brunswick 55392	68	87
66	RIGHT RELATIONS	Johnny Rivers-Imperial 66335	76	—
67	PEACE BROTHER PEACE	Bill Medley-MGM 14000	74	100

68	MAIN STREET	Gary Lewis-Liberty 56075	71	74
69	LET'S MAKE A PROMISE	Peaches & Herb-Date 1623	72	78
70	SLOW DRAG	Intruders-Gamble 221	82	—
71	TALKING ABOUT MY BABY	Gloria Walker-Flaming Arrow 35	79	84
72	BALLAD OF TWO BROS.	Audrey Inman-Epic 10389	—	—
73	SCARBOROUGH FAIR	Sergio Mendes & Brazil '66-AGM 986	—	—
74	CALIFORNIA EARTHQUAKE	Mama Cass-Dunhill 4166	78	85
75	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker-AGM 991	81	—
76	LIVIN' IN THE U.S.A.	Steve Miller-Capitol 2287	84	—
77	KISS HER NOW	Ed Ames-RCA 9647	77	81
78	I HEARD IT THRU THE GRAPEVINE	Marvin Gaye-Tamla 54176	—	—
79	A MAN & A HALF	Wilson Pickett-Atlantic 2575	—	—
80	OLE RACE TRACK	Mills Bros.-Dot 17162	83	88
81	HOOKED ON A FEELING	B. J. Thomas-Scepter 12230	85	90
82	CAN'T TURN YOU LOOSE	Chambers Bros.-Columbia 44679	—	—
83	LO MUCHO QUE TE QUIERO	Rene & Rene-White Whale 287	88	—
84	TIL'	Vagues-Reprise 0788	—	—
85	BABY LET'S WAIT	Royal Guardsmen-Laurie 3461A	89	—
86	HARPER VALLEY PTA	Ben Colder-MGM 13997	87	89
87	PEOPLE	Tymes-Columbia 44630	—	—
88	THE GREAT ESCAPE	Ray Stevens-Monument 1099	92	—
89	I'VE GOT LOVE FOR MY BABY	Young Hearts-Minit 32049	95	—
90	TODAY	Jimmy Rodgers-A & M 976	96	98
91	A WHITER SHADE OF PALE	Hesitations-Kapp 948	100	—
92	BILLY YOU'RE MY FRIEND	Gene Pitney-Muscar 331	93	—
93	SOULFUL STRUT	Young Holt Unlimited-Brunswick 55391	—	—
94	KING CROESUS	World Of Oz-Deram 85034	97	—
95	SUNDAY SUN	Neil Diamond-UNI 55084	99	—
96	HANG 'EM HIGH	Booker T. & MG's-Stax 0013	98	—
97	CHITTYCHITTY, BANG, BANG	Paul Muriat-Philips 40574	—	—
98	COME ON, REACT	Fireballs-Atca 6614	—	—
99	RUN TO ME	Montanas-Independence 89	—	—
100	RAMBLIN GAMBLING MAN	Bob Seegar-Capitol 2297	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Abraham, Martin & John (Rosnique BMI)	16	1432 Franklin Pike Circle Hero (Russell Cason, ASCAP)	41	Let's Make A Promise (World War III, Downstairs, BMI)	69	Run To Me (Leeds, ASCAP)	99
All Along The Watchtower (Dwarf, BMI)	52	From The Teacher To The Preacher (Jalyne, BMI)	40	Little Arrows (Duchess, BMI)	24	Scarborough Fair (Charing Cross, BMI)	73
A Man & A Half (Fame, BMI)	79	Girl Watchers (North State ASCAP)	36	Little Green Apples (Russell Cason, ASCAP)	4	See-Saw (Cotillion, East, BMI)	57
Always Together (Chevis, BMI)	43	Goodbye My Love (Dynatone, BMI)	47	Living In The U.S.A. (Ohio River Valley Songs, BMI)	76	Shake (Peanut Butter, Kaskat, BMI)	54
A Whiter Shade Of Pale (Essex, ASCAP)	91	Goody Goody Gumdrops (Kaskat, BMI)	42	Love Child (Jobete, BMI)	2	Shame, Shame (Four Stars, BMI)	49
Baby Let's Wait (Web, BMI)	85	The Great Escape (Ahab, BMI)	88	Lo Mucho Que Te Quiero (Pecos, BMI)	83	Shape Of Things To Come (Screen Gems/Columbia, BMI)	27
Ballad Of Two Brothers (Tree, BMI)	72	Harper Valley P.T.A. (Newkeys, BMI)	45, 86	Love Child (Jobete, BMI)	2	Slow Drag (Razor Sharp, BMI)	70
Bang-Shang-A-Lang (Don Kirschner, BMI)	10	Hey Jude (MacLen, BMI)	3	Magic Carpet Ride (Trousdale, BMI)	5	Soulful Strut (Dakar, BRC, BMI)	93
Battle Hymn Of The Republic	63	Hey, Western Union Man (Parabut Double Diamond, Downstairs, BMI)	34	Main Street (Stone Canyon, BMI)	68	Star Spangled Banner, The	51
Billy You're My Friend (Catalogue, BMI)	92	Hi-Heel Sneakers (Medal, BMI)	13	Midnight Confessions (Little Fugitive, BMI)	9	Stormy (Low-Sol, BMI)	70
Both Sides Now (Siquomb, BMI)	60	Hold Me Tight (J. Nash, ASCAP)	8	Not Enough Indians (Pomona, BMI)	58	Sunday Sun (Stonebridge, BMI)	95
Bring It On Home To Me (Kags, BMI)	29	Hooked On A Feeling (Press, BMI)	81	Ol' Race Track (Notable, ASCAP)	80	The Straight Life (Viva, BMI)	32
California Earthquake (Glaser, BMI)	74	I Heard It Thru The Grapevine (Jobete, BMI)	78	Over You (Via, BMI)	15	Suzie Q (Arc, BMI)	28
Can't Turn You Loose (East, Time, Redwal, BMI)	82	I Love How You Love Me (Screen Gems/Columbia, BMI)	37	Peace Brother Peace (Screen Gems/Columbia, BMI)	67	Talking About My Baby (Flaming Arrow, BMI)	71
Chewy, Chewy Peanut Butter (Kaskat, BMI)	14	I've Gotta Get A Message To You (Casserole, BMI)	19	People (Chappell, ASCAP)	87	Those Were The Days (T.R.O., Raskin, ASCAP)	1
Chitty Chitty Bang Bang (Unart, BMI)	97	I've Got Love For My Baby (Metric/Lenoir, BMI)	89	Pickin' Wild Mountain Berries (Crazy Cajun, BMI)	35	Til' (Chappell, ASCAP)	84
Cinnamon (Pamco, BMI)	62	Keep On Lovin' Me Honey (Jobete, BMI)	25	Piece Of My Heart (Webb IV, Ragmar, BMI)	21	Time Has Come Today (Spinnaker, BMI)	38
Cloud Nine (Jobete, BMI)	61	Kentucky Woman (Tallyrand, BMI)	48	Promises, Promises (Blue Seas/Jac/E. H. Morris, ASCAP)	22	Today (Miller, ASCAP)	90
Come On React (Dundee, BMI)	98	King Croesus (Kenwood, BMI)	94	Put Your Head On My Shoulder (Spanka, BMI)	64	Too Weak To Fight (Fame, BMI)	44
Court Of Love (Andjun, BMI)	20	Kiss Her Now (Jerycho, ASCAP)	77	Quick Joey Small (T. M. BMI)	23	White Room (Casserole, BMI)	6
Cycles (Irving, BMI)	59	Lalena (Peer Int./Hi-Count, BMI)	53	Ramblin' Gambler' Man (Gear, ASCAP)	100	Who's Making Love (East Memphis, BMI)	12
Do Something To Me (Patricia, BMI)	39	Les Bicyclettes De Beisize (W-7, ASCAP)	30	Revolution (MacLen, BMI)	46	Wichita Lineman (Capopy, ASCAP)	31
Elenore (Ishmael, The Blimp, BMI)	7			Ride My See Saw (Feisted, BMI)	50	With A Little Help From My Friends (MacLen, BMI)	75
Fire (Sea Lark, BMI)	55			Right Relations (Rivers, BMI)	66	The Yard Went On Forever (Capopy, ASCAP)	56
Fire (Track, BMI)	17						
Fool For You (Camad, BMI)	18						
For Once In My Life (Stein & Van Stock, ASCAP)	33, 65						

WORLD OF OZ
KING
CROESUS

85034



Producer: Wayne Bickerton

**Bill
Black's
Combo**

**BRIGHT
LIGHTS,
BIG
CITY**

2153



Producer: Ray Harris

**The Strangeloves
HONEY
DO**

4102



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Gottcherer Production

action
Chart-bound singles
DISTRIBUTED BY
LONDON[®]
RECORDS

the writers had "al-
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shoved on into them," and
 "in which said angrily
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Mr. Lee said that
 by the guardsmen, if it
 is a piece, would be "in-
 tolerable." But he said
 that the individual's rights
 do not have to be
 balanced with the
 interest. "The fact is that

have a long way to go."
 With little industry, the
 city had a weak tax base
 "imposed" with work
 to attract such a large
 industry.

to many purposes, the
 political element in his
 political action seems not to be
 specific programs so much
 as a general kind of

persons "I asked
 below the 1964 fig-
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 "I'm not sure as a
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 Clear Weather
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 played to the favorabil-
 ity of the clearing sky
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 addition to the sea
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 following the mid-1960
 The first time, with
 of total votes at its
 highest total of any
 candidates of the major
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 close, many have had
 of a December 1964
 does that could be the
 death of the party, the
 over Richard G. Nixon,
 political nominee. For
 that Charles G. Brown
 the party candidate
 drew 20 per cent of the
 more but that his sup-
 been dropping of late.

of 41 of the state
 in the house of repre-
 sentatives. The present
 lineup is
 Democrats to 11 Repu-
 licans. The
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 seats, but Nixon did not
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 whether his performance
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 the Congress for 1964.
 of 107 seats in the
 Legislature—156 in the
 House and 97 in the Sen-
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Leapy Lee and John Rowles Spearhead International Revolutions.

MCA Records International, overseas branch of massive U.S. concern, comes up with plot to discover and put out top sounds world-wide.

NEW YORK. As of this moment, the plot is pushing these two men. Leapy Lee on the one hand, John Rowles on the other. And they're both stirring up a lot of action. Big international action. And that's what this conspiracy, started by MCA-United Kingdom, is all about.

Leapy Lee Invades U.S.

Take Leapy Lee. He was last seen selling 4th on the charts in England. And not long before he was Big No. 1. That's his single "Little Arrows." And now that same world record has leapt the ocean and is out here on Decca. And it's already in the top 30 here in the U.S.A. That's the kind of 45 revolution action this MCA organization aims for. And gets.

John Rowles Leaps Too

Close on Leapy's heels is John Rowles. His first two records hit England's Top Ten. And now Mr. Rowles has a single out called "Say Goodbye." It's getting plenty of hellos in England too.



Leapy Lee John Rowles

and has just been released here on Kapp. We think it'll be a long time before the charts kiss "Say Goodbye" goodbye.

New MCA International Plots

What follows these two? Ha, revolutions must be secret. But a company like MCA doesn't put all its eggs on one platter. And we've got great discs coming and already going in many other countries, too. (A nation list of MCA reads sort of like a U.N. roll call.)

Probably another big stormer is waiting around the next corner to be launched by MCA, Intl. Wait and see. And keep your eyes on this newspaper for tomorrow's music headlines. Remember: This is where you read it first.



MCA Records International
 A Division of MCA, Inc.

Bruno-NY Handles Ampex Tape Line

NEW YORK—Bruno-New York, distributor of RCA products, has taken on the tape line of Ampex. Moves marks, notes Jack Silverman, head of the outlet, the first time that the company has handled a line of product other than RCA's. Silverman noted that Bruno-New York was "fully-equipped to handle the Ampex line of tapes, which includes product—in cartridge and cassette forms—from London, United Artists, Warner Bros., Atlantic/Atco, Vanguard, among others. He also indicated that based on the success of this move there could be other outside arrangements. The Bruno-NY/Ampex arrangement is not in exclusive deal. There are presently many Ampex outlets in the city.

Berkman Is Bang VP

NEW YORK—Harold Berkman has been promoted to a vp post at the Web 4 music complex, reports Eilene Berns, president. New slot is in addition to his present position of general manager of the company.

Berkman joined Web 4 earlier this year following the death of the founder of Web 4, Bert Berns. He had previously served as national promo manager of MGM Records. Since his arrival at Bang, the company has registered new successes, including the present "Cinnamon" by Derek on Web 4's Bang label and Freddie Scott's "You Got What I Need" on Shout, the firm's R&B affiliate. Web 4 Music is the publishing arm of the company.

FRONT COVER:



Scepter Records' habitual chart resident Dionne Warwick selects her current smash single 'Promises, Promises' on the Wurlitzer Company's new 'Americana III' (model 3300) coin phonograph at a recent showing in New York. The ultra-modern juke, introduced nationally to the music operating industry at the October MOA Convention, features a most appealing panoramic skyline display in the upright case which combined with an optional animation kit, commands the attention of location customers and is sure to create additional play. Much of that play will certainly be earned through Dionne's consistent string of hit singles.

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Music Industry's Nude Cover Story: What's Ahead?

NEW YORK—The extension of the controversy and realism of pop music lyrics into the visual is about to put the record industry to the test.

This will involve both an internal examination of at what point the industry must display certain standards in the conception of album artwork and the possibility that an external force, namely the Government in the guise of some Congressional investigation, will press for a curtailment of a trend toward so-called "free expression."

The Tetra LP

The most dramatic development along this line is the decision of Tetragrammaton Records to release the John Lennon/Yoko Ono album, "Two Virgins" in the U.S. and Canada. The label arm of the Campbell, Silver & Cosby complex says it's going to offer the original artwork of Lennon and Miss Ono shown nude in both front and back poses. This artwork—and consequently the entire album of music from the soundtrack of a film starring Miss Ono—was turned down by EMI (and Capitol in America) when it was submitted by Apple Records. The underground newspaper, the Rolling Stone, previews the photos in

question in its issue of Nov. 23.

Dealer Resistance

If the album is released as is, there is no doubt that resistance is going to be met at the retail level. Dave Rothfield, the music man for E.J. Korvette's says that he would have to refuse to stock the LP, considering the family-type nature of the store's traffic. He is concerned about the ramifications to the record industry stemming from what he visualizes as a tide of complaints from parents of teenage daughters who find access to the album.

Photo Movement

There is little doubt that many specialized or "underground"-type disk outlets would find a prominent place for display of the album, for it certainly must represent to many who are patrons of such establishments that the LP sleeve is a positive expression of a "new freedom." Actually, there is a growing movement in the photographic world that accepts general nudity—especially in portraits of young families—as a legitimate expression beyond the confines of cheesecake and serious female nudity.

While the Lennon/Ono nudity is the most dramatic approach so far, more

New Test Phase For Pocketchdisc Sees Arrival Of ABC Swinger Phono/Radio

NEW YORK—The test-market sale of Pocketchdisc, the 4 inch single, enters an important new phase this week.

For the past five weeks, Pocketchdisc has been marketed in the Seattle area without the benefit of a special phono that has been designed to make the small disk travel with the ease of a transistor radio.

Now that machine is ready, reports Larry Kanaga of Americom, developer of the disk, and the first shipment of 2000 machines was due to arrive in Seattle late last week for sale within a few days. The unit, which also includes a radio, is called the ABC Swinger. Originally, Symphonic was set as the producer, but the company had anticipated a national debut for Pocketchdisc, not a test on a regional basis, Kanaga explains. Named for the record label that owns Consolidated Distributors, which is handling the Pocketchdisc and phono in the Seattle area, the \$29.95 unit, manufactured by Toshiba of Japan, will be available in 90% of the retail establishments where the Pocketchdisc is sold. There are now 50 vending locations (with 200 machines) in view of the fact that J. C. Penney's has just installed vending equipment at three locations and Sears' has installed one. This completes total coverage of vending machines brought into Seattle.

Americom and Consolidated are heralding the arrival of the phono via radio and print promotion that was scheduled to begin last weekend.

The total retail phase of the Pocketchdisc test amounts to 105 locations, since there is over-the-counter distribution in 55 retail establishments. While some over-the-counter sales have reached three-fourths of sales through vending, Kanaga points out that vending sales still outsells more conventional sales 2 to 1.

Soft Market Hurts

During the five week test period, sales are near the 70,000 mark. "Sales are holding up very well," Kanaga says. However, Kanaga thinks that a soft market in the singles area is being reflected in somewhat slower movement of Pocketchdisc in recent days.

Americom hopes to reach a stage soon where top disks are made available simultaneously in Pocketchdisc form, a healthy situation that has eluded the marketing of Pocketchdisc as it attempts to overcome the normal complexities of bringing something new into the market.

Meanwhile, the latest product now on Pocketchdisc includes new singles dates by Glen Campbell, Mama Cass, 1910 Fruitgum Co. and Deep Purple.

MGM Earnings Dip Laid Largely To Disks; Label Bills \$4 Million At Regional Meetings

NEW YORK—Losses in the record division contributed heavily to a 33% decline in earnings at Metro-Goldwyn-Mayor for the fiscal year ending Aug. 31.

It's reported that MGM Records had a \$6 million turnaround from profit to loss, a figure greater than the entire company's \$4.6 million decline in earnings.

The record division's slump to a loss of \$4,001,000 during fiscal '68 compared to earnings of \$2,082,000 during the previous fiscal period.

The company's showing over the 12 month period includes a drop in total earnings to \$9,409,000, or \$1.63 a share, from a year earlier's earnings of \$14,029,000, or \$2.52 a share. Fiscal 1968 profits include \$918,000, or 16¢ a share, of extraordinary earnings from sales of investment and real estate.

The operation of MGM's music publishing interests was lumped in the

total revenue of the company, which came to \$210,292,000 from \$226,878,000 a year earlier.

MGM will reveal next month a choice of a new president to replace Robert O'Brien. It's understood that no decision has been reached, although the new head is expected to be drawn from one of three areas: talent agency, film or ad agency.

Meets Gross \$4 Mil

Now under the direction of Arnold Maxin, who replaced Mort Nasatir several months ago, the label hopes to get back on the profit track again. The company feels it has already started on the road to financial recovery via an announcement, at press-time, that a series of regional meets had produced a billing of \$4 million on new LP releases. A total of 34 LP's were released on the MGM, Verve, Verve/Forecast and Kama-Sutra labels.

discreet nude poses of record artists are represented by such names as Neil Diamond, Mama Cass, the Turtles, Mothers of Invention, the Fugs, Salloom-Sinclair & the Mother Bear and Janis Joplin.

Effect of Nixon Election

If the new Congress does represent what is considered a more conservative mood of the country, then the record industry might find itself at the (Continued on page 48)

Beatles Concerts Set For London In Dec.

NEW YORK—The Beatles anticipate a return to the concert stage next month by appearing at three in-person events in London. Absent from concerts for two years, the group will tie-in the dates with their upcoming Apple album, "The Beatles." In addition, highlights of the three engagements will be packaged into a TV show.

The Beatles, who plan to give most the earnings from concerts to charity, will probably perform at London's Chalk Farm Roundhouse, a onetime railroad locomotive shed converted to a popular rock club. It holds an audience of 2000. The first concert is tentatively set for Dec. 15.

Pickwick Acquires Mars Sales Company

DES MOINES, IOWA—Pickwick International has acquired Mars Sales Corp., this city, a record service merchandiser with an annual volume of approximately \$3 million. Mars, which operates in Iowa, Nebraska, Kansas and Missouri, will retain present management and will function as an autonomous entity. Deal was for an undisclosed amount of stock.

On Sept. 19, 1968, stockholders of Pickwick International, Inc., a leading economy-priced record service merchandiser, voted to approve the previously announced merger with Heilicher Brothers, Inc., Minneapolis, a record distributor, retailer and rack jobber. On Sept. 30, 1968, Pickwick announced that during the three months ended July 31, 1968, net income was \$286,549 or 23 cents per share and sales were \$6,836,665.

Valando/Metromedia Light Up Broadway

NEW YORK—Tommy Valando's music publishing operation through Metromedia may have an all-time first. Its five musical productions are on Broadway at the same time. They include the long-running "Fiddler on the Roof" and "Cabaret," two newcomers, "Maggie Flynn" and "Zorba" (now holding previews) and the limited-run Israeli import, "The Megilla of Itzik Manger."


Gavin Awards

Finalists

See Pg. 20

ED BURTON DIES

NEW YORK—Word was received at presstime of the death of Ed Burton, veteran music industry figure. Burton died of a heart attack in his home last Thursday (7). Burton, whose brother Bob Burton, president of BMI, died several years ago, was associated with Bobby Darin's Direction label at the time of his death. He had been associated with Darin in recent years as the head of TM Music, sold earlier this year to Commonwealth United Corp.



Atlantic Records is proud to present

Dusty Springfield

with Her First Atlantic Release

"SON OF A PREACHER MAN" ²⁵⁸⁰



Epic Continues Executive Revamping

NEW YORK—Revamping of the Epic records organization continued last week with several key appointments in the sales, promotion and merchandising areas.

The label has tapped Lawrence Cohn to fill the newly created post of merchandising manager. According to Bert Hoffman, director of sales and distribution for Epic, Cohn will be responsible for assuring that all sales and merchandising campaigns will accurately reflect a true image of the artist involved. Working with the &R staff, Cohn will be creating concepts and recommending and coordinating the development of various types of sales displays needed for each product. For the last 12 years, Cohn has been a prolific free-lance writer for such publications as The Saturday Review, Downbeat and Singing.

Sales Move

Skip Byrd, working as a Columbia salesman in the New Orleans branch since 1965, has been named manager of Southern Region sales for Epic. Byrd will be responsible to national sales director Gene Settler for all sales activities in the Southern Region and will work out of Atlanta, Georgia. Byrd will work with Epic distributors, as well as large retailers such as rack stores and one-stops in order to produce effective sales and distribution for Epic products.

Promo Moves

12 year promotion veteran Steve Topley has been named Western Region promo manager for Epic, reporting to national promotion director Richard Totoian. In addition to normal promotion duties, Topley will also take an active part in suggesting new material, artists or masters he may find while in the field. Topley's previous promo background includes

stints with Claridge Music, Hanna Barbera Records, Bobby Darin's TM Music, Infinity Records, NRC Records and Schwartz Brothers, an indie distributor.

Margo Knesz, for the last two years secretary and assistant to Epic's national promo manager, has been promoted to the position of promotion services manager for the label. Mrs. Knesz will coordinate dissemination of all details relating to artist tours and openings and will create all bulletins relating to the release of Epic singles.

Dot Branches Expand Personnel Rosters

LOS ANGELES—Dot Records has undergone extensive expansion at the distributor level. Numerous albums and a continuing program of contemporary singles, including country-western, underground and teen-appeal productions, coupled with subsequent activity in the areas of sales and promotion, has prompted management to institute key personnel changes and additions throughout the United States.

Ken Revercomb, Dot's director of sales and distribution, has disclosed these variations, which, in some instances were made from within the ranks. "A comprehensive study of our sales organization has been underway for some time now," said Revercomb. "It was based on a continuing flow of product, which we all know, represents large investments of capital and creativity." He further said: "For these reasons, we must be certain that each release receives maximum concentration, and these changes are designed to assure just that."

Changes & Additions

Al Avers, former Columbia Records mid-west salesman, and more recently assistant branch manager of World Wide Distributors, Chicago, has been named manager of that branch. To further bolster Chicago area promotion, Fred Poindexter now represents the Dot family of labels. Poindexter first earned his wings at M. S. Distributors and as a WLS staffer.

World-Wide, San Francisco, now operates under the guidance of Bob Chilton, former mid-western regional sales-promo manager. The Bay Area branch has also shifted salesman Peter Duchet into promotion, with Dick Hughes assuming Duchet's prior responsibilities.

Former Miami distributor Bernie Polakoff, more recently marketing director of Liberty Records, has returned to Florida, where he now helms

Capitol Ups Publishing Units Under Samuel Trust As Gen. Mgr.

HOLLYWOOD—The expansion and diversification of Capitol Records' music publishing interests accelerate at the start of 1969 with the addition of Samuel S. Trust as general manager.

Stan Gortikov, president of Capitol, said Trust—who assumes his post in Jan.—will spearhead a number of new projects.

Beechwood Music Corp., a wholly-owned subsidiary of Capitol, will also continue to broaden publishing activities in other directions under the leadership of Herb Hendler, vice pres-

ident. Hendler has been responsible for accelerating and diversifying Beechwood's representation in contemporary music, including writing, producing and publishing a new pop rock musical, "Allison," which is destined for Broadway production. Hendler, in his capacity as director of dramatic/musical projects, will extend his functions to assume responsibility for newly created experimental and workshop activities in music and publishing attuned to changing contemporary trends.

Trust has served as executive director of publisher administration for Broadcast Music, Inc., since January, 1966, having previously functioned as director of logging. Prior to joining BMI in 1958, he pursued a career as a professional musician with the Cincinnati Symphony, as well as with popular groups. He attended Oberlin College and graduated from the Cincinnati Conservatory of Music, and, in addition, pursued studies in marketing and management at Rutgers University. He'll headquarter in Hollywood, reporting to Gortikov.

Eric Bernay Dies

NEW YORK—Eric Bernay, veteran music man and contributor to charitable causes, died here on Saturday, Nov. 2, of a heart attack at the age of 62.

Bernay's death came a day before the music division of the United Jewish Appeal, which he founded three years ago, honored Goddard Lieberson as Man of the Year.

At his death, Bernay was president of A-1 Record Sales, a New York one-stop. His career in the music field also covered the operation of a record company and personal management. He formed Keynote Records in 1934, recording Paul Robeson in "Ballad of Americans." Pete Seeger and "Songs from the Lincoln Brigade." He sold keynote to Mercury Records in 1948.

On the personal management level, Bernay handled Robert Clary, Eartha Kitt, Dorothy Dandridge, James Komack and Charlotte Rae.

In addition to his activities for the UJA, Bernay was deeply involved in the struggle of minority groups, and sought to employ young men who needed the guarantee of a job in order to be released from prison.

Bernay was brought to this country as an infant from his birthplace of Odessa, Russia.

A funeral service was held time Monday (4) at the Riverside Funeral Home in Manhattan.

World-Wide. Additionally, Mitch Kreindler was brought in to head up promotion there.

In Dallas, World-Wide branch manager David Gibson has upped internal employee David Smith to full-fledged promotion man. Smith joined the branch less than a year ago.

World-Wide, N.Y.C., where Len Chapman came in earlier this year in the dual capacity of east coast regional sales manager and branch manager, along with sales manager Murray Kaplan, added promotion man Dave Bernstein with another promotion man to be announced shortly. Before joining Dot's Gotham distribution center, Bernstein was employed by Empire Distributors in the same city.

Following close on the heels of World-Wide's establishment of an Atlanta branch, manager Jim Wardlow acquired John Mitchell as Nashville resident promotion representative, also covering other areas of Tennessee, Arkansas and Kentucky. Bob Wardlow is based in Atlanta, handling promotion there.

In all cases, sales executives report directly to Dick Bowman, Dot's national sales manager, while promotion men coordinate their activities with national promotion director Pete Garris. Both men are based at Dot's home office in Hollywood, working hand-in-hand with Revercomb.

ABC Letter Supports Dunhill Vs. 'Mamas'

NEW YORK—ABC Records is supporting strongly the legal drive by Dunhill Records and Wingate Music against alleged failure of the Mamas & Papas to perform their contractual obligations.

An industry-wide letter from ABC's general attorney, Joseph Levine, "urges" all major domestic recording companies not to take steps that might interfere with the contractual relations between ABC and the Mamas & Papas. Both Dunhill and Wingate are owned by ABC.

Levine explains that Michelle Phillips, Cass Elliot, Dennis Doherty and John Phillips—the membership of the Mamas and Papas—are exclusive recording artists of ABC. Also, as individual members of the group, the letter states they are exclusive writers of Wingate Corp. and/or Trousdale Music, and that Phillips is an exclusive producer for ABC and Dunhill.

Murbo Disk Salutes Wedding Of The Year

NEW YORK—Credit Murbo Records, the disk unit of Bourne Music, with the first release identifying with the recent marriage of Jacqueline Kennedy and Greek shipping magnate Aristotle Onassis. Number 1 is "Isle of Skopios" by the Charley Macey Orchestra. The island is Onassis' private paradise where the couple was married. Label head Jimmy Kronde—who is of Greek extraction—wrote the melody. He said a lyric is also available.

Nov. 12 Is Deadline For Grammy Eligibility List

NEW YORK—Tuesday, November 12, is the deadline for members of the Record Academy (NARAS) to mail their Grammy Awards eligibility forms back to the NARAS office in Los Angeles. Recommendations made by members on these forms, plus those already submitted by the record companies, will comprise the eligibility list from which members will select their final nominations. Subsequent balloting will then determine the 1968 Grammy Winners, to be announced on March 12 at simultaneous ceremonies in Los Angeles, New York, Chicago, and Nashville.

1, 2, 3 (Count 'Em) RIAA's For Campbell

NEW YORK—Glen Campbell has achieved a first in RIAA gold record awards. This is the presentation of three gold disks simultaneously for a single artist. His initial RIAA awards are for three LP's, "Gentle On My Mind" and "By the Time I Get to Phoenix" and "Wichita Lineman." Latter set was not released until last Monday (4), but advanced orders far surpassed the half-million-unit mark necessary to reach \$1 million in gross sales.



Lawrence Cohn Margo Knesz



TRIOUS! Richard Nixon, president-elect, embraces Pete Bennett at his republican victory celebration in the Waldorf Astoria's Grand Ballroom in NYC following the outcome of last week's presidential election. In addition to his activities in the music business as promo rep for the Allen Klein office, Bennett holds the honorary position of "community mayor" for the City of Onkers, and he worked with his staff in Westchester County & New York City during the campaign for Nixon. Following the celebration, a crush of well-wishers caused secret servicemen to escort both men to safety.

Rowan & Martin.

You might say they've arrived. Out-rate anything on TV. The "Laugh-In" is an institution. And it's the title of their latest Epic album. Very interesting.



Blockbusters are

Cambridge

Always a topper in comedy record sales. Three new feature films to his credit. A CBS-TV series in January. His latest album a Vegas remote: "Live At The Aladdin."

built on Epic Records



THE DELLS

ALWAYS TOGETHER

CADET 5621

ROTARY CONNECTION

ALADDIN

CADET CONCEPT 7008

STATUS QUO

TECHNICOLOR DREAMS

CADET CONCEPT 7010

THE RADIANTS

I'M JUST A MAN

CHESS 2057

DENISE LaSALLE

COUNT DOWN

(AND FLY ME TO THE MOON)

CHESS 2058

CHESS

RECORDS



CashBox Radio Active

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

TALLY COMPLETED OCTOBER 30, 1968—COVERS PRECEDING WEEK

% OF STATION ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE.
51%	See Saw	Aretha Franklin	Atlantic	51%
47%	For Once In My Life	Stevie Wonder	Tamla	98%
44%	Cloud Nine	Temptations	Gordy	44%
40%	Scarborough Fair	Sergio Mendes & Brasil '66	A & M	40%
37%	Ballad Of Two Brothers	Autry Inman	Epic	37%
36%	I Heard It Thru The Grapevine	Marvin Gaye	Tamla	36%
33%	Too Weak To Fight	Clarence Carter	Atlantic	57%
31%	I Can't Turn You Loose	Chambers Bros.	Columbia	31%
29%	Lo Mucho Que Te Quiero	Rene & Rene	White Whale	29%
28%	Livin' In The U S A	Steve Miller	Capitol	42%
26%	Both Sides Now	Judy Collins	Elektra	81%
24%	Peace Brother Peace	Billy Medley	MGM	77%
21%	Hooked On A Feeling	B.J. Thomas	Scepter	21%
19%	Till	Vogues	Reprise	19%
18%	Right Relations	Johnny Rivers	Imperial	31%
16%	Put Your Head On My Shoulder	Lettermen	Capitol	46%
15%	People	Tymes	Columbia	15%
14%	With A Little Help From My Friends	Joe Cocker	A & M	46%
13%	American Boys	Petula Clark	Warner—7 Arts	13%
12%	Kentucky Woman	Deep Purple	Tetragrammaton	83%
11%	Love Machine	O'Kaysions	ABC	11%
10%	Slow Drag	Intruders	Gamble	30%
10%	I've Got Love For My Baby	Young Hearts	Minit	22%
10%	A Man & A Half	Wilson Pickett	Atlantic	10%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Wichita Lineman— Glen Campbell—Capitol	88%	Ramblin' Gamblin' Man— Bob Seger—Columbia	8%	The Great Escape— Ray Stevens—Monument	30%
King Croesus—World Of Oz— Deram	32%	Just Ain't No Love— Barbara Acklin—Brunswick	8%	Main Street— Gary Lewis—Liberty	17%
Stand By Your Man— Tammy Wynette—Epic	18%	I Walk Alone— Mary Robbins—Columbia	29%		

ARIETHA IN PARIS

STEREO



SD 8207



RECORDED
LIVE AT THE
OLYMPIA
THEATRE

Vital Statistics

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

* New To The Top 100

- #1
THOSE WERE THE DAYS (5:06)
Mary Nopkin-Apple 1801
c/o Capitol 1750 N. Vine, L.A. Calif.
PROD: Paul McCartney c/o Apple
PUB: Essex ASCAP 10, Col. Circle, NYC.
WRITER: Gene Reskin
FLIP: Turn Turn Turn
- #2
LOVE CHILLO (2:39)
Diana Ross & Supremes-Motown 1135
2457 Woodward Ave, Detroit Mich.
PROD: The Clan c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Sawyer-Taylor-Wilson-Richards
ARR: Paul Riser FLIP: Will This Be The Oey
- #3
HEY JUDE (7:11)
Beatles-Apple 2276
c/o Capitol, 1750 N. Vine N'wood, Cal.
PROD: George Martin c/o EMI
Blythe Rd. Nayes, Middlesex, London W1, Eng.
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Revolution
- #4
LITTLE GREEN APPLES (3:48)
O. C. Smith-Columbia 44616
51 West 52 Street, NYC
PROD: Jerry Fuller c/o Columbia
PUB: Russell-Cason ASCAP
812 17th Av. S., Nashville, Tenn.
WRITER: B. Russell ARR: N. B. Barnum
FLIP: Long Black Limousine
- #5
MAGIC CARPET RIDE (2:55)
Steppenwolf-Dunhill 4161
449 S. Beverly Drive, Bev. Hills, Cal.
PROD: Gabriel-Mckler c/o Dunhill
PUB: Truesdale BMI (same address)
WRITERS: John Kay-Rushton Moreve
FLIP: Sookie Sookie
- #6
WHITE ROOM (3:04) Cream-Atco 6617
1841 Broadway, NYC.
PROD: Felix Pappalardi
106 MacDougal St. NYC.
PUB: Casserole BMI c/o Walter Nofer
221 West 57 Street, NYC.
WRITERS: Jack Bruce-Peter Brown
FLIP: Those Were The Days
- #7
ELENORE (2:31) Turtles-White Whale 276
8961 Sunset Blvd, L.A. Calif.
PROD: Chip Douglas for Oouglas Nat'l/ld
8833 Sunset Blvd, L.A. Calif.
PUB: Ishmael BMI 8490 Sunset Blvd, L. A. Cal.
Blimp BMI 8961 Sunset Blvd, L.A. Cal.
WRITERS: The Turtles FLIP: Surfer Dan
- #8
NOLO ME TIGHT (2:50) Johnny Nash-Jad 207
221 West 57 Street, NYC.
PROD: J. Nash-Arthur Jenkins
(same address)
PUB: Johnny Nash BMI (same address)
WRITER: J. Nash ARR: A. Jenkins
FLIP: Cupid
- #9
MIDNIGHT CONFESSIONS (2:42)
Grass Roots-Dunhill 4144
449 S. Beverly Dr., Bev. Hills, Cal.
PROD: Steve Barri c/o Dunhill
PUB: Little Fugitive BMI
243 S. Frederic St. Burbank, Cal.
WRITER: Lou tosie ARR: Jimmy Haskell
FLIP: Who Will You Be Tomorrow
- #10
BANG-SNANG-A-LANG (2:34)
The Archies-Galendar 1006
155 East 24 Street, NYC.
PROD: Jeff Barry 300 E. 74 St. NYC.
PUB: Don Kirshner BMI 665 5th Ave. NYC.
WRITER: Jeff Barry FLIP: Truck Driver
- #11
SWEET BLINONESS (3:24)
Fifth Dimension-Sout City 76B
6270 Sunset Blvd, L.A. Calif.
PROD: Bones Nowe c/o Mr. Bones Prod.
8833 Sunset Blvd, L.A. Calif.
PUB: Tunafish BMI 555 Madison Ave., NYC.
WRITER: Laura Nyro
ARR: R. Pohlman-Ø. Alcivar-B. Nolman
FLIP: Bobbie's Blues
- #12
WHO'S MAKING LOVE (2:47)
Johnnie Taylor-Stax 009
926 E. McLemore, Memphis, Tenn.
PROD: Oon Oavis 1364D Pembroke, Oet., Mich.
PUB: East Memphis BMI
926 E. McLemore, Memphis, Tenn.
WRITERS: Nomer Banks-Betty Crutcher- Oon Oavis-
Raymond Jackson
FLIP: I'm Trying
- #13
NI-NEEL-SNEAKERS (3:43)
Jose Feliciano-RGA 9641
155 East 24 Street, NYC.
PROD: Rick Jarrard c/o RCA
1016 N. Sycamore, N'wood, Calif.
PUB: Medal BMI 234 W. 56 St., NYC.
WRITER: Higgenbotham
FLIP: Nitchcock Railway
- #14
GNEWY, CNEWY (2:39) Ohio Express-Buddah 70
1650 Broadway, NYC.
PROD: Kasenez-Katz Assoc. Inc.—200 W. 57 St. NYC.
PUB: Kaskat BMI 200 W 57 St., NYC.
WRITERS: J. Levine-K. Resnick
FLIP: Firebird

- #15
OVER YOU (2:22) Union Gap-Columbia 44844
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: Viva BMI
1800 N. Argyie, Sulte 200, N'wood, Cal.
WRITER: J. Fuller ARR: Al Capps
FLIP: If The Day Would Come
- #16
ABRAHAM, MARTIN & JOHN (3:15) Olon-Laurie 3464
165 West 46 Street, NYC.
PROD: Laurie Prod. In Assoc with
Gernhard Ent. (same address)
PUB: Rosnique BMI (same address)
WRITER: O. Noller ARR: John Abbott
FLIP: Daddy Rollin'
- #17
FIRE (2:52) Arthur Brown-Track 2556
58 Old Compton St. London, W.I. England
PROD: Kit Lambert c/o Track Records
6 Chesterfield Gardens, London Wt, Eng.
PUB: New Action BMI
WRITERS: Arthur Brown-Vincent Crane
FLIP: Rest Cure
- #18
FOOL FOR YOU (2:43)
Impressions-Curtom 1932
c/o Buddah 1650 Bway, NYC.
PROD: Curtis Mayfield c/o Buddah
PUB: Camad BMI 79 W. Monroe St. Chi. Ill.
WRITER: C. Mayfield
FLIP: I'm Loving Nothing
- #19
I'VE GOTTA GET A MESSAGE TO YOU (2:59)
Bee Gees-Atco 6603
1841 Broadway, NYC.
PROD: Robert Stigwood & Bee Gees
67 Brook Street, London, England.
PUB: Cesserole BMI c/o Walter Hofer
221 West 57 Street, NYC
WRITERS: Barry-Robin-Maurice
FLIP: Kitty Can
- #20
COURT OF LOVE (2:45) Unifics-Kapp 935
136 East 57 Street, NYC.
PROD: Guy Oraper
1629 K St. N.W., Washington, O.C.
PUB: Andjun BMI
WRITER: Guy Oraper ARR: D. Hathaway
FLIP: Which One Should I Choose
- #21
PIECE OF MY HEART (2:56)
Big Brother & The Holding Co.
Columbia 44626
51 West 52 Street, NYC.
PUB: Web IV BMI 1650 Bway, NYC.
Ragmor BMI 219 W. 79 St. NYC.
WRITERS: J. Ragovny-B. Berns
FLIP: Turle Blues
- #22
PROMISES, PROMISES (2:37)
Dionne Warwick-Scepter 12231
254 W 57 Street, NYC.
PROD: Burt Bacharach-Hal David
c/o Fred E Ahlerl Jr. 15 E. 48 St. NYC.
PUB: Blue Seas ASCAP & Jac ASCAP
c/o Fred E Ahlerl Jr.
Edwin N Morris ASCAP 31 W 54 St. NYC.
WRITERS: Bacharach-David
ARR: Burt Bacharach
FLIP: Whoever You Are, I Love You
- #23
QUICK JOEY SMALL (RUN JOEY RUN) (2:40)
Kasnetz-Katz Singing Orchestral Circus
Buddah 64
PROD: Kasenez-Katz Assoc. Inc.—200 W. 57 St. NYC.
Super-K—200 W. 57 St. NYC.
PUB: T. M. BMI 1619 Broadway, NYC.
WRITERS: J. Levine-A. Resnick
FLIP: (Poor Old) Mr. Jensen
- #24
LITTLE ARROWS (3:00) Leady Lee-Occa 32380
445 Park Ave, NYC.
PROD: Gordon Mills, London, England.
PUB: Ouchass BMI c/o MCA 445 Park Ave, NYC.
WRITERS: Nammond-Nazlewood
FLIP: Time Will Tell
- #25
KEEP ON LOVIN' ME HONEY (2:28)
Marvin Gaye & Tammi Terrell-Tamla 54173
2457 Woodward Ave., Detroit, Mich.
PROD: Ashford-Simpson c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Ashford-Simpson
FLIP: You Ain't Livin' Tili You're Lovin'
- #26
STORMY (2:45) Classics IV-Imperial 66328
6920 Sunset Blvd. L.A. Calif.
PROD: Buddy Buie for Bill Lowery
c/o Imperial
PUB: Low-Sol BMI P.O. Box 9687, N Atlanta, Ga.
WRITERS: B. Buie-J. Cobb ARR: Emory Cordy
FLIP: Twenty Four Hours of Loneliness
- #27
SNAPE OF TNINGS TO COME (1:57)
Max Frost & The Troopers-Tower 419
1750 N. Vine, N'wood, Calif.
PROD: Mike Curb for Sidewalk
9000 Sunset Blvd., N'wood, Calif.
PUB: Screen Gems/Columbia BMI
711 5th Ave., NYC.
WRITERS: B. Mann-C. Well FLIP: Free Lovin'
- #28
SUSIE Q (Part 2) (3:48)
Creedence Clearwater-Revival
Fantasy-616
12Bt 30th St. Oakland, Calif.
PROD: Saul Zaentz c/o Fantasy
PUB: Arc BMI 1619 Bway, NYC.
WRITERS: Lewis-O. Hawkins-Broadwater
FLIP: Susie Q (Part 1)

- #29
BRING IT ON HOME TO ME (2:29)
Eddie Floyd-Stax 0012
926 E McLemore, Memphis, Tenn.
PROD: Steve Cropper c/o Stax
PUB: Kags BMI 642S N'wood Blvd. H'wood, Cal.
WRITER: Sam Cooke FLIP: Sweet Things You Do
- #30
LES BICYCLETES DE BELSIZE (3:10)
Englebert Numperdink-Parret 40032
539 West 25 Street, NYC.
PROD: Peter Sullivan (for Gordon Mills)
c/o Oecca Ltd. 9 Albert Embankment,
London SE1, England.
PUB: W-7 ASCAP 488 Madison Ave., NYC.
WRITERS: Reed-Mason ARR: Les Reed
FLIP: Three Little Words
- #31
WICHITA LINEMAN (2:58)
Glen Campbell-Capitol 2302
1750 N Vine, N'wood, Calif.
PROD: Al Oe Lory c/o Capitol
PUB: Canopy ASCAP
449 S Beverly Drive, Bev. Hills, Cal.
WRITER: Jimi Webb ARR: Al Oe Lory
FLIP: Fete Of Man
- #32
THE STRAIGHT LIFE (2:40)
Bobby Goldsboro-U.A. 5046t
729 7th Ave, NYC.
PROD: Bob Montgomery-Bobby Goldsboro
c/o U.A. 722 17th Ave., S. Nashville, Tenn.
PUB: Viva BMI 6922 H'wood Blvd., N'wood, Cal.
WRITERS: Sonny Curtis ARR: Don Tweedy
FLIP: Tomorrow Is Forgotten
- #33
FOR ONCE IN MY LIFE (2:49)
Stevie Wonder-Tamla 54174
2457 Woodward Ave, Detroit, Mich.
PROD: Henry Gosby c/o Tamla
PUB: Stein & Van Stock ASCAP (same address)
WRITERS: Ron Miller-Murden FLIP: Angie Girl
- #34
HEY WESTERN UNION MAN (2:37)
Jerry Butler-Mercury 72850
35 E. Wacker Drive, Chicago, Ill.
PROD: Gamble Nuif, 250 S. Broad St., Phila., Pa
PUB: Parabol BMI c/o Ensign 1501 Bway, NYC.
Double Diamond BMI, 250 S. Broad St., Phila., Pa.
Downstairs BMI 5412 Osage Av., Phila., Pa.
WRITERS: Gamble-Huff-Butler
ARR: Oobby Martin
FLIP: Just Can't Furgl About You
- #35
PIGGIN' WILD MOUNTAIN BERRIES (2:50)
Paygy Scott & Jo Bensen-SSS1 748
356 Pelmont Blvd., Nashville, Tenn.
PROD: Shelby Singleton, Jr., Bob McRee
(same address)
PUB: Crazy Cajun BMI (same address)
WRITERS: Thomas-McRee-Thomas
FLIP: Pure Love And Pleasure
- #36
GIRL WATCHERS (2:35)
O'Keylions-ARC 11094
1330 A.E. of the Americas, NYC.
PROD: North State Music
605 E. Ash St., Coldsboro, N.C.
PUB: North State ASCAP (same address)
WRITERS: O. Trail-W. Pittman
FLIP: Deal Me In
- #37
I LOVE HOW YOU LOVE ME (2:38)
Bobby Vinton-Epic 10397
51 West 52 Street, NYC.
PROD: Billy Sherrill c/o Epic
PUB: Columbia/Screen Gems BMI
711 5th Ave, NYC.
WRITERS: B. Mann-L. Kolber
FLIP: Little Barefoot Boy
- #38
TIME HAS GOME TODAY (3:05)
Chambers Bros.-Columbia 44414
51 West 52 Street, NYC
PROD: Oavid Rubinson c/o Columbia
PUB: Spinnaker BMI c/o John A. Oaley
323 Monterey Rd., So. Pasadena, Cal.
WRITERS: J. Chambers-W. Chambers
FLIP: Peonie Get Ready
- #39
DO SOMETHING TO ME (2:28)
Tommy James & The Shondells-Roulette 7024
17 W 60 Street, NYC.
PROD: Tommy James c/o Roulette
PUB: Patricia BMI-Yahoona Tunes BMI
(same address)
WRITERS: J. Calvert-P. Naumann-N. Marzano
FLIP: Ginger Bread Man
- #40
FROM THE TEACNER TO THE PREACNER (2:24)
Gene Chandler & Barbara Acklin
Brunswick 55387
445 Park Ave, NYC.
PROD: Carl Davis c/o Brunswick
PUB: Jalyne BMI 2203 Spruce St., Phila., Pa.
BRC BMI 445 Park Ave, NYC.
WRITERS: Eugene Record-B. Acklin-Carl-Davis
ARR: William Sanders
FLIP: Anywhere But Nowhere
- #41
1432 FRANKLIN PIKE CIRCLE HERO (3:23)
Bobby Russell-Elf-8002D
1776 Broadway, NYC.
PROD: Buzz Cason-Bobby Russell c/o Elf
PUB: Russell Cason ASCAP
812 17th Ave, S. Nashville, Tenn.
WRITER: B. Russell FLIP: Let's Talk About It
- #42
GOODY GOODY GUMDRDP (2:24)
1910 Fruitgm Co.-Buddah 71
1650 Broadway, NYC.
PROD: Kasenez-Katz Assoc. Inc.—200 W. 57 St. NYC.
PUB: Kaskat BMI 200 W 57 St. NYC.
WRITERS: J. Katz-K. Kasenez-R-Whitelaw-B. Carl
ARR: J. Calvert FLIP: Gandy Kisses

- #43
ALWAYS TOGETNER (3:04) Dali-Cadet 5621
320 E 21 Street, Chicago, Ill.
PROD: Oobby Miller c/o Cadet
PUB: Chevis BMI (same address)
WRITER: B. Miller ARR: Chas. Stepnay
FLIP: I Want My Momma
- #44
TOD WEAK TO FIGHT (2:20)
Glaronce Carter-Atlantic 2569
1841 Broadway, NYC.
PROD: Rick Hall & Staff
P.O. Box 2238 Muscle Shoals, Ala.
PUB: Fame BMI c/o Rick Hall
WRITERS: G. Jackson-C. Carter-J. Keyes
ARR: R. Hall FLIP: Let Me Comfort You
- #45
HAKYER VALLEY PTA (3:12)
Jeannie G. Riley-Plantation 3
3106 Belmont Blvd., Nashville, Tenn
PROD: Shelby Singleton c/o Plantation
PUB: Newkeys BMI
1531 Oeomontreau, Nashville, Tenn.
WRITER: Tom T. Nail
FLIP: Yesterday All Day
- #48
REVOLUTION (3L22) Beatles-Apple 2276
c/o Capitol 1750 N. Vine, H'wood, Cal.
PROD: George Martin c/o EMI
Blythe Rd. Nayes, Middlesex, London W1, Eng
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Ney Jude
- #47
GOODBYE MY LOVE (5:36)
James Brown-King 6198
1540 Brewster Ave, Cinn. Ohio.
PROD: J. Brown (same address)
PUB: Oynalome BMI (same address)
WRITER: J. Brown ARR: J. Brown
FLIP: Shades Of Brown
- #48
KENTUCKY WOMAN (3:57)
Ooop Purple-Tetragrammaton 1508
359 N Canyon Or. Beverly Hills, Cal.
PROD: Oerek Lawrence c/o Hec Enlrp.
17 Newman Street, London W1, England.
PUB: Tallyrand BMI c/o Sidney Seidenberg
1414 Ave of the Americas, NYC.
WRITER: Nell Oiamond FLIP: Hard Road
- #49
SHAME, SHAME (2:55)
Magic Lanterns-Atlantic 2560
1841 Broadway, NYC.
PROD: Oouble-R by Steve Rowland c/o Atlantic
PUB: 4 Star BMI 9220 Sunset Blvd., L.A., Cal.
WRITERS: Henderson-Colley
FLIP: Baby, I Cotta Go Now
- #50
RIOE MY SEE-SAW (3:37)
Moody Blues-Oeram B5033
539 West 25 Street, NYC.
PROD: Tony Clark c/o Oecca Ltd.
9 Alberl Embankment, London SE1, Eng.
PUB: Feisted BMI 539 W 25 St. NYC.
WRITER: J. Lodge FLIP: Voices In The Sky
- #51
STAR SPANGLEO BANNER (1:55)
Jose Feliciano-RCA 9665
155 E 24 Street, NYC.
PUB: Jahl
WRITER: Francis Scott Key
ARR: Jose Feliciano
FLIP: AND I LOVE HER
- #52
ALL ALONG TNE WATCHTOWER (2:01)
I mi Hendrix-Warner Bros. 0767
40000 Warner Blvd. Burbank, Calif.
PROD: Hendrix c/o Yameta Co. Ltd.
400 Madison Ave., NYC.
PUB: Dwarf ASCAP 640 5th Ave., NYC.
WRITER: Dylan
FLIP: Burning Of The Midnight Lamp
- #53
LALENA (2:52) Donevan-Epic 10393
51 West 52 Street, NYC.
PROD: Mickl Most 101 Oeen St. London, Eng.
PUB: Peer Int'l BMI 1619 Bway, NYC.
Hi-Count BMI c/o Allen Klein
Warwick Hotel, NYC.
WRITER: D. Leitch FLIP: Aye My Love
- #54
SNAKE (2:28) Shadows of Knight-Team 520
c/o Buddah 1650 Bway, NYC.
PROD: Kasenez-Katz Assoc. Inc.—200 W. 57 St.
PUB: Kaskat BMI 200 W 57 St., NYC.
Peanut Butter BMI 1650 Bway, NYC.
WRITERS: J. Levine-K. Resnick
FLIP: From Way Out To Way Under
- #55
FIRE (2:30) 5 x 5-Paula 302
728 Texas, Shreveport, La.
PROD: Gene Kent c/o Paula
PUB: Sea Lark BMI 25 W. 56 St. NYC.
WRITER: J. Hendrix FLIP: Hang Up
- #56
THE YARD WENT ON FOREVER (5:00)
Richerd Harris-Dunhill 4170
449 S Beverly Drive, Bev. Hills, Cal.
PROD: Jim Webb c/o Canopy
PUB: Canopy ASCAP (same address)
WRITER: Jim Webb ARR: Jim Webb
FLIP: Lucky Me

Her First
"LIVE"
Album...

ARETHA IN PARIS

Recorded At The Olympia Theater

(I Can't Get No) SATISFACTION
DON'T LET ME LOSE THIS DREAM
SOUL SERENADE
NIGHT LIFE
BABY, I LOVE YOU
GROOVIN'
(You Make Me Feel Like)
A NATURAL WOMAN
COME BACK BABY
DR. FEELGOOD
(Love Is A Serious Business)
SINCE YOU'VE BEEN GONE
(Sweet Sweet Baby)
I NEVER LOVED A MAN
(The Way I Love You)
CHAIN OF FOOLS
RESPECT



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Listen... Jimmy Damon's on his way
with "Young Hearts, Young Hands."
This may be the last time
you'll ever see him sitting still.

Vital Statistics

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

* New to the Top 100

#57
SEE-SAW (2:42)
Aretha Franklin-Atlantic 2574
841 B'way, NYC
PUB: Cottillion BMI c/o Atlantic
1841 Broadway, NYC.
EAST BMI 926 E. McLemore Ave.
Memphis, Tenn.
WRITERS: Steve Cropper-Don Covay
FLIP: My Song

#58
NOT ENOUGH INDIANS (3:25)
Dean Martin-Reprise 0780
4000 Warner Blvd. Burbank, Calif.
PROD: Jimmy Bowen c/o Amos Prod.
6363 Sunset Blvd. H'wood, Calif.
PUB: Pomona BMI 666 5th Ave., NYC.
WRITER: Baker Knight ARR: Ernie Freeman
FLIP: Rainbows Are Back In Style

#59
CYCLES (3:00) Frank Sinatra-Reprise 0764
4000 Warner Blvd. Burbank, Calif.
PROD: Don Costa 89661 Sunset Blvd. L.A. Cal.
PUB: Irving BMI 1416 N. La Brea, L.A. Cal.
WRITER: Gayle Caldwell ARR: Don Costa
FLIP: My Way Of Life

#60
BOTH SIDES NOW (3:14)
Judy Collins-Elektra 45639
1855 Broadway, NYC.
PROD: Mark Abramson c/o Elektra
PUB: Sequomb BMI
c/o Harold A Thau 55 Liberty St. NYC.
WRITER: J. Mitchell ARR: J. Rifkin
FLIP: Who Knows Where The Time Goes

#61*
CLOUD NINE (3:15)
Temptations-Gordy 7081
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
FLIP: Why Did She Have To Leave Me

#62*
CINNAMON (2:35) Derek-Bang 558
1650 Broadway, NYC.
PROD: George Tobin-Johnny Cymbal
c/o Bang
PUB: Pamco BMI 1330 6th Ave., NYC.
WRITERS: G. Tobin-J. Cymbal
FLIP: This Is My Story

#63
BATTLE HYMN OF THE REPUBLIC (3:27)
Andy Williams-Columbia 44650
51 West 52 Street, NYC.
PROD: Andy Williams c/o Bernard-Williams
9000 Sunset Blvd. H'wood, Calif.
WRITERS: Steffe-Howe
ARR: Paul Solanunovich FLIP: Ave Maria

#64
PUT YOUR HEAD ON MY SHOULDER (2:35)
Lettermen-Capitol 2324
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Spanka BMI 200 W 57 St. NYC.
WRITERS: Paul Anka ARR: Mort Garson
FLIP: Mary's Rainbow

#65*
FOR ONCE IN MY LIFE (2:55)
Jackie Wilson-Brunswick 55392
445 Park Ave, NYC.
PROD: Carl Davis c/o Brunswick
PUB: Stein & Van Stock ASCAP
2457 Woodward Ave. Detroit, Mich.
WRITERS: Ronald Miller-Orlando Murden
ARR: Johnny Pate
FLIP: You Brought About A Change In Me

#66
RIGHT RELATIONS (5:00)
Johnny Rivers-Imperial 66335
6920 Sunset Blvd. L.A. Calif.
PROD: Johnny Rivers (same address)
PUB: Johnny Rivers BMI (same address)
WRITER: Bob Ray
FLIP: A Better Life

#67*
PEACE BROther PEACE (4:15)
Bill Medley-MGM 14000
1350 Ave of the Americas, NYC.
PROD: Bill Medley-Barry Mann
Crossroads of the World, Sunset B.vd. L.A. Cal.
PUB: Columbia Screen Gems BMI
711 Fifth Ave, NYC.
WRITERS: B. Mann-C. Weil
FLIP: Winter Won't Come This Year

#68
MAIN STREET (2:23)
Gary Lewis-Liberty 56075
6920 Sunset Blvd. H'wood, Calif.
PROD: Snuff Garrett
6922 H'wood Blvd., H'wood, Calif.
PUB: Stone Canyon BMI c/o Snuff Garrett
WRITERS: James A. Griffin-Michael Gordon
ARR: Al Capps FLIP: C. C. Rider

#69*
LET'S MAKE A PROMISE (2:36)
Peaches & Herb-Oate 1623
51 West 52 Street, NYC.
PROD: Gamble-Huff 5412 Osage Av. Phila, Pa.
PUB: World War Three BMI & Downstairs BMI
c/o Gamble-Huff.
WRITERS: T. Bell-K. Gamble-M. Farrow
ARR: Bobby Martin-T. Bell FLIP: Me And You

#70
SLOW DRAG (2:19)
Intruders-Gamble 221
1650 Broadway, NYC.
PROD: Razor Sharp BMI c/o Gamble-Huff
WRITERS: K. Gamble-L. Huff
FLIP: So Glad I'm Yours

#71
TALKING ABOUT MY BABY (3:5)
Gloria Walker-Flaming Arrow 35
1841 Broadway, NYC.
PUB: Flaming Arrow BMI (same address)
WRITER: Eugene Davis FLIP: The Gallop

#72*
BALLAD OF TWO BROS. (3:30)
Aury Inman-Epic 10389
51 West 52 Street, NYC.
PROD: Glen Sutton-Billy Sherrill c/o Epic
PUB: Tree BMI 905 16th Ave. S. Nashville, Tenn.
WRITERS: D. Braddock-C. Putnam-B. Killen
FLIP: Don't Call Me I'll Call You

#73*
SCARBOROUGH FAIR (3:25)
Sergio Mendes & Brasil '66-A&M 986
1416 N. La Brea, H'wood, Calif.
PROD: Sergio Mendes c/o A&M
PUB: Charing Cross BMI
c/o Martin Wolman, 521 5th Ave., NYC.
WRITERS: Paul Simon-Art Garfunkel
ARR: Dave Grusin FLIP: Conto Triste

#74*
CALIFORNIA EARTHQUAKE (2:42)
Mama Cass-Ounhill 4166
449 S Beverly Drive, Bev. Hills, Cal.
PROD: John Simon c/o Albert Grossman
75 East 55 Street, NYC.
PUB: Glaser BMI 801 16th Av. S. Nashville, Tenn
WRITER: John Hartford
FLIP: Talking To Your Toothbrush

#75
WITH A LITTLE HELP FROM MY FRIENDS (4:55)
Joe Cocker-A&M 991
1416 N La Brea Ave, H'wood, Calif.
PROD: Denny Cordell for Tarantula
Dumbarton House, 68 Oxford St. London W1, Eng.
PUB: MacLean BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Something's Comin' On

#76*
LIVIN' IN THE U.S.A. (4:03)
Steve Miller-Capitol 2287
1750 N Vine, L.A. Calif.
PROD: John Palladino c/o Capitol
PUB: Ohio River Valley BMI c/o Richard Hodge
2602 Sacramento St., San Francisco, Calif.
WRITER: Steve Miller
FLIP: Quick Silver Girl

#77*
KISS HER NOW (2:11) Ed Ames-RCA 9647
155 East 24 Street, NYC.
PROD: Jim Fogelsong c/o RCA
PUB: Jericho ASCAP c/o E. H. Morris
31 West 54 Street, NYC.
WRITER: Herman ARR: Perry Botkin Jr.
FLIP: Gloves Pictures Dreams
(Doors Mirrors And Heartaches)

#78*
I HEARD IT THRU THE GRAPEVINE (2:59)
Marvin Gaye-Tamla 54176
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
FLIP: You're What's Happening

#79*
A MAN & A HALF (2:51)
Wilson Pickett-Atlantic 2575
1841 Broadway, NYC.
PROD: Tom Dowd c/o Atlantic
PUB: Fame BMI c/o Rick Hall
P.O. Box 2238, Muscle Shoals, Ala.
WRITERS: Jackson-Moore-Chambers-Leakes
ARR: T. Dowd
FLIP: People Make The World (What It Is)

#80
OLE RACE TRACK (2:29) Mills Bros.-Dot 17162
1507 N Vine, H'wood, Calif.
PROD: Tom Mack c/o Dot
PUB: Notable ASCAP 161 W 54 St. NYC.
WRITERS: Christopher-Gelber
ARR: Geo. Tipton FLIP: But For Love

#81*
HOOKED ON A FEELING (2:44)
B. J. Thomas-Scepter 12230
254 West 54 Street, NYC.
PROD: American Studio Group prod: by
Chips Moman 3957 Steel St. Memphis, Tenn.
PUB: Press BMI 905 16th Ave S., Nashville, Tenn.
WRITER: Mark James
FLIP: I've Been Down This Road Before

#82*
CAN'T TURN YOU LOOSE (4:50)
Chambers Bros.-Columbia 44679
51 West 52 Street, NYC.
PROD: Tim O'Brien c/o Columbia
PUB: East BMI 926 E. McLemore, Memphis, Tenn.
Time BMI 449 S. Beverly Drive, Bev. Hills, Cal.
Redwal BMI 535 Cotton Ave., Macon, Ga.
WRITER: O. Redding FLIP: Do Your Thing

#83*
LO MUCHO QUE TE QUIERO (2:55)
Rene & Rene-White Whale 287
8961 Sunset Blvd. L.A. Calif.
PUB: Pecos BMI 911 B'klyn Ave.
Santonia, Texas
WRITERS: Lbarra-Ornelas-Herrera
FLIP: Lloraras

#84*
TIL' (2:47) Vogues-Reprise 0788
4000 Warner Blvd., Burbank, Cal.
PROD: Dick Glasser, 6760 Hillpark Dr., L. A., Cal.
PUB: Chappell ASCAP 609 5th Ave., NYC.
WRITERS: Sigman-Danvers ARR: Ernie Freeman
FLIP: I Will

#85*
BABY LET'S WAIT (2:33)
Royal Guardsmen-Laurie 3461A
165 W. 45 Street, NYC
PROD: Gernhard-Brumage-Fuller
6747 1st Ave So. St. Petersburg, Fla.
PUB: Web IV BMI 1650 Bway, NYC.
WRITERS: T. Sawyer-L. Burton
FLIP: So Right (To Be In Love)

#86*
HARPER VALLEY PTA (3:14)
Ben Colder-MGM 13997
1350 Ave of the Americas, NYC.
PROD: Jack Clements
P.O. Bx 1333, Nashville, Tenn.
PUB: NewKeys BMI
1531 Demonbreau, Nashville, Tenn.
WRITER: Tom T. Hall
FLIP: Folsom Prison Blues 1 1/2

#87*
PEOPLE (3:17) Tymes-Columbia 44630
51 West 52 Street, NYC.
PROD: Jimmy Wisner c/o Columbia
PUB: Chappell ASCAP 609 5th Ave., NYC.
WRITERS: B. Merrill-J. Styne
ARR: Richard Rome FLIP: For Love Of Ivy

#88*
THE GREAT ESCAPE (3:03)
Ray Stevens-Monument 1099
530 W Main St. Hendersonville, Tenn.
PROD: Ray Stevens-Fred Foster c/o Monument
PUB: Ahab BMI 114 Lincoln Ct. Nashville, Tenn.
WRITER: R. Stevens ARR: R. Stevens
FLIP: Isn't It Lovely Together

#89*
I'VE GOT LOVE FOR MY BABY (3:05)
Young Hearts-Minit 32049
729 7th Ave, NYC.
PROD: Bobby Sanders-Soul Town Prod.
2107 W. Washington Blvd. L.A. Calif.
PUB: Metric BMI 1556 N La Brea, L.A. Cal.
Lenoir BMI 2527 12th Ave. L.A. Cal.
WRITERS: J. Moore-C. Ingersoll- R. Preyer-
E. Carter
ARR: Arthur Freeman
FLIP: Takin' Care Of Business

#90
TOOAY (4:07) Jimmie Rodgers-A&M 976
1416 N. La Brea, H'wood, Calif.
PROD: Allen Stanton c/o A&M
PUB: Miller ASCAP 1350 6th Ave, NYC.
WRITER: Randy Sparks ARR: Mort Garson
FLIP: The Lovers

#91*
A WHITER SHADE OF PALE (3:14)
Hesitations-Kapp 948
136 E 57 Street, NYC.
PROD: Paul Robinson-T. Wiltshire-L. Banks
c/o Gerald Purcell 150 E 52 St. NYC.
PUB: Essex ASCAP 10 Col. Circle, NYC.
WRITERS: Reid-Brooker ARR: Johnny Pate
FLIP: With Pen In Hand

#92*
BILLY YOU'RE MY FRIEND (3:18)
Gene Pitney-Musicor 1331
240 West 55 Street, NYC.
PROD: Flower Pot by Bob Schwartz c/o Musicor
PUB: Catalog BMI (same address)
WRITER: E. Goldman ARR: Joe Scott
FLIP: Lonely Drifter

#93*
SOULFUL STRUT (2:52)
Young Holt Unlimited-Brunswick 55391
445 Park Ave., NYC.
PROD: Carl Davis-Eugene Record c/o Brunswick
PUB: Dakar BMI 2203 Spruce St., Phila., Pa.
BRC BMI c/o MCA 445 Park Ave., NYC.
WRITERS: E. Record-Sonny Sanders
ARR: S. Sanders FLIP: Country Slicker Joe

#94*
KING CROESUS (3:09)
World Of Oz-Oeram 85034
539 West 25 Street, NYC.
PROD: Wayne Bickerton c/o British Decca
9 Albert Embankment, London SE1, England.
PUB: Kenwood BMI c/o Benj. Starr 161 W. 5
St., NYC.
WRITER: OZ FLIP: Jack

#95*
SUNOAY SUN (2:39)
Neil Diamond-UNI 55084
8255 Sunset Blvd. L.A. Calif.
PROD: Tom Catalano-Neil Diamond c/o UNI
PUB: Stonebridge BMI c/o David Braun
640 Fifth Ave., NYC.
WRITER: Neil Diamond ARR: Don Costa
FLIP: Honey Drippin' Times

#96*
HANG 'EM HIGH (3:53)
Booker T & The MG's-Stax 0013
926 E. McLemore Ave, Memphis, Tenn.
PROD: Booker T & MG's c/o Stax
PUB: Unart BMI 729 7th Ave, NYC.
WRITER: D. Frontiere
ARR: Booker T & MG's
FLIP: Over Easy

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

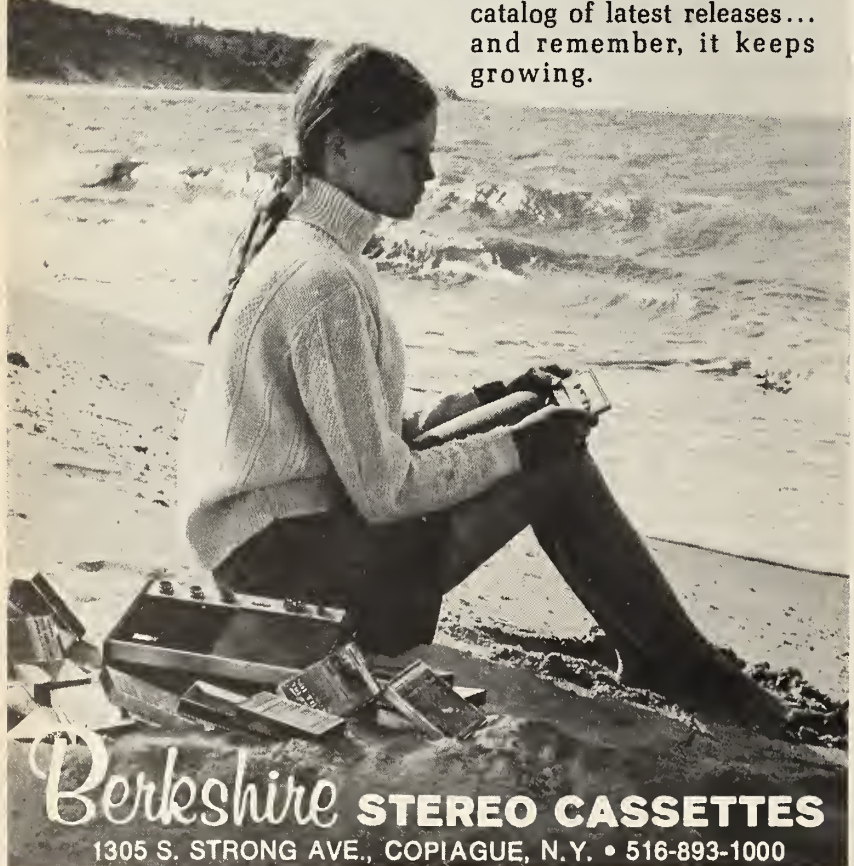
#98*
COME ON, REACT (2:08) Fireballs-Atco 6614
1841 Broadway, NYC.
PROD: Norman Petty P.O. Bx 926, Clovis, N.M.
PUB: Dundee BMI c/o Norman Petty
WRITER: Steve Dodge FLIP: Woman, Help Me!

#99*
RUN TO ME (2:29) Montanas-Independence 89
8560 Sunset Blvd., L. A., Calif.
PROD: Tony Hatch c/o Pye Records Ltd.
ATV House G. T. Cumberland Pl. London W1, Eng.
PUB: MCA ASCAP 445 Park Ave., NYC.
WRITERS: T. Hatch-Jackie Trent
ARR: T. Hatch FLIP: You're Making A Big Mistake

#100*
RAMBLIN' GAMBLIN' MAN (2:20)
Bob Seegar-Capitol 2297
1750 N. Vine, L. A., Calif.
PROD: Wayne Shuler c/o Capitol
PUB: Gear ASCAP
28175 Franklin Road, S. Field, Michigan
WRITER: B. Seegar FLIP: Tales Of Lucy Blue

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Garry Owens, KMPC
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Ralph Emery, WSM
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ALMOST IN LOVE ELVIS PRESLEY	RCA Elvis Presley Music, Inc.
THE MOST BEAUTIFUL THING IN MY LIFE HERMANS HERMITS	MGM Noma Music, Inc. Kangaroo Music, Inc. Inquiry Music, Inc. Hi-Count Music
ALWAYS SOMETHING THERE TO REMIND ME DIONNE WARWICK	SCEPTER Blue Seas Jac Ross Jungnickel
TURN AROUND, LOOK AT ME THE VOGUES	REPRISE Rumbalero Music, Inc. Elvis Presley Music, Inc.
RAGGEDY ANN CHARLIE RICH	EPIC Blue Crest Music Hill & Range Songs, Inc.
LOVE IS KIND SEEKERS	CAPITOL Noma Music, Inc. Jumito Music
SKY PILOT ERIC BURDON & ANIMALS	MGM Slamina Music, Inc. Sea Lark Music
I CLOSE MY EYES & COUNT TO TEN DUSTY SPRINGFIELD	PHILIPS Ann-Rachel Music
HONEY HUSH HENRY LUMKIN	BUDDAH Progressive Music Pub. Co., Inc.
SHE THINKS THAT I'M ON THAT TRAIN HENSON CARGILL	MONUMENT Blue Crest Music Hill & Range Songs, Inc.
SAN DIEGO CHARLIE WALKER	EPIC Blue Crest Music Hill & Range Songs, Inc.
DAYS KINKS PETULA CLARK	REPRISE REPRISE Noma Music, Inc. Hi Count Music
LONG BLACK LIMOUSINE O. C. SMITH	COLUMBIA Rumbalero Music, Inc. Elvis Presley Music, Inc.
SOUNDS OF GOODBYE TOMMY CASH GEORGE MORGAN	UNITED ARTISTS STARDAY Noma Music, Inc. S-P-R Music, Inc.
THINK ABOUT IT YARD BIRDS	EPIC Noma Music, Inc. Inquiry Music, Inc.

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THE ABERBACH GROUP

Szymczyk To ABC's Contemporary A&R Team

NEW YORK—Bill Szymczyk has joined the A&R department of ABC Records in the newly created post of director of contemporary product. Move is part of ABC president Larry Newton's reorgani-

Motown Sets 3 LP's From Ross & Supremes

NEW YORK—Showing supreme confidence in Diana Ross & the Supremes, Motown Records is planning to release three albums by the group within a five week period.

First release, as announced by Motown president Berry Gordy, Jr., will be "Love Child," pegged after the group's current runaway chart single, with a tentative date set for early this month. Second set will be "Diana Ross & the Supremes Join The Temptations." Latter group is currently making its Las Vegas debut. Third album will be the songs from the "TCB" TV'er that airs Dec. 9 and marks the group's first starring special. The album will be released the day following the show.

Two albums by the group were released in Sept. ("Live At Talk Of The Town In London" and a set of songs from "Funny Girl"), giving them a total of five Fall albums.

zation of the A&R department, currently under way. In his new job, Szymczyk, in addition to directing and supervising company recordings, will also be responsible for the acquisition of master purchases and the supervision of independent production arrangements in the area of pop oriented product.

Szymczyk's background includes a successful stint as a recording engineer, during which time he cut such acts as Arlo Guthrie, the Lovin' Spoonful, Miriam Makeba, the Bob Crewe Generation and many more. In 1965, he formed his own independent production company and produced albums and singles for all the major labels.



Bill Szymczyk

JUDY COLLINS

BOTH SIDES NOW

B/W Who Knows Where The Time Goes (EK 45639)

From Miss Collins'
Elektra Album
WILDFLOWERS (EKS 74012)





CashBox Looking Ahead

A compilation, in order of strength, of up and coming records showing signs of breaking into The Cash Box Top 100. List is compiled from retail outlets.

- | | | | |
|--|---|---|---|
| <p>1 LOVE MACHINE
(Pomca/Rascal/Yvonne—BMI)
O'Keysions (ABC 11153)</p> <p>2 MORNIN' GLORY
(Lorry Shayne—ASCAP)
Bobbie Gentry & Glen Campbell
(Capitol 2314)</p> <p>3 HARD TO HANDLE
(East, Time, Dedwal—BMI)
Potti Drew (Capitol 2339)</p> <p>4 THE SPLIT
(Hastings—BMI)
Lau Rawls (Capitol 234B)</p> <p>5 AMERICAN BOYS
(Duchess—BMI)
Petula Clark (Warner Bros./7 Arts 7244)</p> <p>6 MALINDA
(Jabete—BMI)
Bobby Taylor & The Vancauvers
(Gardy 7079)</p> <p>7 I PUT A SPELL ON YOU
(Shalimar—BMI)
Creedence Clearwater Revival
(Fantosy 617)</p> <p>8 DON'T CRY MY LOVE
(Comod—BMI)
The Impressions (ABC 11135)</p> <p>9 JUST AIN'T NO LOVE
(Dakar/BRC—BMI)
Borboracklin (Brunswick 55388)</p> <p>10 BOTH SIDES NOW
(Siquomb—BMI)
The Johnstons (Tetragrammaton 1507)</p> <p>11 I WALK ALONE
(Adams, Vee & Abbott—BMI)
Morty Robbins (Columbia 44633)</p> <p>12 ROCKIN' IN THE SAME OLD BOAT
(Don—BMI)
Bobby Blond (Duke 440)</p> <p>13 WE GOT A GOOD THING GOIN'
(Metric—BMI)
Jimmy Holiday (Minit 32040)</p> | <p>14 THE PATH OF LOVE
(Pocket Full Of Tunes, Akbestal—BMI)
John Cowsill (MGM 14003)</p> <p>15 STAND BY YOUR MAN
(Al Gollico—BMI)
Tommy Wynn (Epic 10398)</p> <p>16 THE HOBO
(Blue Snow—BMI)
The Good Rats (Kapp 946)</p> <p>17 THE CONTINUING STORY OF HARPER VALLEY P.T.A.
(Newkeys—BMI)
Dee Mullins (SSS Int'l 749)</p> <p>18 YOU'RE SO YOUNG
(Hanba—BMI)
Shane Mortin (Epic 10384)</p> <p>19 CRAZY RHYTHM
(Warner Bros./7 Arts—ASCAP)
The Hoppings (B. T. Puppy 545)</p> <p>20 DO WHAT YOU GOTTA DO
(Johnny Rivers—BMI)
Nino Simone (RCA Victor 9602)</p> <p>21 FEELIN' ALRIGHT
(Essex—ASCAP)
Traffic (United Artists 50460)</p> <p>22 THEY DON'T MAKE LOVE LIKE THEY USED TO
(Tree—BMI)
Eddy Arnold (RCA Victor 9667)</p> <p>23 HOW LUCKY CAN ONE GUY BE
(Su-Ma—BMI)
The Uniques (Poula 313)</p> <p>24 WE'RE ALL GOING TO THE SAME PLACE
(Screen Gems/Columbia—BMI)
Tommy Boyce & Bobby Hart (A&M 993)</p> <p>25 RELEASE ME
(Four Star—BMI)
Johnny Adams (SSS Int'l 750)</p> | <p>26 TAKE MY OVERWHELMING LOVE
(Abdul—BMI)
The Hambres (Verve Forecast 5093)</p> <p>27 DANG ME
(Tree—BMI)
The Hambres (Verve Forecast 5093)</p> <p>28 IT WAS FUN WHILE IT LASTED
(Metric—BMI)
Jimmy George (Vivo 633)</p> <p>29 KEEP ON DANCING
(Vopac—BMI)
Alvin Cosh (Taddlin' Town III)</p> <p>30 ONLY FOR LOVERS
(Spielmon—ASCAP)
Roger Williams (Kapp 949)</p> <p>31 A MAN, A HORSE & A GUN
(E. B. Marks—BMI)
Henry Mancini (RCA Victor 9654)</p> <p>32 WHERE DID YOU COME FROM
(Fax Fonfare—BMI)
The Buckingham (Columbia 44672)</p> <p>33 LISTEN TO THE MUSIC
(Screen Gems/Columbia—BMI)
Second Time (Tower 434)</p> <p>34 GENTLE ON MY MIND
(Glaser—BMI)
Glen Campbell (Capitol 5939)</p> <p>35 FUNKY FOUR CORNERS
(Athoy/Bao-Go-Loo/Lavelane—BMI)
Jerry O (White Whale 282)</p> <p>36 TAKE ME FOR A LITTLE WHILE
(Lallypop—BMI)
Vanilla Fudge (Atca 6616)</p> <p>37 TURN OUT THE FIRE
(World Wor III Downstairs—BMI)
Saul Survivors (Atca 6627)</p> | <p>38 MAKE A NOISE LIKE LOVE
(Acuff-Rose—BMI)
Gene & Debbie (TRX 5014)</p> <p>39 WE BELONG TOGETHER
(Emolou & Andros—BMI)
Webbs (Verve 10610)</p> <p>40 IT'S CRAZY
(Hogrove—BMI)
Eddie Horris (Atlantic 2561)</p> <p>41 DO YOUR OWN THING
(Trio—BMI)
Brook Benton (Cotillion 14977)</p> <p>42 THOSE WERE THE DAYS
(Essex—ASCAP)
Larry Page Orchestra (Page One 21010)</p> <p>43 CROWN OF CREATION
(BMI)
Jefferson Airplane (RCA Victor 9644)</p> <p>44 DON'T MAKE THE GOOD GIRLS GO BAD
(Dandelion—BMI)
Dello Humphrey (Arctic 144)</p> <p>45 PAIN
(Pamco—BMI)
Nova's Nine (ABC 11127)</p> <p>46 A LITTLE BIT FOR SANDY
(Jabete—BMI)
Poul Peterson (Motown 129)</p> <p>47 WITHOUT HIM
(Rock—BMI)
Lulu (Epic 10403)</p> <p>48 WHERE DO I GO
(United Artists—ASCAP)
Corla Thomas (Stax 0011)</p> <p>49 PARALYZED
(Le Bill, Finitus Myth—BMI)
The Legendary Stardust Cowboy
(Mercury 72862)</p> <p>50 NEVER MY LOVE
(Tomerlone—BMI)
Sondpebbles (Collo 155)</p> |
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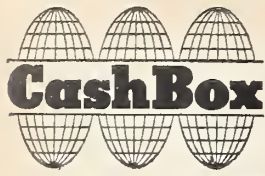
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CashBox Record Ramblings

NEW YORK

Too Much of a Good Thing—Much too Much

The success of the over-7 minute disks, "MacArthur Park" and "Hey Jude," was naturally followed by a rash of overlong waxings, and apparently, there are still more to come. Half a dozen singles in the last two weeks have run better than five minutes—with no honest reason. A single is a single, meant only to present a short and sweet rendition of a commercial idea. For longer musical ideas, there is a rumour that some enterprising firm has introduced a Long Playing record.

We are not against long records per se, but there should be a strong reason for going over the three minute mark. Beyond that point, repetition becomes unproductive and turns to tedium. None of the records we've heard recently have any reason to be over the three minute mark except for the desire to produce a long record. More than artistry, editing is a fine art in these ego days. So, why not cut out the nonsense?

VIEW FROM BROADWAY: MGM Verve/Forecast is co-sponsoring the Fifth Annual Thanksgiving Blues Bag at the Cafe Au Go Go, Nov. 26-Dec. 1. The Butterfield Blues Band; Colwell-Winfield Blues Band; Pacific Gas And Electric Co; Big Joe Williams; Richie Havens; Danny Kalb; Kangaroo; Patrick Sky; Street; Ultimate Spinach; and the Mike Bloomfield Band with Al Kooper will all be appearing.

Ian and Sylvia headline the Au Go Go this week. . . Previews for "Coun-

terpoint," Chad Mitchell's one man show, begin Wed. (13) at the Bitter End. Show opens for regular business next Thurs. (21).

Arranger **Joe Scott**, who did the Moby Grape "Wow" album, has just finished Phyllis Diller's "Born To Sing" LP. This business never ceases to amaze. . . "Hair" set to open companies in Rome, Madrid, Mexico City, Sydney, Buenos Aires and Rio, all in



Suzy Issacs



Belt Sommer



Candy & Kisses

English. . . Nancy Wilson opened at the Copa last Thurs. (7), her first stint there.

Former Yardbird Jimmy Page (there seem to be a lot of former Yardbirds around) has signed his new group, **Led Zeppelin**, to Atlantic. . . Mary Nance has decided not to do her own thing, and will stay with the Sunshine Company. . . Empire Room of the Waldorf offering special student rates for the **Four Seasons** engagement Nov. 25-Dec. 1.

Record producer Jimmy Nebb on the road promoting "Nel Sole" ("In The Sun") by Nini Rosso on Regalia. . . Seven new schools have joined the

Campus Coffee House Circuit, bring the total to 130 participants. . . Herbie Hancock, who's just been signed for exclusive representation in the commercial music field by Herman Edel Assoc., brings his new group into the Village Vanguard Tues. (12) for 3 weeks.

Latest group signed to **Jay and the American's JATA Enterprises** are Chapter IV. United Artists will release.

Our East Coast Girl of the Week is turquoise-eyed **Suzy Issacs**, who our agents tell us will be featured on the

cover of the new Herb Alpert album, due in January.

Our condolences to Popsie, former CB staff photographer and current top free-lancer, whose father passed away recently at 87.

Scene owner Steve Paul back on the MC trail, handling the chores at Cream's Madison Square Garden gig. Star-studded audience at the Scene to see the **Buddy Miles Express** and Terry Reid included members of the Jeff Beck Group, Jimi Hendrix Experience, Vanilla Fudge and the McCoys. Terry Reid (a group) is signed to Epic and looks like one of the big non-hypes of the year from

England.

Joe Tex & Johnnie "Who's Making Love" Taylor headline the Apollo starting Friday (15). Also on the bill are Adam's Disciples, a new group discovered by Adam Clayton Powell. . . **Lenny Ditsion**, personal manager of Bobby Goldsboro and Pat Cooper just back from England, where he attended the wedding of his actor-son Harry to actress Carolyn Wyldbo Smith.

Sharyn Hinckley has joined the Harold Rand PR firm, having gained her PR experience with UA and Seters & Sabinson. . . **Candy & Kisses** (remember "The 81"?) sign with Decca. First single, "Chains of Love," shipping this week. . . **Barry C. Fiedel**, of the Morty Wax Promotion office, hot on Neil Diamond's "Sunday Sun," which is slowly shaping up into a hit. WMCA-N.Y. just went with it.

Singer-songwriter **Bert Sommer** (who co-wrote "And Suddenly," the Cherry People hit) in Hollywood for rehearsal for Westward Hair, the Smothers Bros. production of the Broadway musical. He'll be on the cover of February's Esquire, modeling as a protester. Bert's hair qualifies him for a number of jobs lately.

Benny Ross, of the Johnny Marlin music firms, home recovering from his recent surgery. He'll be back on the job (plugging "Anyone Can Move A Mountain") in a week or two.

The **Miles Davis Quintet** and comedian **Prof. Irwin Corey** headline the Village Gate Nov. 15 & 16. . . Jazz pianists **Les McCann** and **Toshiko** share billing at the Top of the Gate for one week beginning Nov. 12. . .

Cont. on Pg. 48

HOLLYWOOD

Hung On Shirley Bassey

We were reminded of the old Abbott and Costello baseball routine the other day when we placed a trans-Atlantic call to **John Entwistle**, one of four members of that top rated group from Great Britain—the Who. ("Who's on first?")

("No, What's on first—Who's on second?")

It isn't often that we place trans-Atlantic calls (actually this was our first).

Once we phoned Shirley Bassey in Australia. It probably made some points with Shirley but lost a few with the Cash Box accounting dept.

The dept. called us from N.Y. a few weeks after. "Why in heaven's name did you place a call to Shirley Bassey in Sydney on Aug. 21st?"

We explained that it was because we had tried to contact her in Melbourne on the 20th. But she had just left town.

"But why did you phone her in the first place?"

"Because we thought she was in Melbourne. We were extremely lucky to find her in the second place. She was packing to leave for Canberra."

"But why did you phone her?"

"To tell you the truth, we're very big on Shirley Bassey. She not only sings up a storm (a quote we borrowed from Talent on Stage) but she moves well." "When she moves to L.A.," our accounting staff boomed, "you may phone her again. Not

before." "That's pretty funny," we countered, "but this is a long distance call and your witticisms are costing us money." They hung up.

Now the call to Entwistle might end up costing even more dollars. But it made some sense. The Who is currently at work on an opera tentatively titled "Deaf, Dumb and Blind Boy," the story of all the things that happen to a handicapped kid while he's growing up. "Because he's so cut off

major work and you don't just hurry until my grandmother tells me. You things like this. So it is not known when the Who will finish it or when they will go on tour again.

As for details about the work, Entwistle said that it's too early for that. The story may change as it develops.

"I'm very pleased with the success 'Magic Bus' had in America," Entwistle told us, "I hope it does as well in England. But I never know what's



Shirley Bassey



Lucifer



Louise Moore

from the outside world," Entwistle told us, "there are two sides that occur to his young life. There's what he thinks is happening to him, and what is actually happening."

The idea for the opera came from leader-guitarist **Pete Townshend**. "But we're all working on it together," Entwistle explained, "we're all doing little bits, the sort of things that suit us individually."

No deadline for the opera's completion has been set by the Who—or by Decca. Everyone realizes this is a

happening to any of our releases see I never read the pop music publications—I got fed up with reading things I didn't know about myself in the papers. If there's anything important that I should know, my grandmother tells me."

As for the opera now in the works, Entwistle said The Who will be performing it in concert and cutting it for Decca. "It'll probably take up most of our act. But it won't be an elaborate thing with scenery or anything like that." We asked if The

Who was planning to appear anywhere on the continent. "Possibly at the Olympia with a number of other rock groups."

"Would you be opening the show?" we queried.

"As far as we know, Who's on first. Them's on second."

We wonder if John Entwistle—his grandma—ever heard of Bud Abbott and Lou Costello. Or—Shirley Bassey.

* * *

This Muntz "West Coast Girl of the Week" is 20 year old **Elke Sommer** look-alike, **Louise Moore**, one of twenty very attractive sales girls at Muntz Cartridge City on Roscoe Blvd. in Van Nuys. Louise tapes at about 35-22-34, was born in L.A. and lists snow and water skiing as her hobbies. Her ambition—"to be able to help people and make them happy."

Publicity stunt of the month award goes to Litrov/Levinson for their Halloween morning seance in behalf of **Robert Kransnow's Blue Thum** Record label. Medium **Pauline Byrne**, aided by her daughter **Mary Ann**, actually contacted **W. C. Fields** at the Magic Castle in Hollywood. Fields predicted that the Republicans would win the election and that his **Blue Thum LP "Anyone Who Hates Dogs and Children Can't Be All Bad"** would do the three million mark in sales. CBS TV and ABC-TV covered the event along with other top news media and celebs **Beth Bricknell**, **Joyce Bulifant**, **Janet MacLachlan** and **Monkee Mike**.

Cont. on Pg. 48

CHICAGO

A new personal management-publishing firm, **Shelton Carlins**, bowed in Chicago. Helmed by former musician **Peter Shelton** and attorney **Joel Carlins**, the new firm lists as its clients **Ronnie Buskirk**, recent Columbia pactee, **The Green Lyte Sunday**, who headlined at the Rush Over here, and **Predrag Gojkovich**, European star now making his home in Chicago. . . **Erwin Barg** joined London Records Dist. Midwest office to handle promo for the London group in the areas of Chicago, Milwaukee, Indiana and the state of Illinois. . . Here's a wire from MGM's **Sol Handwerker** remind-

ing us that the **Fabulous Farquahr**, who began a 7-weeks engagement in the new **Flower Pot** (29), record for Verve-Forecast and recently completed their first LP which was just released by the label. . . The famous "Chitty Chitty Bang Bang" car, with **Liberty's Wayne Juhlin** at the wheel, was on display at the Equitable Plaza in downtown Chicago last week and attracted a great deal of attention! . . . A Chicago landmark, **London House**, is celebrating its 22nd anniversary this month! Founded in November of 1946 by **George Marienthal** and his late brother **Oscar**, the nitery has become nationally known not only

for its deluxe food, but as a showcase for some of the top talent in the country. The monthlong celebration is being headlined by the **Soulful Strings** through 11/10 followed by **Dizzy Gillespie** from 11/12-12/1 and the menu is being sparked by such delicacies as **Ramsey Lewis Filet Minon**, **Oscar Peterson special barbecued baby back ribs**, etc! . . . Nice to meet promo man **Bill Roberts**, of Pittsburg, who recently joined the local Liberty-UA staff. He's currently working on the new **Canned Heat LP** and singles "Right Relations" by **Johnny Rivers**, "Main Street" by **Gary Lewis & The Playboys** and "Catching Up On Fun"

by the **Love Generation**. . . **Grace Markey** opened in the **Camellia House** of The Drake. . . A small group of friends and members of the trad gathered in the **Palmer House** last Wednesday (6) to toast **Columbia's Tony Bennett** (currently appearing in the Empire Room) on the occasion of his 20th year in showbiz! The surprise champagne cocktail party, complete with cake and all, was arranged by Tony's local representative **Pau Gallis**. . . **Liberty's Wayne Juhlin** tops his plug list with **The Traffic's "Feelin' Alright"**, **California Summer** by **The Marketts** and "I've Got Love For My Baby" by **The Young Hearts**

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good feeling!**

**Music built to work
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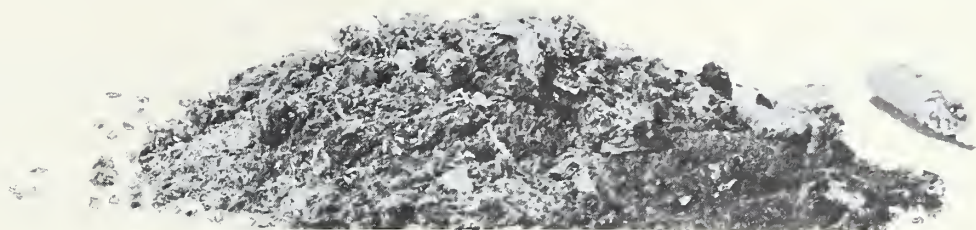
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who move to the rock.
... an album package
with moving parts that'll
spin your eyeballs.

The Soft Machine

CPLP 4500





The Ash

a smash, bash single
from the West Coast scene.

“Fly up tight”

b/w **“Sad over you”**
CP 451



King David

a giant killer single
that slingshots all the rules.

“Molly Barr”

“Canticles to Jello”

b/w
CP 450

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HIT VERSION OF**

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IN MY LIFE**

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Stevie Wonder

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MOTOWN
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The Sound of Young America



Tape News Report

NARM's 2nd Tape Meet Set For Dallas

PHILADELPHIA—The 1969 Tape Convention of the National Association of Record Merchandisers will be held Sept. 25 through Sept. 28, at the new Fairmont Hotel in Dallas, Texas. The Tape Convention is the second annual NARM event devoted exclusively to the tape and tape cartridge business. The 1968 Tape Convention, the first of its kind, attracted more than 400 industry members to Chicago this past September. The new Fairmont Hotel, site for the 1969 meeting, opens this month, and offers a central location for most of the members attending.

Person-to-Person Meets

The NARM Tape Convention will feature a complete Person to Person conference schedule in which manufacturers will meet with approximately 60 customers of their product in a pre-arranged appointment

schedule. Each appointment will be a minimum of 15 minutes, and afford the tape and tape cartridge manufacturers the opportunity to meet with a large group of buyers in a minimum of time, in one place. In addition, an exhibit set-up will be available to manufacturers of players, both home and automobile manufacturers of display fixtures, and manufacturers of tape accessories.

NARM cites a "tremendous" growth of interest among the wholesalers and manufacturers of tape and tape cartridge product, and the industry representatives are forming an increasing percentage of the NARM membership. In addition to new member companies in the tape business exclusively, the great percentage of NARM's regular members (distributors and rack jobbers) are now also actively engaged in the tape distribution field.

Please send more information on the new RD-7 Cassette Winders To:

NAME _____ TITLE _____

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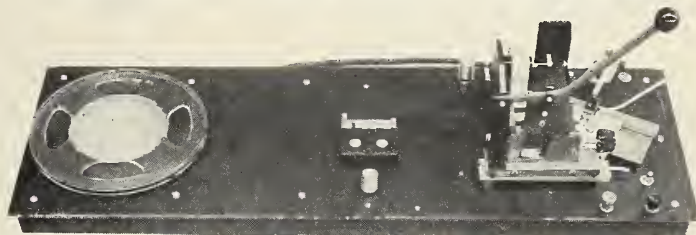
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HOW TO WIND 700 CASSETTES IN 8 HOURS



You'll discover how easy it is to increase your cassette output with the sensational new RD-7 Winder. Designed and developed by Liberty Tape Duplicating engineers, the new RD-7 Cassette Winders are equipped with a totally new tape splicer for maximum loading precision. RD-7 Cassette Winders are available in 3 versions:

RD-7B, for loading *blank* cassettes, priced at \$654.00.

RD-7R, for loading *recorded* cassettes, featuring electronics to stop tapes for cutting, splicing and to verify program ends—automatically! Priced at \$717.50.

RD-7BR, for loading *blank & recorded* cassettes with all of the above features, priced at \$935.00.

If you're looking for increased speed, improved accuracy and lower production costs, clip and mail the coupon today! We'll help you wind up a little faster.

LIBERTY TAPE DUPLICATING
A Subsidiary of Liberty Records, Inc. 
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Ampex Expands Micro Cassette Line Releases 3 & 4, New Hardware

BLK GROVE VILLAGE, Ill.—Ampex has marketed releases three and four in its Micro Cassette line and has made three additions to Micro Series cassette recorders and players.

The Micro Cassettes are 4-selection 1.98 albums merchandised on a "blister pack" card. Release three features the American Breed, Procol Harum, Les Reed, the Mills Bros., the Cowsills (no. 2), the Zombies, Them, Lulu, Los Bravos, Tom Jones (no. 2), Tom Jones (no. 3), Greatest Hits from England, Vol. 3, Sammy Davis, Dean Martin (no. 1), Trini Lopez, the Kinks, Nancy Sinatra, Don Jo, Frank Sinatra (no. 2), Miriam Makeba, the Jimi Hendrix Experience, the Righteous Bros. (no. 2), the Blues Project, Janis Ian and Richie Haven.

Release number three features Leonard Nimoy, Billy Vaughn, Lyn Roman, Billy Vaughn Singers, Soul Society, the Cowsills (no. 1), Engelbert Humperdinck (no. 2), Greatest Hits from England, Vol. 4, Dean Martin (no. 2), Dean Martin (no. 3), Frank Sinatra (no. 1), Frank Sinatra (no. 3), Nancy Sinatra/Lee Hazelwood, First Edition, the Righteous Bros. (no. 1), Everly Bros., Bill Haley, Peter, Paul & Mary (no. 2), Peter, Paul & Mary (no. 3), Petula Clark (no. 1), Harpers Bizarre, Petula Clark (no. 2), the Association and Petula Clark (no. 3).

The Hardware

Two new automatic changer models and a new portable system give Ampex the broadest line of stereo cassette equipment on the market with six models ranging in price from \$54.90 to \$269.00.

MICRO 90: The Micro 90 playback

deck has an automatic changer that plays one side of up to six cassettes automatically. Cassettes stacked in a smoked glass sleeve automatically play in sequence and eject into a built-in storage compartment. The second side of each cassette may be played by turning the stack over and replacing it in the sleeve. The deck connects to any amplifier for stereo playback through a speaker system. Push-button controls include fast forward, rewind, stop, pause, play/reject, and on/off. Dimensions are 15 1/4" wide x 9 1/4" deep x 4 3/8" high. Height with cassette sleeve mounted is 6 3/4".

(continued on page 36)

Audio Devices Kicks Off Educational Ad Campaign For Tape Recording Buyers

NEW YORK—Audio Devices, a leading producer of audio tapes, cassettes, cartridges, and the special tapes they require, has launched an educational advertising campaign to help music lovers select the proper recording tape.

The campaign offers non-technical information on the various aspects of tape usage for the growing audience of tape recording enthusiasts, and will appear weekly through the end of the year in the Sunday Times Magazine Section of The New York Times. Insertions also have been scheduled in High Fidelity Magazine and Hi Fi Stereo Review.

"More and more consumers are turning to tape as a medium for enjoyment of fine music as well as other sound recording," Herman Kornbrodt, vice president, said. "Each of our ads emphasizes a different aspect of tape recording and sound reproduction in terms that will help them become more knowledgeable in the choice and use of tape."

To achieve this informative purpose, the ads feature extensive copy devoted to easy-to-understand discussions of magnetic tape in its various forms—reel-to-reel, cassettes and cartridges. Among the subjects covered are the different types of tape; playing lengths; recording speeds; how to achieve better sound quality; the versatile uses of cassettes; tape recorders for reel-to-reel tape, cassettes, and cartridges; and care and maintenance of tape and recorders. The series also features a special offer of a holiday tape six-pack which includes a bonus pre-recorded stereo program, "Let's Celebrate Christmas."

GRT Adds 4 Labels For Duplication

SUNNYVALE, California—General Recorded Tape has signed new tape license agreements with Delmark Records of Chicago, Specialty Records of Los Angeles, Monmouth/Evergreen Records and R.S.V.P. Records both of New York.

Initial release includes "Magic Sam's West Side Soul" (Delmark), "Little Richard's 17 Grooviest Hits" (Specialty), "Meyer Davis Plays Cole Porter" (Evergreen) and "The Irreverent Humor of Ron Carey" (R.S.V.P.). All of the agreements provide for duplication and distribution rights on 8 and 4 track cartridges, cassettes, and open reel.



Picks of the Week

ARETHA FRANKLIN (Atlantic 2574)

See Saw (2:42) [Cotillion/East, BMI-Cropper, Covay]

Lady Soul again, this time working on an old Don Covay song with heavier accent on low-keyed power. Cutting down on much of the treble in this track, the piercing quality is softened and replaced with added power in the bass beat for added dance kick. Side is already happening in monster proportions. Flip: "My Song" (3:23) [Lion of Houston, BMI-Mattis. Alexander] Old Johnny Ace side from prehistoric rock days.

SERGIO MENDES & BRASIL '66 (A&M 986)

Scarborough Fair (3:25) [Charing Cross, BMI-Simon, Garfunkel]

Established at long last on the singles scene, Sergio Mendes & Brasil '66 maintain the momentum with a redating of the recent Simon & Garfunkel song from "The Graduate." Track has a misty and mystical aura enhanced by soft vocals and haze-rimed arrangements to snatch immediate attention from pop and easy listening audiences. Flip: "Canto Triste" (4:17) [Berna, ASCAP—Lobo, DeMoraes, Hall]

THE VOGUES (Reprise 0788)

Till (2:17) [Chappell, ASCAP—Sigman, Danvers]

Yet another classic song is returned to the best seller spotlight by the Vogues who add "Til" to their current string of sales monsters. The side is artfully handled with an instrumental underline that is covered by a massive vocal performance. Splendid styling should explode in teen and easy listening markets. Flip: "I Will" (2:34) [Camarillo, BMI-Glasser]

THE CHAMBERS BROTHERS (Columbia 44679)

I Can't Turn You Loose (4:50) [East/Time/Redwal, BMI-Redding]

Finally set as a singles act to watch, the Chambers Brothers come on with a follow up to "Time Has Come" which should get them past the "second hit" obstacle. Workout is centered on an Otis Redding song that features some blazing lead vocal pyrotechnics, pounding beat instrumentals and a "work with the audience" type break that should spark instant teen and discotheque response. Flip: "Do Your Thing" (3:18) [Chambro, BMI-Keenan, L., J. & W. Chambers]

MERRILEE RUSH (AGP 107)

Reach Out (4:42) [Jobete, BMI-Holland, Dozier, Holland]

Haunting production work and the new vocal sound of Merrilee Rush give the artist a brand new outlook for her third time round. Stepping out of the western-pop guise and into a progressive-Fudge-Motown outfit, Miss Rush delivers a knockout reading of the Four Tops classic. Side is beginning to happen in several regions and should blow wide open. Flip: "Love Street" (2:20) [Press, BMI-James, Klein]

THE MAMAS & THE PAPAS (Dunhill 4171)

Do You Wanna Dance (2:58) [Clockus, BMI-Freeman]

Hello once again to the "golden era" with two tracks culled from vintage Mamas & Papas LP's. The two songs were originally highlights from albums, and should revive much of the sales fervor of the foursome. More potent of the pair is "Do You Wanna Dance," softly handled with a spicing of beat. Flip: "My Girl" (3:35) [Jobete, BMI-Robinson, White] Motown oldie delightfully done.

NILSSON (RCA 9675)

Rainmaker (2:25) [Dunbar, BMI-Nilsson, Martin]

Finally arriving at the recognition he has worked for, Nilsson comes back with his first follow-up single. The return from "Everybody's Talking" is a country influenced rock track with the power to break heavily in both pop and progressive markets. Flip: "I Will Take You There" (2:35) [Dunbar, BMI-Nilsson] Much softer and lovelier song here.

JOE SOUTH (Capitol 2248)

Games People Play (3:34) [Lowery, BMI-South]

Refreshing use of the electric sitar and some superb material provide Joe South with the force to drive into the winner's circle. Latest side from the "Birds of a Feather" artist and man-hit writer should see immediate responses pouring in from both pop and blues markets turning the side into a sales blockbuster. Lyric adds further dynamite to the blast. Flip: "Mirror of Your Mind" (4:38) [Same credits.]

NANCY SINATRA (Reprise 0789)

Good Time Girl (3:05) [Bootique, ASCAP-Davis]

New production sound with a little Bacharach in the approach offers Nancy Sinatra a new approach to the sales scene. Lighter than her recent sound, the new track is a slow-staccato teen effort which has smoothness enough to attract middle-of-the-road attention for the kicker that should touch off a business blast. Flip: "Old Devil Moon" (1:52) [Players, ASCAP-Harburg, Lane]

ERIC BURDON & THE ANIMALS (MGM 14013)

River Deep, Mountain High (Pt. 1) (3:52) [Mother Bertha/Trio, BMI-Spector, Barry, Greenwich]

White Houses (3:02) [Eric Burdon/Noma, BMI-Burdon]

Eric Burdon offers his familiar recent and original stylings on either side of his latest release. Heavier effort commercially speaking is the up-tempo "River Deep, Mountain High" classic which shows Burdon belting in the old Animal manner. His own "White Houses" side is more in keeping with recent releases from him and should satisfy his progressive followers.

JOHNNY JOHNSON & THE BANDWAGON (Epic 10412)

You (2:47) [Screen Gems/Columbia, BMI-Randell]

Separate billing from the Bandwagon is well deserved by Johnny Johnson on this powerhouse effort from the team. Side is a pulsing teen-blues dance side which highlights a bruising lead delivery ably supported by group backup and a throbbing rhythm section which racks up a winning track. Sales winner. Flip: "I Ain't Lying" (2:08) [Legacy, BMI-Johnson]

Picks of the Week

DUSTY SPRINGFIELD (Atlantic 2580)

Son-of-a-Preacher Man (2:28) [Tree, BMI-Hurley, Wilkins]

Flashing back to the early days of her career, Dusty Springfield shows a new soul in her first Atlantic outing. Side is a Memphis cut effort brim-full of the special southern-combo sound and a vocal strongly influenced by Aretha. Power packed for both pop and blues breakout, this side should come on strong. Flip: "Just A Little Lovin'" (2:19) [Screen Gems/Columbia, BMI-Mann, Weil]

AL MARTINO (Capitol 2355)

I Can't Help It (If I'm Still in Love With You) (3:09) [Fred Rose, BMI-Williams]

Pleasant easy listening rendering of the old Hank Williams number on this new release from Al Martino. The melancholy lover's song is treated with tender dramatic effect for automatic acceptance at adult jukebox locations, easy and middle-road stations. Flip: "I Can Only See" (2:50) [Irving, BMI-Roberds, Margolin, Nichols] Delightful ballad which could steal the sales show.

THE O'JAYS (Bell 749)

I Miss You (2:45) [Bay-Wes, BMI-Roach]

Lyrics that have the everyday appeal and sudden personal impact of O. C. Smith's reading on "Little Green Apples" give the O'Jays an extra edge in their new outing. Top the material off with a standout vocal from the team and you can anticipate a sales filled session with both pop and blues action in store. Flip: "Now That I Found You" (2:21) [Suave, BMI-Williams, Baxter]

COLOURS (Dot 2250)

Hyannisport Soul (I Lost You to the Wind) (2:20) [Hastings/Speed, BMI-Dalton, Montgomery]

Much funkier than their first outing, this new track from Colours could capture a heavy enough progressive response to rocket the team into national acclaim. Back from a strong showing in many areas with "Love Heals," the team could be sitting on the bombshell that establishes their reputation. Flip: "Run Away From Here" (2:00) [Same credits.]

ROGER MILLER (Smash 2197)

Vance (4:35) [Russell-Cason, ASCAP-Russell]

New departure for Roger Miller in this talking narrative which carries the distinctive trademark of Bobby "Honey" Russell. Story, from a father's viewpoint, tells of a son's coming of age in poignant terms which should carry the track into the programming lists of most easy listening-adult stations. Could click. Flip: "Little Children Run & Play" (2:20) [Green Grass, BMI-Putnam]

Newcomer Picks

FORTES MENTUM (Pulsar 2400)

I Can't Go on Loving You (2:50) [Mombo, BMI-Beckerman]

Powerful new entry from the Fortes Mentum offers a shining debut for the team. Neo-classical rock track has a forceful meandering backdrop with the chorale vocal with traces of Mamapapa-5th Dimensionalism to excite reaction from teen and young adult listeners. Stunning effort should explode in a blaze of sales. Flip: "Humdiggle We Love You" (2:30) [Same credits.] Pulsar Records are manufactured by Mercury.

CONDELLO (Scepter 12233)

Crystal Clear (3:29) [Ten East/Renda, BMI-Trainer]

Stark background highlights a sparkling performance by (Michael) Condello and the intriguing lyrics to this powerhouse track. Side is a slow moving pop effort with gently building power which ought to prove the breaking attribute for underground and top forty-programmers. Side is likely to burst at its sales seams. Flip: "See What Tomorrow Brings" (3:30) [Ten East/Renda, BMI-Condello]

PACIFIC OCEAN (VMC 732)

I Can't Stand It (2:12) [Chambro, BMI-Chambers]

Blistering rock rendering of the Chambers Brothers' song comes off with all the frantic appeal needed to break sales wide open in the teen market. Anticipate a heavy discotheque and top forty response for this release to initiate breakout action for the Pacific Ocean. R&B markets could turn out for the single too. Flip: "Testify" (2:50) [Groovesville, BMI-Taylor, Clinton]

CHARLEY MACEY (Murbo 1026)

The Isle of Skorpions (Part 1) (2:10) [Lady Mac, ASCAP-Krondes]

Coming on as a blend of "Zorba" and "Never on Sunday" probably because these are the only first-magnitude Grecian hits here, this instrumental lovely appears as the first tribute to Jackie Kennedy Onassis' recent wedding. The track's lively appeal and cute instrumental delivery should make it a solid seller in both teen and middle-of-the-road markets. Flip: Part 2 (2:32) [Same credits.]

BRASS BUTTONS (Cotillion 44013)

My Song (2:33) [Slacсар, BMI-Cornish]

Gene Cornish (of the Rascals) steps into a producer's role for the first time with some young-teen-type material lightly influenced in its delivery by his performer's association. Grand bubble-gum side with enough impact to break open in the teen sales markets. Flip: "He'll Take Care of Her" (3:00) [Zipper, BMI-Capozzi]

MITCH WAYNE (Philips 40575)

Ten Wooden Soldiers (2:59) [Edwina, BMI-Wayne]

Bound to find people comparing this song to "Honey," Mitch Wayne could be in for a great deal of attention with this tender ballad with just a bit of the naudin in its twist-ending. Gentle vocal, soft musical setting and pretty material are the ingredients for this prospective heavy sales item. Flip: [No info yet.]

ESTERDAY'S RAIN SPANKY & OUR GANG 72871

Arranged and Produced by: Scharf/Dorough

"As introduced on Hollywood Palace, ABC TV November 2."
"See the gang on The Peggy Fleming Special, NBC TV November 24."
Yesterday's Rain will be included
in their new album available January 1, 1969.

A RECORD FOR ALL YOUR TOMORROWS



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Best Bets

RHINOCEROS (Elektra 45640)
I Will Serenade You (3:00) [Nina, BMI-Finley] Slow, subtle blues intro steps into a little snappier tempo on an attractive side with the prospects of breaking into teen and progressive programming lists. Chalk up a heavy sleeper here. Flip: "You're My Girl" (3:00) [Nelchell, BMI-Cooper, Beatty, Shelby]

GENE CHANDLER (Brunswick 55394)

Pit of Loneliness (2:45) [Cachand, BMI-Lewis, Dixon] Currently moving on the singles scene with Barbara Acklin, Gene Chandler comes in on a solo showing with solid blues potential and some pop prospect. Slow, moody piece stunningly handled. Flip: "Teacher, Teacher" (2:03) [Same credits.] Faster side with added power to catch teen attention.

SEA TRAIN (A&M 994)

Let the Dutchess No (3:23) [S. T. Troubadors, BMI-Gregory, Roberts] Interesting mixture of country and jazz in this softly tinted ballad. Track is enticing enough to open with progressive rock exposure and could catch sales fire from there. Flip: "As I Lay Losing" (5:05) [S. T. Troubadors, BMI-Kulberg]

JIMMY McCRACKLIN (Minit 32052)
Love, Love, Love (2:18) [Metric/Budget, BMI-Facyson] Look for a building blues response to put this side in the running for chart listings. Powerful slow side with a standout vocal. Flip: "Married Life" (3:05) [Budget/Tupper, BMI-King]

QUEENIE LYONS (DeLuxe 101)
Drown in My Own Tears (2:37) [J&C, BMI-Glover] Pulsing blues beat side from Queenie Lyons should attract a considerably strong reception in blues markets. Vocal blockbuster with a good dance beat. Flip: "Try Me" (2:35) [Wisto, BMI-Brown] Oldie still has plenty of appeal in this performance. DeLuxe is available through King Records.

SCAFFOLD (Bell 747)

Buttons Of Your Mind (3:23) [Felicia, BMI-McGough, McGear] The Scaffold dessert the humorous vein, which supplied their "Thank You Very Much" click, for a folksy, hauntingly beautiful tale of tragic love. Moving recitation should provoke many spins. Flip: "Lily The Pink" (4:17) [Felicia, BMI-Gorman, McGear, McGough]

BEACON STREET UNION (MGM 14012)

Mayola (3:03) [Pocket Full Of Tunes, BMI-Farrell, Romeo] The Beacon Street Union forsakes the Boston Sound to climb aboard the gypsy-rock bandwagon, and the result is a highly commercial outing (their best yet) which should be a front-runner for chart stakes. Flip: "May I Light Your Cigarette" (4:25) [Pocket Full Of Tunes, BMI-Ulaky, Wright.]

KENNY JONES (Monument 1107)
Is This The Way Of The Free (2:40) [Copper Creek, BMI-Jones] A Dylan-esque, questioning look at the real meaning of freedom as related to our current society is aptly phrased by Kenny Jones. Pro production could put this high on the charts. Flip: "Tale Of A Wooden War" (2:14) [Copper Creek, BMI-K. & D. Jones]

JEANIE GREENE (Atco 6619)
Sure As Sin (2:58) [Ruler, BMI-Hilton, Greene] Soul is the bag here and Jeanie Greene carries it expertly. Tune is a slow, moving ballad about an outside-of-normal-society love affair. New maturity in programming should let this pick up plenty of play. Flip: "I've Been A Long Time Loving You" (2:06) [Ruler, BMI-Greene]

THE HELLO PEOPLE (Philips 40572)

If I Should Sing Too Softly (3:16) [Meager, BMI-Tongue] Anyone who has seen this delightful visual act would hope they could come up with a commercial hit. The team could do that with this attractive soft-pop and middle-of-the-road track. Flip: "Pray for Rain" (2:53) [Meager, BMI-Weston]

SOUL CONGRESS (Bang 563)

The Playboy Shuffle (1:55) [Web IV, BMI-Abel] Seething instrumental with all the makings of another "Horse." Good rhythmic kick and a fine flavoring of funk should see the lid connecting in blues markets with pop showings too. [No flip information.]

CONNIE FRANCIS (MGM 14004)

I Don't Wanna Play House (3:05) [Al Gallico, BMI-Sutton, Sherrill] Enticing renewal of the c&w smash "I Don't Wanna Play House" could rouse initial middle-of-the-road acceptance for this Connie Francis effort. Side could then spread to pop and adult markets. Flip: "The Welfare Check" (3:02) [Pamper, BMI-Travis, Dirby, White]

LINDA CARR (Ranwood 828)

I Can't Really Tell You Goodbye (3:35) [Lady Fairchild/Mardanza, ASCAP-Porter] Lively outing from Linda Carr and her special vocal twist could stir immediate sales in r&b areas. Expect responses to drift into top forty sales with enough exposure. Flip: "Ah! You Are My World to Me" (2:15) [Mardanza/G&B, ASCAP-Green, Marcucci] Exceptional pop ballad with a Supreme styling.

JOE TURNER (Ronn 28)

I've Been Up On The Mountain (3:42) [Su-Ma, BMI-Turner] Vet rock/blues star Joe Turner is back with a raucous straight blues tune which should stir up plenty of action around the R&B outlets. Building arrangement could carry this tune to the top. Flip: "I Love You Baby" (2:45) [Same credits.]

BUD JOHNSTON (Uptown 757)

You're Gone (2:28) [Beechwood, BMI-Johnston] Pretty ballad in the mainstream of pop-country blendings. Side has poignance and charm which could bring it into the soft-spin spotlight. Pleasant fare. Flip: "Kind Love & Sweet Affection" (2:06) [Same credits.]

WILL-O-BEES (SGC 004)

The Ugliest Girl In Town (2:06) [Screen Gems-Columbia, BMI-Greenfield, Miller] Theme from the new TV'er gets another go-round, this time from the Will-O-Bees, who've seen previous chart action. Cute lyric could score. Flip: "I Can't Quit Lovin' You Baby" (2:50) [Screen Gems-Columbia, BMI-Ciner.]

SHIRELLES (Blue Rock 4066)

There's A Storm Going On In My Heart (2:20) [Cudda Pine/Happi Three, BMI-Lewis, Farmer, Lewis] A powerful piece of contemporary soul material is delivered in the distinctive Shirelles style, and could bring the group back on the chart scene in a big way. Flip: "Call Me (If You Want Me)" (2:30) [MRC/RanLu, BMI-Michael, Anlrews]

JIMMY OAKLEY (DJM 70006)

Little Girl (2:09) [Spectorious, BMI-Wagner] Ingredients of the Motown and Memphis sounds are ingeniously combined to create a solidly commercial pop/soul vehicle for Jimmy Oakley. Catchy chorus adds appeal. Flip: "Kentucky Woman" (2:19) [Tallyrand, BMI-Diamond.] Bell distributes.

RICARDO RAY (Alegre 4027)

Mony Mony (2:31) [Patricia, BMI-Bloom, James, Gentry, Cordell] Sheer dance power turned "Mony Mony" into a top ten side from Tommy James and it could light a new sales fire for this semi-Latinized rendition. Fine outing from the noise-maker team. Flip: "California Sun" (2:20) [Nom, BMI-Glover, Levy]

LEON HAYWOOD (Decca 32414)

Everyday Will Be Like a Holiday (3:04) [East, BMI-Bell, Booker] Low-keyed effort in this powerful blues side. Track has a strength as does Haywood's vocal. Both should work well in stirring sales responses. Flip: "Blues Get Off My Shoulder" (3:02) [Conrad, BMI-Parker]

BARRY RYAN (MGM 14010)

Eloise (5:26) [Valley, BMI-Ryan] Splendid rock side that develops well and changes pace along the lines of "MacArthur Park." Perhaps a bit too long, without real justification, the return to an up-tempo third part becomes a strain on the attention span. [No flip info.]

THE IDES OF LOVE (Talmu 314)

Hey Mister Wise Man (2:20) [Talmu, ASCAP-Flynn, Malinowski] Straight rock venture which succeeds in setting up a dance electricity with vocal excitement and rhythmic drive. Side could become a sizeable discotheque exposure track. Flip: "Something So Pretty" (2:17) [Same credits.] Talmu Records, 75 E. 45th St. NYC

SHERRY DINNING (SSS Int'l 757)

Obion Bottom Land (3:55) [SS/Fred Burch, BMI-Burch] Billy Joe tale with a new twist ala "Society's Child" come of age. Message lyric is likely to overcome much of the blase "another one" feeling. Could come in strongly. Flip info not available.

TINGLING MOTHER'S CIRCUS

(Musicor 1335)
Positively Negative (2:01) [Catalogue/Flower Pot, BMI-Schwartz, Trimachi] Take Tiny Tim's voice, Super K's sound, mix with a few Beatle tricks and you come out with a well done, tasty slice of hit, just like this one. Watch it rise. Flip: "Sunday Kind Of Feeling" (2:26) [Kama Sutra, BMI-Kaye, Rich]

PEPPERMINT RAINBOW (Decca 32410)

Will You Be Staying After Sunday (2:22) [Screen Gems-Columbia, BMI-Kasha, Hirschhorn] A stunning vocal sound is unwrapped by the Peppermint Rainbow, and with the help of a top arrangement, the group may well find their pot of gold. Flip: "And I'll Be There" (2:06) [Kama Sutra, BMI-Leka, Gross]

YOUNG ENTERPRISE (Fontana 1631)

Little Imogene The Walking Talking Machine (2:35) [MRC/Goodness & Truth, BMI-Frange] Cute novelty side from the Young Enterprise has all the earmarks of a sleeper smash. Solid production from the brothers Jerome. Flip: "Watch Out For The Other Guy" (2:05) [Same credits.]

SOUL SISTERS (Veep 1291)

You Got 'Em Beat (3:15) [Sagittarius, BMI-Nichols, Williams] Heavy beat accents a strong outing from the Soul Sisters, an uptempo song of admiration for the guy they love. Could break dual market pop and R&B. Flip: "A Thousand Mountains" (2:43) [Sagittarius, BMI-Jackson]

DR. WISHBONE'S REVIVAL (Senate 2112)

Indian Lake (2:57) [Pocket Full Of Tunes, BMI-Romeo] Recent Cowsills Top Tenser gets a commercial instrumental workout that could see top airplay on good music and rock outlets. Production was handled by Cowsills producers Farrell and Romeo. Flip: "Wishwater" (2:10) [Pocket Full Of Tunes, BMI-Farrell, Romeo]

JIMMY DAMON (Decca 32412)

Young Hearts, Young Hands (2:35) [Geo. Pincus & Sons, ASCAP-Ahler Carr] Fine ballad is molded into a dramatic side on this debut by Jimmy Damon on Decca. Songster shows a grand artistry which should score on the easy listening and middle-of-the-road fronts. Flip: "I'm Still Not Through Missin' You" (2:30) [Greenbar, ASCAP-Curtis, Stock]

JERRY VALE (Columbia 44687)

There's a Baby (2:26) [Emarcy ASCAP-Melrose, Bernstein] Unusual step for Jerry Vale on this new side shows him attacking message material for a broader market appeal. Bright ballad with lyric that will add to the built-in adult magnetic charm. Flip: "Where are They Now" (3:15) [Leeds, ASCAP-Craig, Whitney]

THE STRAWBERRY STREET SINGERS (RCA 9676)

Maggie Flynn (1:48) [Valando/HLG, BMI-Hugo & Luigi, Weiss] Title song of the current Broadway show is a bright addition to the easy listening product and middle-of-the-road material that should be attractively received by programmers. Flip: "What Do I Know" [Nat'l Gen'l, ASCAP-Hester, Appolinar] From "Your Own Thing."

LENNY DELL (United Artist 50314)

Don't Say Goodbye (2:54) [Valando, ASCAP-Weiss] Solid singing debut here in a side that could well turn into a sizeable easy listening seller. Track has lively choral accompaniment and a bet to break up the pace. Flip: "Over the Rainbow" (3:17) [Leo Feist, ASCAP-Arlen, Harburg]

DAVE GRUSIN (Decca 32413)

Name of the Game (2:45) [It Takes a Thief (3:19) [Both-Shamley, ASCAP-Grusin] Two current television series themes by Dave Grusin are both likely to find favor with instrumental programmers. Attractive performances by the composer.

DAMITA JO (Ranwood 826)

Grown Up Games (3:40) [Screen Gems/Columbia, BMI-Sedaka, Atkins] Stunning lyric and the splendid vocal artistry of Damita Jo should turn this side into a heavily received easy listening hit. Message could score in pop market. Flip: "Lonely Letters" (2:32) [Dundee, BMI-Sanchez, Sanchez]

GORDON WALLER (Capitol 2346)

Everyday (2:09) [Southern, ASCAP-Harding, Petty] Well-worked updating of the Buddy Holly early-rock hit could crack sales in the teen area for Gordon (of Peter &) Waller. Easybeat treatment here. Flip: "Because of a Woman" (2:44) [Felicia, BMI-Waller]

JAMES COIT (Phoof 101)

Black Power (2:28) [Phoof, BMI-Szymanski] There's a grand vocal effort somewhere in all the production going on in this track. All the elements here could make this a heavy r&b seller, but put together they leave something to be desired. Flip: "Philandrine" (3:29) [Same credits.]

PANIC BUTTON (Chalom 101)

Hitch it to the Mule (2:07) [Binn, Overbrook, ASCAP-Lupo] Bright instrumental job on this solid r&b venture. Side has a strength in drawing dancer attention and could move from there into the sales spotlight with r&b audiences for a start. Flip: "Lovin' Horns" (2:16) [Same credits.] Chalom Records, 257 Bayard Rd., Upper Darby, Pa.

SPEEDY CAL (Musicor 1336)

Broom Stick Rider (2:40) [Catalogue, BMI-Calliste] Terrific dance side with the added impacts of beat and a strong vocal to kick off blues mart sales with a drift toward pop acceptance. Catching a few initial breaks could make the big difference for this side. Flip: "Cynthia" (2:45) [Same credits.]

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Eloise

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Produced by Bill Landis



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Burl Ives: Eager To Cut 58th Album

NEW YORK—During his long and varied career, Burl Ives has recorded 57 albums of folk songs, popular songs, hymns, children's songs, country ditties, Christmas songs, religious numbers and Hawaiian tunes, for the Columbia, Decca, United Artists, World and Grolier labels. Many of these albums are still good catalog sellers. He has made two albums since his recent return to the Columbia

Baunach Joins Kapp

NEW YORK—Kapp Records has named Larry Baunach as regional sales and promotion manager for the Southeast region, covering Miami, New Orleans, Memphis, Atlanta and Charlotte and Nashville. According to Tony Martell, Kapp's marketing director, Baunach, based in Nashville, will be responsible for all product, Top 40, R&B, good music, as well as country and western. He will also be coordinating Nashville office activities.

Before joining Kapp, Baunach served as manager of A&R administration for Columbia Records in Nashville.



Larry Baunach

label: a Christmas package and "The Times They Are A-Changin'," a set in which he sings, in addition to the famous title song, such other contemporary numbers as "By The Time I Get To Phoenix," "Gentle On My Mind," "Little Green Apples" and "If I Were A Carpenter." He sang on a recent edition of the "Kraft Music Hall" TV'er, and television viewers will hear him sing again in the future on "Hollywood Palace," "The Jackie Gleason Show" and "Daniel Boone." As an actor, Ives was seen recently on "Name Of The Game" TV series, and he has done a 90-minute pilot film, "Adversaries," for NBC. He plays a wily old lawyer in the film, and he will play this character regularly if "Adversaries" becomes a series.

Ives likes much of the material done by the Beatles (he was quite enthusiastic about their recent performance of "Hey Jude" on "The Smothers Brothers Comedy Hour"), Simon & Garfunkel, Bob Dylan and other contemporary artists and does not feel that he is out of touch with or unable to understand the music that is being written today.

A versatile man, Ives has written several books, among them "The Wayfaring Stranger," an autobiography covering his early years; "Tales of America"; "The Wayfaring Stranger's Notebook," which is a history of America seen from the little man's viewpoint; and two children's books, "Sailing On A very Fine Day" and "Albad The Oaf." His most recent book, soon to be published, is a travel-fantasy called "Major Mac and Burly Jim Bovo."

Ives shows no signs of diminishing any of his activities. He plans to do another album, his 58th, shortly, and he'll probably do many more after that.

Meyer Davis Album Gets Heavy Promotion Push From Monmouth-Evergreen

NEW YORK—Monmouth-Evergreen Records has declared November 18-25 "Meyer Davis Week," as the label readies a promotion campaign for its new album "Meyer Davis Plays Cole Porter." The promotion includes window displays, co-op ads, and radio campaigns.

Album will be featured in window displays at Sam Goody's 49th Street, Eastside, Valley Stream, and Huntington stores, and label is sharing with Goody's on newspaper advertising and a week of radio spots on WTFM Lake Success, N.Y.

Label is tied in with Book Clearing House in Boston for spots on WEZE, with Polk Record Shops in Chicago for WBBM spots, and with May's Department Stores in Los Angeles for co-op ads. Davis album is also getting concentrated radio promotion by Mel Richmond in New York, Boston, and Philadelphia radio and newspaper publicity in San Francisco, and a display ad in New Yorker Magazine.

Namath Into Show Biz Via Scheck Mgmt. Pact

NEW YORK—New York Jet \$400,000 quarterback Joe Namath is entering the entertainment field via a new management pact with Gerge Scheck covering the fields of TV, films, recording and personal appearances. Scheck, who discovered and managed Connie Francis, Bobby Darin, Yma Sumac and Barry Gordon, is currently in negotiation with one of the major ad agencies for a TV special on Namath's colorful career.

Plans call for Namath to be backed by a young combo in the modern music groove for personal appearances and one nighters after the football season. Offers have already been received from the Sahara Hotel and three other Las Vegas niteries.

Scheck, who in past years produced such TV stanzas as "City At Midnight" (NBC); "Tropic Holiday" (NBC); and "Star Time" (NBC), the latter for eight years has been conferring for the past two months with the network regarding a new, modern music concept, called "The Now Generation." He now plans to package Joe Namath in the opus as master of ceremonies. Scheck will shortly go to the Coast to submit Namath for roles in films.

C, P&W Deliver Act To Guardian

NEW YORK—Cashman, Pistilli & West, who recently formed their own complex of music companies, have concluded an arrangement with Julie and Roy Rifkind's Guardian Productions for the production-coordination of C, P & W's newest song, "Medicine Man." The song was cut by The Joint Effort, the first new act signed by C, P & W through their own Interbang production wing. The Rifkind brothers' Guardian firm will place the act on a national label and will also handle management for The Joint Effort. This is the first C, P & W group delivered to Guardian under a deal involving a minimum of two more acts.

Bell Inks Chad Mitchell & Rushes His Latest Single

NEW YORK—Bell Records has signed Chad Mitchell and rush released his first single, entitled "For What It's Worth." The announcement came from Larry Uttal, president of the label.

Uttal described the single as "an incisive interpretation of a song which has even more meaning today than it did during its first hearing a few years ago, especially in light of the internal crises of the country at this time."

The single was produced by Bill Traut of Dunwich Productions Ltd. in Chicago, and was cut during Mitchell's thirteen-week engagement at Chicago's Happy Medium cabaret where he presented his one-man show, "Counterpoint." Mitchell will bring the show into the Bitter End in New York commencing November 21.

Bell national promotion director Gordon Bossin said a mailing on the single to college radio stations has begun to receive favorable response, in addition to the servicing of Top 40 format and underground radio stations.

Mitchell was the organizer and lead singer of the Chad Mitchell Trio, one of the most popular groups of the "folk-boom" era.

Carousel Premium Formed

NEW YORK—Mort Wolson, who recently left the Special Products division of CBS, has formed Carousel Premium Services Corp., which will create and produce custom phonograph records for use as premiums. Featured in the operation will be lightweight flexible vinyl records as well as plastic-laminated paper records.

Carousel is affiliated with Americom Corp., a leading manufacturer of flexible vinyl records and will headquarter in Manhattan at 12 E. 41st St. Working agreements for use of material have already been reached with several major labels.

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SANDLER & YOUNG are flanked by a combination welcoming committee and guard escort at their recent in-store appearance at the Fifth Avenue branch of Korvette's. The twosome greeted fans at the record department while in New York for an engagement at the Americana's Royal Box nightclub. With Tony Sandler and Ralph Young (3rd and 4th from the

left) are their manager Val Irving (left) members of Capitol Records' promotion force Roy Battocchio and Joe Maimone and Ralph Schechtman. In the front toward the right are (from the left) Bob Smith of Capitol, Korvette's Ben Bernstein and Capitol's Rennie Martini. Prominently displayed during the in-store session is the team's latest LP "In Person—Sandler & Young."

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RCA Markets 10 Tape Reel To Reel Packages

NEW YORK—RCA Victor Records is releasing ten 3¾ i.p.s. reel tapes in November. Included in the popular release are: "After Bathing At Baxter's/Crown Of Creation," Jefferson Airplane; "In Love With You/Music To Watch Girls By," Al Hirt; "Belafonte Sings The Blues/Belafonte Sings Of Love;" "Soul Of Country Music/I Love Charley Brown," Connie Smith; and "Class Of '68/Floyd Cramer Plays 'MacArthur Park'," Floyd Cramer.

The Red Seal release is as follows: "Boccherini: Quintet In E Minor; Introduction And Fandango; Haydn: Quartet In E, Op. 2, No. 2," Bream; Malcolm; the Cremona String Quartet/"The Golden Age Of English Lute Music," Bream; "Beethoven: Concerto No. 1 In C, Op. 15/Concerto No. 3 In C Minor, Op. 37," Rubinstein; Leinsdorf, Boston Symph. Orch.; "The Four Brahms Symphonies," Leinsdorf, Boston Symph. Orch.; and "Mozart: Così Fan Tutte," Price; Troyanos; Raskin; Shirley; Milnes; Flagello; Leinsdorf.

The Camden release consists of one tape: "Music From 'Fiddler On The Roof'/Music From 'Finian's Rainbow'," Living Strings.

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Murphy Is AD's VP, Controller

NEW YORK—David W. Murphy has been elected vice president and controller of Audio Devices. A subsidiary of Capitol Industries Inc., the company is a leading producer of magnetic audio tape, tape cartridges and cassettes, and computer, instrumentation and video tape.

Murphy joined the company eight years ago as manager of accounting and previously was in the accounting department of the Armstrong Rubber Company. He is a member of the National Association of Accountants.

Ampex Names Regional Mgr.

ELK GROVE VILLAGE, ILL.—James C Vought has been named western regional sales manager for the Ampex Stereo Tape division, Don Hall, division general manager and vice president, said that Vought is responsible for sale of Ampex stereo tapes in the Rocky Mountain and West Coast states. He joined Ampex Stereo Tapes as a tape specialist in March of 1968, and was formerly general manager of Sun State Music Distributors, Inc.

Vought is headquartered at 500 Rodier Drive, Glendale, California. He and his family reside in Sherman Oaks, California.

Ampex Expansion

(continued from page 29)

Weight is 15½ pounds. The Micro 90 sells for \$129.

MICRO 95: The record/playback system version of the Micro 90 also permits automatic playback of one side of up to six cassettes. The Micro 95 includes two matched and balanced 6" x 9" walnut speakers powered by a 20 watt (peak) stereo amplifier. Also included are two dynamic, omnidirectional microphones with detachable stand. Pushbutton controls include record, play/record, pause, fast forward, rewind and stop. The Micro 95 has a record level VU meter for accurate monitoring of microphone and line inputs. Dimensions of the Micro 95 are the same as those of the Micro 90. Weight is 11 pounds. Speaker dimensions are 14½" wide x 7¼" deep x 9" high. Weight of each speaker is 8½ pounds. The Micro 95 sells for \$269.

MICRO 88: The Micro 88 portable cassette recorder/player reproduces taped music with 20 watts of power through two slide-on speakers. Two dynamic omnidirectional microphones are included with the system. The VU meter permits constant monitoring of record level from microphone and line inputs. The Micro 88 operates on 110 volt, 60 Hz power. Controls include play/record, record safety lock, fast forward, pause, rewind, stop, and cassette eject. Dimensions of the recorder/player with speakers attached are 16" wide x 4 15/16" deep x 7¾" high. Weight of the complete system is 21 pounds. The Micro 88 sells for \$199.



RIAA Gold Record Awards October

A Monthly Survey Of RIAA-Gold Record Awards

Singles: Sales Of 1 Million Or More Albums: \$1 Million At Factory Prices

Albums: **FELICIANO** Jose Feliciano—RCA Victor
AXIS: BOLD AS LOVE Jimi Hendrix Experience—Reprise
CHEAP THRILLS Big Brother & Holding Company—Columbia
MY LOVE FORGIVE ME Robert Goulet—Columbia
JOHNNY CASH AT FOLSOM PRISON Johnny Cash—Columbia
HONEY Andy Williams—Columbia

Singles: **I SAY A LITTLE PRAYER** Aretha Franklin—Atlantic



ON THE AVENUE, Fifth Avenue, four windows of E. J. Korvette's have been displaying the "Finian's Rainbow" original soundtrack recording in connection with a major promotional association. The store, and others in the chain, have run newspaper advertising with the window displays to

point up a line of "fashions inspired by 'Finian'" during the weeks following the opening of the movie. Members of the cast and the clothes designed for the movie are prominently shown with the newly designed fashions, and the WB-7 Arts album is also featured.

London Sets Heavy LP Release For November

NEW YORK — London Records, currently enjoying strong sales action on nine chart albums, expects its new album release to add to the action and provide the label with the biggest November gross sales in its history. Release also includes 2 LP's from Sire Records, who've recently signed a distribution deal with London.

Two top releases are "Stoned-henge," a new album from Ten Years After, the British blues group just

ending a run with their "Undead" LP; and "Raw Blues," featuring blues artists John Mayall, Eric Clapton, Otis Spann, Champion Jack Dupree, and Steve Anglo and Peter Green (now with Fleetwood Mac).

Other releases include Aee Cannon (on the London-distributed Hi label) with "In The Spotlight"; "Israel 20," a phase 4 LP paying tribute to the 20th anniversary of the establishment of the state of Israel; and 10 new classical releases, highlighted by a new performance by Joan Sutherland and a two-album complete performance of Verdi's "Requiem."

The brand-new Sire label, operated by Seymour Stein and Richie Gottehrer, will contribute the album singing debut of actress Phylliss Newman, "Those Were The Days;" and "Ptoff," a debut LP by the Deviants, a new British group.

Barg To London Reg. Promo

CHICAGO—London Records has named well-known Chicago-based promo man Erwin Barg to handle promotion for the London group in the regions of Chicago, Milwaukee, Indiana and the state of Illinois. Barg will be working out of the London Records Dist. Midwest office in Chicago.

Mission Produces Album for 'Church In Change'

NEW YORK—On loan from the Reprise label, the Mission, the singing-writing group of seminarians from the St. Louis University Divinity School, has produced an LP for the World Library of Sacred Music. The title of the LP is "Soulful" Sounds for a Church in Change," which offers a liturgical program of self-penned songs. Their previous albums have been geared to a general audience of folk music fans. Distribution of the \$4.79 stereo LP will be through religious stores and the chain of E. J. Korvette Stores. The World Library of Sacred Music is located at 2145 Central Parkway in Cincinnati.

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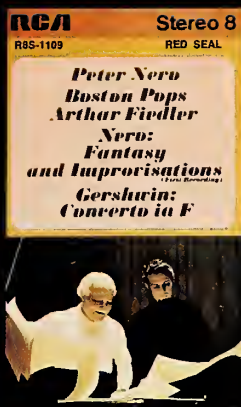


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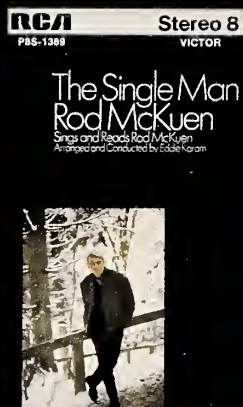
The Stereo 8 Story (November)



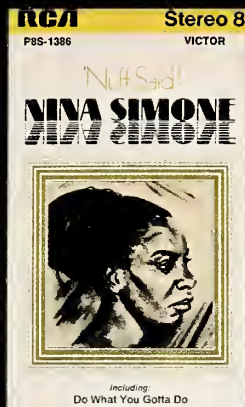
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R8S-1109



P8S-1389



P8S-1386



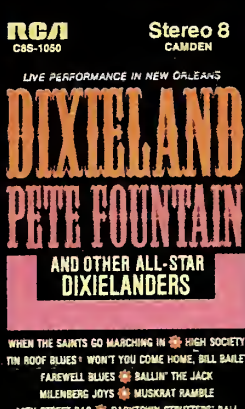
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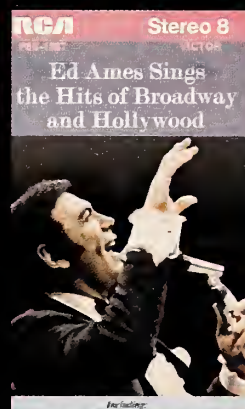
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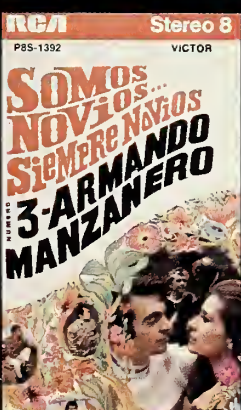
C8S-1050



P8S-1387



R8S-1106



P8S-1392



C8S-1054



C8S-1048



O8CG-1003*



P8WW-1007*

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Talent On Stage



CREAM'S CROP has harvested a special presentation of three platinum LP's prepared to celebrate the achievement of more than \$2,000,000 sales for the double-album set "Wheels of Fire." Atlantic Records' head Ahmet Ertegun made a special award of the plaques to the Atco group during their recent Madison Square Garden concert which, in itself, is one of the largest rock concerts ever presented in New York. The Cream's draw of 21,000 became the third in Garden history. (Herb Alpert and Atlantic's "Soul Together" were the other two), and their gross is estimated at \$104,000. Shown above with the platinum awards are (from the left) Atlantic's Nesuhi Ertegun, Robert Stigwood of the Stigwood Organization; producers Tom Dowd and Felix Pappalardi and Ahmet Ertegun.

Vanguard Inks Acts

NEW YORK—Vanguard Records has pacted two new artists, Jane Odin and Open Window, and added a publicity assistant, Diane Lemon. Miss Lemon, formerly with Playboy in Chicago, will be assisting Madlyne Altshuler, PR and advertising director for the label.

Singer/composer Odin has also pacted an exclusive writers agreement with Ryerson Music. A Vanguard subsid. Her first sessions are currently under way at Vanguard's 23rd St. studio under the direction of Bobby Cole.

Open Window, a chamber-rock-folk jazz trio is composed of Peter Schickele (P.D.Q. Bach), Stanley Walden and Robert Dennis. The group's live appearances will feature mixed-media techniques, with the first dates set for a concert with the Louisville Symphony Orchestra under the direction of Jorge Mester, Nov. 19 & 20.

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DOWN HERE ON THE GROUND, Arthur Fiedler introduces his new "Up, Up & Away" album in the Chicago area. The maestro made personal appearances in connection with the RCA LP release, visiting the downtown TWA ticket office in conjunction with a tie-in arranged between the airlines-record label and Rose Record Shop. Fiedler, center, is shown holding his recording with Ralph Ergas (left), manager of merchandising for RCA Distributing and Aron Rose, head of the store chain.

White Whale Working

HOLLYWOOD—To bolster the already soaring sales of "Lo Mucho Que Te Quiero," the recently acquired Rene & Rene master, White Whale Records toppers Ted Feigin and Lee Lasseff have added 5 extra promotion men to cover the East, Midwest and South. The firm's national promotion director, Eddie Biscoe, is also touring the country on behalf of the deck.

BOBBY DARIN

COCOANUT GROVE, LOS ANGELES—Versatility is a much too casual noun, usually offered by reviewers to performers who combine soft-sell ballads with soft-shoe routines. A violinist who powders off a pepperoni pizza with a hot tamale, for example, incorporates stupidity with acidity. But he ain't necessarily versatile. No matter what Funk and Wagnall say, versatility is an extraordinary singer-composer-musician-mimic-comic born Walden Robert Cassoto.

Ten years ago he was just a few months away from cutting "Mack the Knife," splash-splashing around the top 60 charts with such hardly memorable titles as "Plain Jane" and "Queen of the Hop." He was then a dozen months short of being tapped by NARAS members as artist on "record of the year" and by jocks as "most promising male vocalist." An enterprising publicist credited him with a quote that was undoubtedly to haunt him through the years—"I'll be a legend by the time I'm 25." Now past 30, Bobby Darin is far from a saint. Scarcely a legend. But he just may be the best all around performer in our industry.

What he's doing these nights at the Grove is an assimilation of all he's learned in smoke clogged bistros and recording studios during the last decade; years of evaluating and ex-

perimenting. To say that he is proficient with every note and gesture would serve only to diminish his capabilities. He has emerged as a consummate artist.

His repertoire, these nights, combines healthy helpings of blue-eyed soul, Dylan, Darin and Hardin comps. Less than you might expect of the swinging, finger-snapping, mike-flicking pop standards. Masterful impressions of at least a dozen west coast celebs and songsters. He also plays guitar and piano, tossing in an incredible blues harmonica solo. "Long Line Rider," his most recent single from the all-Darin Direction documentary LP, is an added dimension more than merely a three minute synopsis of "Cool Hand Luke." Line like "this kinda thing can't happen here/specially not in an election year" are synchronal, sardonic and shattering.

Deadpan comic Irwin C. Watson who opens the show, may be superfluous but his routines on black Africans, Puerto Ricans, Indians and an ugly girl friend are fresh and bright.

Darin, incidentally, received the procedural standing ovation from the celeb-studded opening night crowd. We were about to write "deserved." Make that read "mandatory."

TOM PAXTON

PHILHARMONIC HALL, N.Y.—Tom Paxton's November 1 concert at Philharmonic Hall was, like all his other performances we have witnessed, a success. He does not seem to have ups and downs; he maintains a level of quality that the slings and arrows of outrageous fortune do not appear to affect; when you go to hear him, you know what you're going to hear and you always hear it.

On his last Elektra album, "Morning Again," Paxton was backed, for the first time, by a variety of instruments, but when he is performing, he still uses only his own acoustic guitar for accompaniment. He sings only his own songs, of which there

are now more than two hundred.

"The Last Thing On My Mind," a folk-like ballad about love lost through carelessness, is still, to us, Paxton's most beautiful song. His protest, or message, songs, which include numbers about such subjects as Vietnam, gun control and modern Nazism, are all effective. "Jennifer's Rabbit" is a charming children's song. "Victoria Dines Alone" paints a detailed portrait of a lonely woman.

Tom Paxton has been pleasing audiences since he first began to sing in the Village in the early '60's, and he will probably continue to please for many years to come.

IRON BUTTERFLY CREDENCE CLEARWATER REVIVAL ALBERT KING

SHRINE EXPOSITION HALL, LOS ANGELES—In the Great Steam Arena, also known as Shrine Exposition Hall, thousands (approximately 8,000) of perspiring, dancing, freak-out teenyboppers came to see The Iron Butterfly.

Nothing, not even a 20-foot high wall, could stop several hundred determined youths from entering the Hall. They came in hordes, using a rope, and climbing through the small windows on the upper floor of the building.

By the time the Butterfly came on-stage, the crowd was uncontrollable. Mixed odors of happy weed and body heat, which wafted together to form a thick banner of overhead smoke, stimulated the crowd to a pinnacle of excitement.

The Butterfly sang a collection of album selections, including their hit "In Gada Da Vida", a 20-minute super-psychedelic, acid-rock song, with heavy drums and not many words. With each throbbing note, driving the message like a rampant drill through thick cement, the audience began to flip out. Mobs moved toward the elevated stage, driven like wild animals in the refracted lights revolving from the special color wheels. And the Butterfly played on, and on.

Their sound is an odd assemblage of San Francisco electronic rock, mixed well with bits and pieces of Jimi Hendrix soul and Buddy Miles

drum fanaticism.

They played until the drummer couldn't lift his arms, until they were completely immersed in limpid pools of antiseptic perspiration. Hair hung like saturated fringe, in matted layers, from their steaming heads. The clothes looked shellacked on their bodies. But the Butterfly had satisfied the insatiable desire of the crowd. And only in the steam that hovered close, now unbearably stifling and nauseous, did they depart to the real world off-stage.

Rather like an anti-climax, the Credence Clearwater Revival, singing "Susie Q" immediately followed the Butterfly. By now, the crowd had dwindled, but the torrid smell and insufferable heat still remained. Most of the audience was stoned beyond realization of existence in anything other than their own heads, so the Revival was accepted with outstretched hearts and waving arms.

Following the Revival, which did seem to renew life to the incredibly numb crowd, was Albert King or Big Brother Soul, and his band of not-very-merry music makers.

King bellowed and wailed and rotated his gigantic body around the small, shuddering stage. Like a caged rhino, he nervously yelled his bluesoul lyrics, seemingly oblivious to the audience.

Acid rock; hard rock; blues-rock; bluesoul; heat; weed; steam; people; the end.

50,000,000

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New Albums for November

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LSP-4061



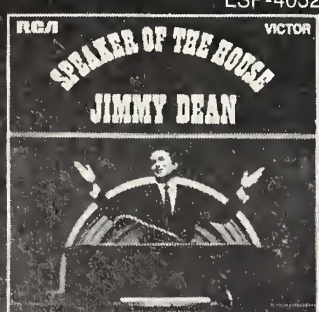
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LSP-4067



LSP-4052



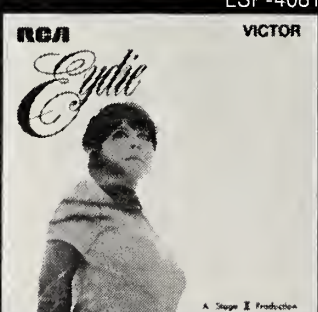
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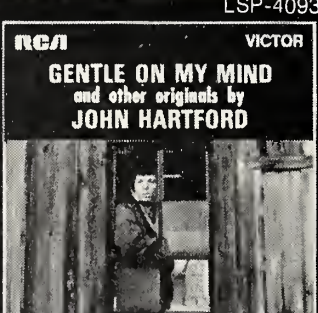
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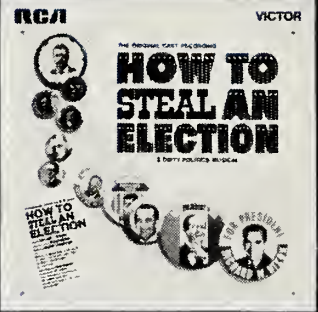
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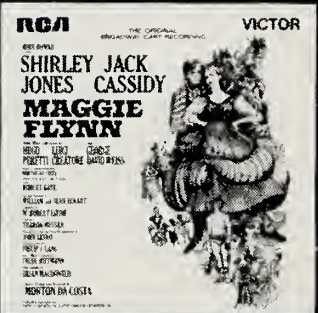
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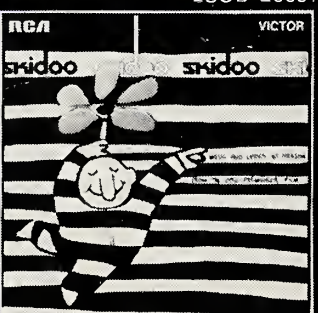
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LSO-1153



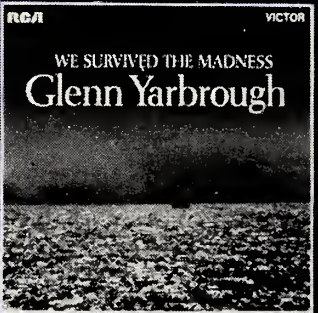
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LSO-1152



LSP-4077



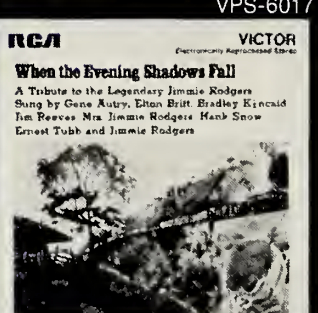
LSP-4047



LSP-4082



VPS-6017



LSP-4073(e)

Colgems



COSD-5501 †



COSO-5008 †

† Manufactured and Distributed by RCA Available on Stereo 8 Cartridge Tape

Red Seal



LSC-3052



LSC-3053



LSC-3050

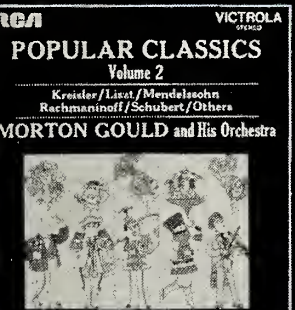


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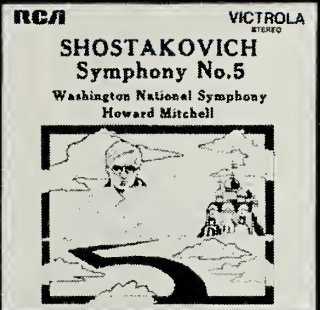


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Victrola



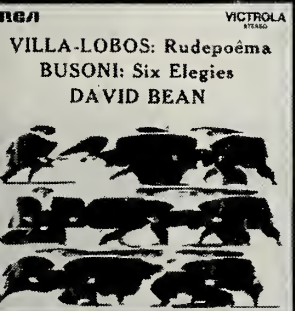
VIC/VICS-1381



VIC/VICS-1380



VIC/VICS-1362



VIC/VICS-1379



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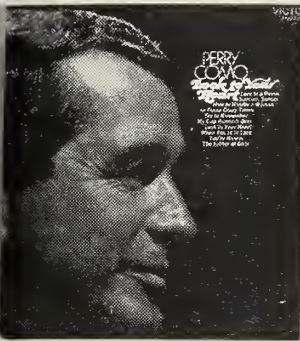


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Pop Picks



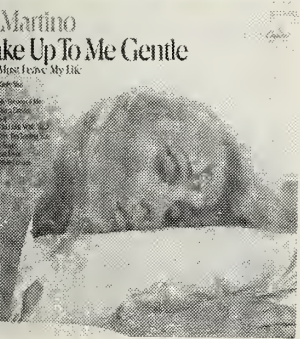
LOOK TO YOUR HEART—Perry Como—RCA Victor LSP 4052

Perry Como is still in fine form, and his fans should turn out in force for his latest album, "an intimate collection of love songs." Most of the songs are from various productions. Among the numbers are the title song (from the TV production, "Our Town"), "Try To Remember" (from the musical production, "The Fantasticks"), "Sunrise, Sunset," (from the Broadway musical production, "Fiddler On The Roof") and "When You're In Love" (from the film, "Seven Brides For Seven Brothers"). Como's mellow, engaging voice is perfect for each of the selections.



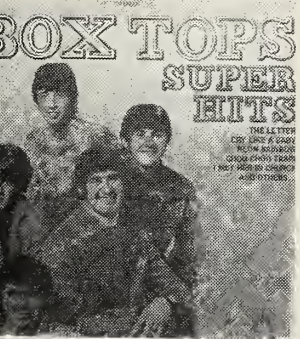
RARE PRECIOUS & BEAUTIFUL—Bee Gees—Atco SD 33 264

For avid Bee Gee fans, collectors and others interested in the development of rock as a musical form, this album, which is already on the charts, is a must. Before achieving their current international popularity, the brothers Gibb were a highly successful Australian disk act as a trio, and this album gathers their early material (some with current member Colin Peterson). "Spicks And Specks" has become a top request number at their live shows, and the other 11 tracks are all good. Won't disappoint.



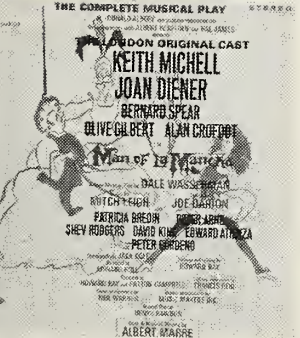
WAKE UP TO ME GENTLE—Al Martino—Capitol ST 2983

On his latest album, Capitol's ace chanter, Al Martino, lends his talents to a generous selection of striking tunes, all of them love songs except "The Impossible Dream." Martino's warm, rich singing is at its best on the set. The title tune, "Dream A Little Dream," "I Can't Believe I'm Losing You," and "The Look of Love" are among the tracks. Watch for plenty of action on this one.



SUPER HITS—Box Tops—Bell 6025

This LP contains the Box Tops' biggest singles, chief among them the two million-sellers, "The Letter" and "Cry Like A Baby," and "Neon Rainbow," "Choo Choo Train," and "I Met Her In Church." One of the top groups in the nation, the Box Tops show no signs of losing their high position. This LP sums up their achievement to date and will undoubtedly find a ready audience. An item to stock.



MAN OF LA MANCHA—THE COMPLETE MUSICAL PLAY—THE LONDON ORIGINAL CAST—Decca DXSA 7203

The smash success of the musical play, "Man Of La Mancha" presages heavy sales action for this excellent recording of the show as performed by the London original cast. Keith Mitchell, as Don Quixote, and Joan Diener, as Aldoza (Dulcinea), are splendid performers on the LP, giving rich interpretation to Mitch Leigh's music and Joe Darion's lyrics. The 2-record set contains the complete show, music and dialogue.



PUT YOUR HEAD ON MY SHOULDER—Lettermen—Capitol ST 147

Although they lead off with an oldie (the title tune, an old Paul Anka hit and their current chart hit), the Lettermen turn their attention to newer material to round out their new album. The vet vocal crew blend their voices on such recent and current items as "Hey Jude," "Light My Fire," "Hello, I Love You," "Gentle On My Mind," "Woman, Woman," and "Scarborough Fair/Canticle." Lots of good music and Top 40 play will accrue to this set and guarantee sales galore.



I THANK YOU—Sam & Dave—Atlantic SD 8205

This new set from Sam & Dave marks their first album in over a year (the last one was their "Soul Man" LP), and the duo's many fans should be all keyed up to make this S & D's fastest breaking album. Three hit singles, including the title tune, "You Don't Know What You Mean To Me" and the current "Everybody Got To Believe In Somebody" are added incentives. Expect a fast pick-up.



BEST OF KING CURTIS—Atco SD 33-266

The King Curtis saxophone has played on many hits, and lately has been playing on many King Curtis hits to boot. This collection of the King's best dates, most of them fine reworkings of past hits, should appeal to a wide market, including R&B, jazz and pop fans. "Harper Valley P.T.A.," "Ode To Billy Joe," "I Heard It Through The Grapevine," "Soul Serenade" and "Memphis Soul Stew" are among the top attractions here.



I CAN'T STOP DANCING—Archie Bell & The Drells—Atlantic SD 8204

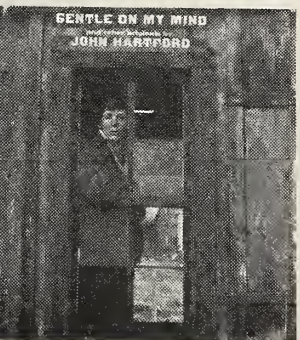
With two more hits under their belts on top of their "Tighten Up" smash, Archie Bell & the Drells have reached a select position in the record world and can count on good sales for their second LP. Both the "I Can't Stop Dancing" and the newer "Do The Choo Choo" hits are included here, along with the group's reading of Otis Redding's "(Sittin' On) The Dock Of The Bay," and two Major Lance hits, "Monkey Time" and "Sometimes I Wonder." Several originals round out the set.



BEST OF BOOKER T. & THE MG'S—Atlantic SD 8202

As part of the deal which saw Stax Records bought by Paramount Pictures, Atlantic acquired rights to most of the Stax product that it had been distributing. From this collection Atlantic assembled this album, which showcases the talent of the group that helped forge the Memphis sound. "Green Onions," Booker T. & the MG's first hit back in 1962, "Hip Hug-Her," "Tic-Tac-Toe," "Groovin'," and "Jelly Bread" are among the many selling points included here.

Pop Best Bets



'GENTLE ON MY MIND' AND OTHER ORIGINALS BY JOHN HARTFORD—RCA Victor LSP 4068

Glen Campbell became a star with his waxing of John Hartford's "Gentle On My Mind," and the song has since become one of the most frequently performed and recorded tunes of recent times. Hartford has written lots of other good songs, too, and he is an effective performer, as this album proves. The set includes, in addition to "Gentle," "California Earthquake," which Mama Cass currently has on the charts, and nine other strong numbers. Could do very well.



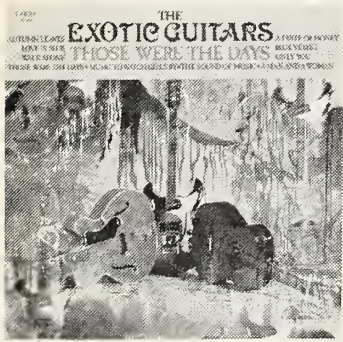
KASANDRA—John W. Anderson—Capitol ST 2957

John W. Anderson is a writer and singer of considerable talent. He is a black angry young man who knows how to communicate his anger effectively. In "Kasandra," he tells about various kinds of injustice (not all of them involving the Negro exclusively). The most effective piece in the album is a long monologue spoken by an old man (probably a slave) named Mose. This LP stands a good chance to make the charts.



CashBox Album Reviews

Pop Best Bets



THOSE WERE THE DAYS—Exotic Guitars—Ranwood R 8040

Produced by Randy Wood himself and conducted by Bill Justis, the Exotic Guitars' second album (their first made the charts) is a striking effort that could haul in a goodly number of spins and sales. In addition to the title tune, the set includes "The Sound Of Music," "Love Is Blue," "Music To Watch Girls By" and eight others. Look especially to the good music audience to pick up on this one.



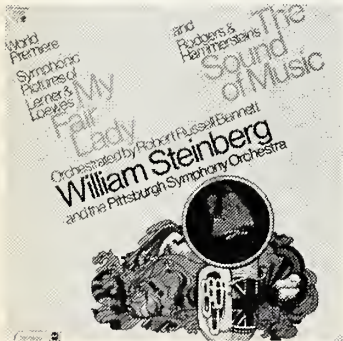
SOLID GOLD '68—Chet Atkins—RCA Victor LSP 4061

Master guitarist Chet Atkins, with this new album, has a strong showcase in which to shine. Included on the set are such potent items as "Lady Madonna," "The Sound Of Silence," "Mrs. Robinson," "Harper Valley PTA," and "Light My Fire." Atkins, in a beautifully articulated performance, brings his own brand of exciting excellence to everything on the LP. There should be great demand for this sparkling package.



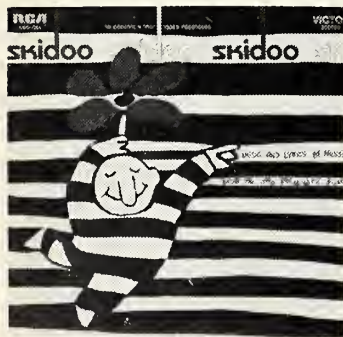
WHAT THE WORLD NEEDS NOW IS LOVE—Sweet Inspirations—Atlantic SD 8201

Having made the switch from back-up group to full fledged soul singers, the Sweet Inspirations have experienced quick success with several singles and bid to become lodged in the very top of the soul stratum. Group's fans (and their number grows every day) will be out for this excellent collection which includes the title song (the Inspirations current single), "Unchained Melody," "Alfie," "To Love Somebody," and "That's How Strong My Love Is."



MY FAIR LADY/THE SOUND OF MUSIC—Pittsburgh Symphony Orchestra/Steinberg—Command CC 11041SD

This is the world premiere recording of Robert Russell Bennett's symphonic treatments of Lerner & Loewe's "My Fair Lady" and Rodgers & Hammerstein's "The Sound Of Music." Bennett has made exciting orchestrations of both musicals, and the performances of them on this album by the Pittsburgh Symphony Orchestra, William Steinberg conducting, are flawless. A most enjoyable album.



SKIDOO—Motion Picture Soundtrack—RCA Victor LSO 1152

Nilsson, who as an RCA artist has hit the charts with a single, "Everybody's Talking," and an album, "Aerial Ballet," has written the music and lyrics for the Paramount motion picture, "Skidoo," starring Jackie Gleason and Carol Channing. Nilsson's work is extremely engaging and merits a listen. The writer-artist's reputation seems to be growing fast, and everything he does should be watched.



DAVID FROST TALKS TO BOBBY KENNEDY—Douglas SD 800

This album, recorded shortly before Robert Kennedy's assassination, is an informal, non-political portrait of the late Senator elicited by interviewer David Frost. Frost had interviewed the major candidates for the Presidency of the U.S. on TV, and this LP contains the material of the Frost-Kennedy TV discussion. Robert Kennedy's concern for posterity, his idealism, and his basic optimism are all present on this album. Here is a valuable portion of the memorial documents to Robert Kennedy.



MISS ETHEL WATERS PERFORMING PERSON HIGHLIGHTS FROM HER ILLUSTRIOUS CAREER—Monmouth-Evergreen MES 6812

Recorded from a tape of a live performance given in the late '50's, this album displays Ethel Waters at her vital and zestful best. Singing with a jazz feeling and much humor, the renowned artist offers such selections "Am I Blue?" "Dinah," a medley of "Trouble" and "St. Louis Blues," and "F Eye Is On The Sparrow," which Miss Waters first sang in the play "Member Of The Wedding." A distinguished performance, one of the great entertainers.



W.C. FIELDS—THE ORIGINAL VOIC TRACKS FROM HIS GREATEST MOVIE—Decca DL 79164

With the revival of interest in W. Fields, this album of original voice tracks from every film the late comedian made for Paramount Pictures and Universal Studios should enjoy widespread popularity. The cynical Fieldsian view of the world is evident throughout the LP (marriage and children being the more familiar targets of his disdain). Voice tracks are culled from such famous Fields epics as "The Bank Dick," "My Little Chickadee," and "Never Give A Sucker An Even Break." A pop postcard comes with the set.



W.C. FIELDS—Blue Thumb S3

The bibulous W.C. Fields, on Side 1 of this recording, inveighs against the evils of drink ("The Temperance Lecture"). He admits to quaffing snake bite remedy, only of course, after being bitten by a snake. Naturally, he always keeps a snake handy. Most of Side 2 is taken up with the great comedian's worst traumatic experience: "The Day I Drank A Glass Of Water." Ma West makes a guest appearance on the end of Side 2, singing her famous "Come and see me sometime" invitation. This LP is indispensable for Fields devotees.



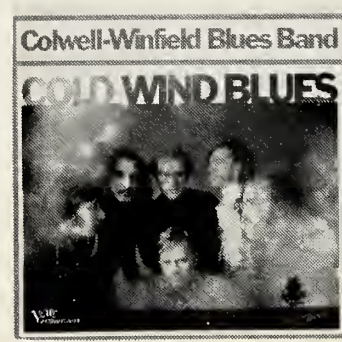
THREE DOG NIGHT—Dunhill DS—5004

Now creating a stir by performances on the west coast, Three Dog Night offer something more than the all too common heavy, progressive sounds. The trio bring a bit of itself to each of the numbers, alternating leads and styles, in a varied performance. Contrast is amply provided with their first single, "Nobody," in its heavy manner, and the almost-oldie "It's For You." One of the grand attention getters should be "Try A Little Tenderness."



A CIRCUS OF THE MIND—Tingling Mother's Circus—Musicor MS 3167

Could be a healthy amount of sales action in the cards for the Tingling Mother's Circus via this album. Colorful instrumentation and inventive lyrics characterize the set, which is, true to its title, "A Circus Of The Mind." Familiar tunes offered by the group include "New York Mining Disaster 1941," "Flower On The Wall," and "Yellow Submarine." Give this one a listen. It could make it.



COLD WIND BLUES—Colwell-Winfield Blues Band—Verve/Forecast FTS-3056

The Colwell-Winfield Blues Band could get national attention with "Cold Wind Blues." The Band displays sound musicianship throughout the set, as well as the "soul" necessary to make the blues come across. The Band includes: Bill Colwell, guitar; Mik Winfield, bass; Collin Tilton, tenor saxophone and flute; Chuck Purro, drums; Jack Schroeder, alto, tenor and soprano saxophones; an Charles "Moose" Sorrento, vocals and piano. Keep an eye on this one.



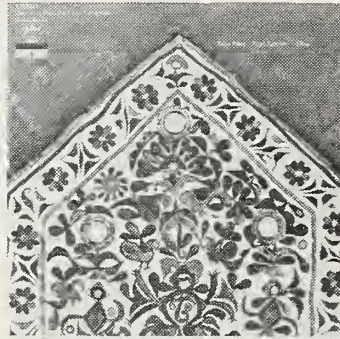
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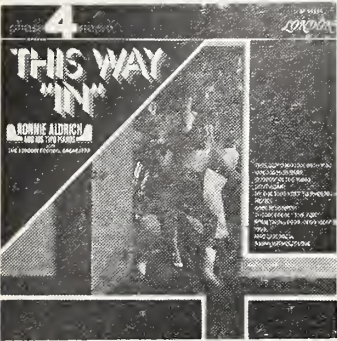
STONEBLUES—Charles Musselwhite Blues Band—Vanguard VSD 792287

Due to a resurgence of interest in white Blues, Charley Musselwhite's second album for Vanguard should stir up a considerably stronger initial sales reaction than his first effort. Musselwhite now maintains his own performing band, a definite plus, which has been attracting attention on the west coast. Another plus is the fine work of producer Barry Goldberg, himself a noted blues man. Tunes are mostly blues standards, but pianist/organist Clay Cotton contributes two strong new numbers.



THE SHENAI ARTISTRY OF BISMALLAH KHAN—Capitol ST 10513

The shenai is an oboe-like Indian instrument with seven open holes. On this album Bismallah Khan plays the shenai with great feeling and skill in three pieces, "Raga: Be hagh," "Raga: Katakavi" and "Dhun." Many albums of Indian music have been brought out in the U.S. during the past few years; this is one of the most interesting we've heard. Try it.



THIS WAY 'IN'—Ronnie Aldrich/London Festival Orchestra—London Phase 4 SP 44116

Ronnie Aldrich and his two pianos and the London Festival Orchestra have come up with another excellent album that should do well in middle-of-the-road circles. The full, rich sound of the artists, combined with the masterful Phase 4 recording technique, adds up to lots of good listening. Tracks include "This Guys In Love With You," "MacArthur Park," "By The Time I Get To Phoenix," and "Mrs. Robinson."



SANDY GURLEY—Tower ST 5135

Sandy Gurley, displaying a bluesy, guts singing style, renders ten pop tunes. An exception to artist's belting, brassy delivery is the lovely "Sometimes When I Get T Thinkin'," which was written by Buffy Sainte-Marie. "Handful," "If You Wanna Ride O' My Train," and "You Can Be Replaced" are performed with power and zest. This set could generate widespread interest in the songstress.

Christmas Picks



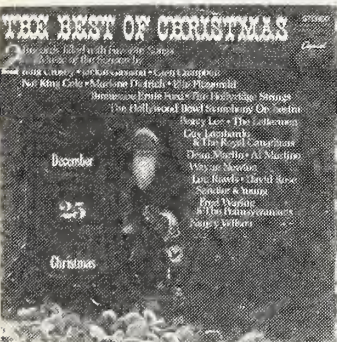
THE CHRISTMAS WORLD OF SANDLER & YOUNG—Tony Sandler & Ralph Young—Capitol ST 2967

Here is a most welcome album for the Yuletide season. Tony Sandler and Ralph Young bring their multi-lingual talents to three of the Christmas songs on the LP: "Susa-Ninna—Silent Night," a lovely tune in English with counter-lyric and melody sung in German; "White Christmas," sung entirely in Spanish; and "Jingle Bells," rendered in English and French. Filled with warmth and joy, this set makes a fine Christmas gift.



PEACE—Rotary Connection—Cadet Concept LPS 318

This is a most unusual Christmas album. The traditional "Silent Night" is given an electronic rock treatment; there is a wild, frenetic "Silent Night Chant;" and the commercialism of Christmas is commented upon in "Shopping Bag Menagerie." "Side walk Santa" remarks upon the sadness of that seasonal Kris Kringle who is only Santa Claus because it's Christmas. Highly original in its approach, the set could have appeal for listeners who are willing to sample this fresh viewpoint.



THE BEST OF CHRISTMAS—Various Artists—Capitol STBB 2979

Twenty noted artists are represented on this 2-disk set, a package which should bring cheer to the Christmas season. Among the selections are "Do You Hear What I Hear?" by Bing Crosby; "Have Yourself A Merry Little Christmas," Lou Rawls; "God Rest Ye Merry Gentlemen," Ella Fitzgerald; and "Little Drummer Boy," Marlene Dietrich. The set is likely to become a seasonal favorite.



CHRISTMASTIME—Swingle Singers—Philips PHS 600-282

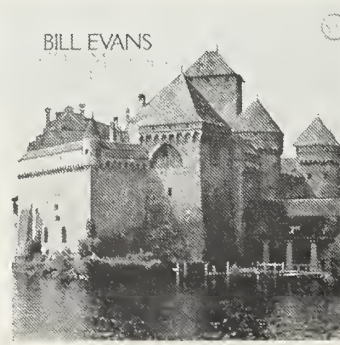
The jazz-oriented, scat singing Swingle Singers turn their vocal attentions from Bach to the sounds of Christmas and produce one of the freshest seasonal sets we've heard yet. 25 favorites are presented, most in medley form, ranging from pop tunes like "White Christmas" and "Jingle Bells" to traditional numbers like "God Rest Ye Merry Gentlemen" and "Silent Night, Holy Night," to religious numbers such as "The Divine Child Is Born" and "Sleep Baby Jesus."

Jazz Picks



MERCY, MERCY—Buddy Rich Big Band—World Pacific Jazz ST 20133

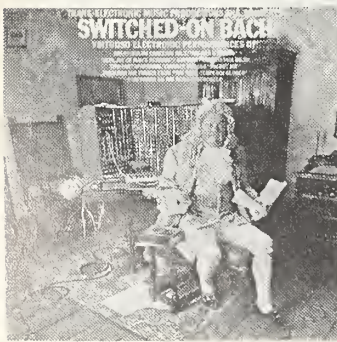
Drummer Buddy Rich and His Big Band offer a host of groovy numbers on this album, which was recorded live at Caesar's Palace nitery in Las Vegas. Rich's mind-blowing rhythms and the Band's full, rich sound add up to a set that's sure to please a large jazz audience as well as keep the pop following that Rich has built up. "Mercy, Mercy, Mercy," "Big Mama Cass" and "Ode To Billie Joe" are among the tracks.



BILL EVANS AT THE MONTREUX JAZZ FESTIVAL—Verve V6-8762

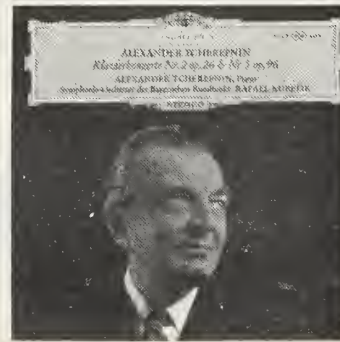
Famed pianist Bill Evans is heard on this album in an excellent performance that he gave on June 15, 1968, at the Montreux Jazz Festival, held at the Casino de Montreux, Switzerland. He is ably backed by Eddie Gomez, bass, and Jack deJohnette, drums. Fans of Evans should find this set of great interest, since it showcases the artist in rare (at least as far as records are concerned) mood of exhilaration.

Classical Picks



SWITCHED-ON BACH—Walter Carlos & Benjamin Folkman—Columbia MS 7194

This highly significant album contains "electronic realizations and performances" of various Bach pieces on the Moog keyboard synthesizer by Walter Carlos, with the assistance of Benjamin Folkman. Robert Moog, inventor of the Moog keyboard synthesizer, aptly sums up Carlos' achievement: "He has shown that the medium of electronic music is eminently suited to the realization of much traditional music, and in doing so has firmly brought the electronic medium into the historical mainstream of music." The set is part of Columbia's "Bach To Rock" classical promotion campaign.



ALEXANDER TCHERPENIN: KLAVIERKONZERTE NR. 2 UND 5—Tcherepnin/Symphonie-Orchester des Bayerischen Rundfunks/Kubelik—Deutsche Grammophon 139-379

Contemporary Russian-born composer Alexander Tcherpnin is himself the soloist on this recording of his Second and Fifth Piano Concertos. The two works are from two distant periods in Tcherpnin's life; the Second was written in 1919/20, when the composer had just reached his twenties, and the fifth was written in 1963, more than forty year later. The Fifth is, understandably, a much more mature and profound work. Excellent album.

LET THE DUCHESS NO • B/W AS I LAY LOSING • A&M 994

Sea Train

1969

LISTEN BROTHER, YOU CAN HEAR THE SEA TRAIN A COMIN'



Talent On Stage

CREAM-BUDDY MILES EXPRESS-TERRY REID

MADISON SQUARE GARDEN, N.Y.—A sell-out crowd of 20,000 came to watch the burial of Cream, but most also got a bonus, a chance to witness the birth of two possible new super-groups.

Terry Reid, a group discovered by English producer Mickie Most, record for Epic (their first album was released last week). They combine the better qualities of Blue Cheer and the Vanilla Fudge: the tightness of the former, and the inventiveness of the latter. And yet, there is an additional talent present in the group, their own, and they come off as a group to be closely watched. They opened their set with "Summertime Blues," the old Eddie Cochran tune recently revived by Blue Cheer, but their version owed little to either of the others and stood strongly on its own. Other tunes were "When I Get Home," an original; "Season of The Witch"; and "Bang, Bang."

The Buddy Miles Express, starring the former drummer of the Electric Flag (and several other ex-Flaggers), is a top notch rock/soul outfit, complete with horns. Miles is the loudest drummer in rock, beating his drums in a seemingly relaxed manner which produces savage results. Organist Herbie Rich took lead vocal chores for "Herbie's Tune," but mike trou-

bles got in the way. Group's driving instrumental work, evident on the first two tunes, was complemented by Miles' vocal work on the last three tunes as voice amplification returned. Miles took a well-earned encore with "Rap It Up," another driving original.

Cream, with only two more dates before their disorganization, could have been expected to be loose and uninterested, but just the opposite was true. If this was truly their end, they went out in a blaze of glory. All highly talented individuals, Eric Clapton, Jack Bruce and Ginger Baker proved that the idea behind the formation of Cream was (and still is) highly valid. Mixing songs from their three Atco albums, the group entertained and thrilled the crowd for over an hour. "White Room," "Politician," "I'm So Glad," "Sitting On Top Of The World" and "Crossroads" were rattled off in polished fashion. "Train Time" featured Bruce on harmonica and vocal. "Toad" featured Baker in a 13 minute drum solo, the longest and most enjoyable solo that has crossed our ears. And "Spoonful" was a 17 minute masterpiece, leaving the crowd saturated, yet begging for more. But any more of Cream to be had will have to be had on record. They are no more.

NANCY WILSON

COPACABANA, NY—Standbys and fresh material, applied with more than a subtle dash of the blues, serve Nancy Wilson well at a first engagement at the Copacabana.

Unafraid to mine some of the pure gold of past decades, the Capitol artist offers renditions—complete with rarely heard verses—of two greats from the 30's. Kern-Hammerstein's "The Folks Who Live on the Hill" and Duke-Gershwin's "I Can't Get Started." The 40's are represented by Arlen-Robin's "For Every Man There's a Woman." From the 50's, there are Rodgers - Hammerstein's "Hello, Young Lovers" and Arlen-Gershwin's

"The Man That Got Away" and Styne-Sondheim's "Small World."

What is new is very good, too. They are philosophical items that don't knock you over the head, but always maintain musical interest. These include "The Gypsies, the Jugglers & Clowns," Jacques Brel's "If We Only Have Love," "Peace of Mind," Nancy's latest single, and "Black is Beautiful." Latter number involves a visual stanza in which the singer's handsome young son is shown on two giant photo enlargements. Speaking of beautiful, Nancy has never looked lovelier. And she can sing, too!

2nd NARAS Talent Showcase Set For Nov. 18

NEW YORK—The second Talent Showcase of the New York chapter of the Record Academy NARAS) will feature a wide variety of record talent on Monday evening, November 18, starting a 8 p.m. in the "Plaza 9" Room of the Hotel Plaza.

From approximately 75 entries, the NARAS Talent Committee headed by Milt Okun has selected six recording acts which it deems especially worthy of consideration: a modern jazz group led by Pat Rebillot; a contemporary folk duo of Chris Rohmann and Ellen Gould; a vocal and instrumental quintet called Modern Museum; a topical calypso singer named Lord Superior, backed by a drummer named Lord Invention; a gospel-blues singer, Mary Lou Walker, who's also a New

York city school teacher; and a New Orleans pop singer and pianist, Numa Woods, with his trio.

It will be an early evening, but, according to chapter president Father Norman J. O'Connor, "an exciting one. The talent we've uncovered is even better than we presented at our first Showcase and most of it is performing original material. And, of course, the intimacy of the Plaza 9 Room is ideal." A social hour from seven to eight p.m. will precede the performances, scheduled to be watched and listened to by many top recording executives, many of them NARAS members. An admission price of two dollars will help defray a portion of production and promotion expenses. The usual "Plaza 9" drinks and beverages will be available.

Conductor Charles Munch Dies At 77

RICHMOND—Charles Munch, famed orchestra conductor, died last week (6) of a heart attack at the age of 77. Munch, who led the Boston Symphony Orchestra from 1949 to 1962, was in town to lead the Orchestre de Paris, the 120 piece French National orchestra which he formed in 1967.

Munch began his musical career on violin, first studying with his father, a professor of music at the Strasbourg Conservatory, and then with Lucien Capet and Carl Flesch. He became a professor of the conserva-

tory in Strasbourg in 1919, and in 1926 became a concert master under Wilhelm Furtwangler in Leipzig. He left Germany when the Nazis came to power. Most of disks were recorded on RCA.

Munch came into demand as a guest conductor in England and on the continent after appearing as a conductor in a hall hired by his then-future wife, Nestle chocolate heiress Genevieve Maury. He founded the Paris Philharmonic in 1935 and became head of the Societe des Concerts du Conservatoire in 1938. He made his American debut in 1947 as guest conductor with the Boston Symphony.

Andy Wms., O. C. Smith Strike Gold For C'bia

NEW YORK—Andy Williams and O. C. Smith, Columbia recording artists, have both been awarded gold records by the Record Industry Association of American (RIAA). Williams, with the certification of "Honey" as a million-dollar-seller album, has now achieved twelve gold records.

Andy Williams has previously received gold records for eleven other million-dollar-seller LP's, including "Merry Christmas," "Love, Andy," "Born Free," "The Shadow Of Your Smile," "Great Love Songs From 'My Fair Lady,'" "Dear Heart," "The Andy Williams Christmas Album," "Call Me Irresponsible," "The Wonderful World Of Andy Williams," "Days Wine And Roses" and "Moon River And Other Great Movie Themes." He has been called the best-selling male vocalist in the recording industry today, and in addition to the tremendous success enjoyed by his albums, Andy's concert tours have been sell-outs. He also established himself as a top television attraction through his hour-long network series which ran for five seasons, and he is currently doing television specials.

O.C. Smith's gold record is for his million-selling single, "Little Green Apples," and the award is the artist's first.

"Little Green Apples" is included on O. C. Smith's recent Columbia LP, "Hickory Holler Revisited," which is currently on the charts. Both the single and the LP were produced by Jerry Fuller, Columbia A & R producer. Smith previously scored with his single entitled "The Son Of Hickory Holler's Tramp," which received good airplay throughout the country.

TIC Doubles Earnings For Its Third Quarter

NEW YORK, N.Y.—Third quarter earnings for Transcontinental Investing Corp. in 1968 doubled in comparison with last year, while gross income for the period increased more than 35 per cent. As reported by Bob Lifton, company president, for the three months ending Sept. 30, the company earned \$1,512,000, or 21 cents per share, compared with \$719,000 or 11 cents per share, recorded for the same period last year. Gross income for the third quarter was \$26,830,000, compared with \$19,543,000 reported for the same period in 1967.

For the nine months, net income after taxes was \$3,454,000, or 49 cents per share, compared with \$1,676,000 or 26 cents per share, recorded for the full nine month period in 1967. Gross income for the nine months ending September 30 reached \$68,845,000, and was more than 21 per cent over 1967's gross income for the same period of \$56,493,000.

Nude Covers

(Continued from page 7)

forefront of some investigative procedure. With the election of Richard Nixon as president, this could be pursued vigorously. For a good deal of Nixon's campaign oratory hinted at Supreme Court rulings that in his view allowed for unhealthy permissiveness in the arts.

Meanwhile, Roy Silver, chairman of the board of Tetragrammaton, quoted the Bible in his defense of the company's decision to market the album: from Genesis, Chapter 2, Verse 25: ". . . and they were both naked, the man and his wife, and were not ashamed."



CashBox Record Reviews

(Continued From Page 24)

Hollywood

Nesmith. . . . Twenty-four year old Lucifer, whose initial Nico Record is showing action on the coast, has been pacted to appear on the Hollywood Palace Show on Nov. 30th. Born and raised in Buffalo, Lucifer was shoveling coal before being discovered by Nico prexy Boris Vanoff. Lucifer has sung in various N.Y. niteries and once subbed for blues queen Aretha Franklin at the Kleinhaus Music Hall, earning a standing ovation from the audience, we're told. . . . Attorney-writer Walter Hurst acting a coordinator of a one day and evening symposium for those who make their living or earn part of their income as artists-musicians or writers. It'll be presented by the University of Calif. Extension, Irvine on Sat., Nov. 23rd at the Newporter Inn, Newport Beach. Tuition (including luncheon and dinner) is \$18.50. For further info, contact Hurst at HO 9-7200.

Harry Fenster of Miracle Records in N.Y. has sent along a fan note to Ramblings—"I like your 'west coast girl of the week' sex-ion. I'd run out to Hollywood pronto to look up those

dolls if I was only 20 years younger—and over-sexed."

New York

Ahmad Jamal and his trio star at Nov. 12 to Nov. 24. . . . Who says jazz is dead! . . . Gil Evans is signed to write the score and orchestrate "Parachute To Paradise," Allan Gittler's satirical fantasy about the advertising world.

Atlantic is starting a strong promo campaign to intro the first Memphis-cut deck from Dusty Springfield. . . . Orpheus has just taped two local TV interview shows for WBZ-Boston, with members expressing their views about current world events, their music and other topical matters. . . . Avis, Standard Oil and the MacDonald Corp. have all tapped the Southern Library of Recorded Music for upcoming commercials.

The Detroit Free Press' magazine supplement, Detroit, honored Florence Ballard with a cover and six page story. . . . Charles Alfieri, who makes hairpieces for many of the top recording stars, cutting an album for the Mason label this Winter.

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CHART



PETULA "American Boys"

#7244

Produced by Tony Hatch - A Vogue Records Production



WARNER BROS. - SEVEN ARTS, RECORDS INC.

UPRISING!!



THE VOGUES

"Till"

0788

Produced by Dick Glasser



Buddah Sets 9 LP's For Nov.

NEW YORK — Buddah Records, striving to achieve the same success in the album field as they are currently enjoying in the singles market, have set a 9 LP November release, one of the largest in the label's history. Sparked by creative innovations in merchandising and sales promotion conceived by Joe Fields, the label's director of album sales and promo, the new release is already garnering strong sales reaction on the distributor level.

As announced by Buddah vice president and general manager Neil Bogart, the release consists of "Fool For You," the Impression's first album on their own Curtom label; "George Burns Sings" the vet entertainer's 'straight' singing debut; "Born To Be," Melanie's debut LP; "Steamed," by Calliope; "Two Jews Blues," featuring Barry Goldberg and another Semite (unidentified); new albums from the label's smash 'bubble gum' groups, the 1910 Fruit-gum Co., the Ohio Express and the Kasenetz-Katz Super Cirkus, based on their current respective chart hits

"Goody Goody Gum Drop," "Chewy, Chewy" and "Quick Joey Small," "Comin' Home" by the Joe Thomas group on Cobblestone Records; and the label's initial children's record, "Wonderama" based on the Metro-media syndicated TV'er and featuring Bob McAlister, the show's host.

Purcell Promotes Carbone To Veep

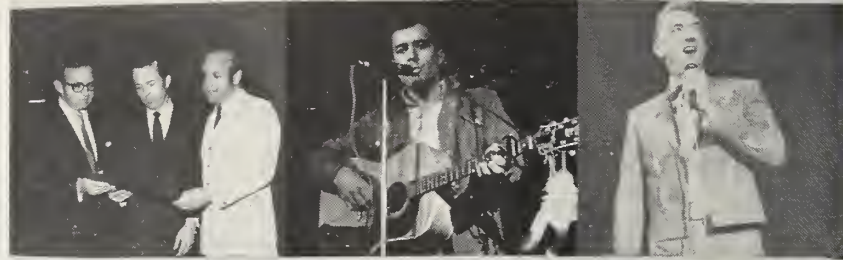
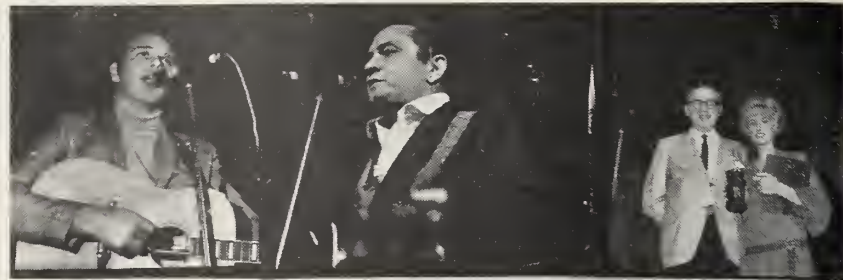
NEW YORK—Vince Carbone has been promoted to vice president of Gerald W. Purcell Associates, Ltd., as the company continues, the expansion of its west coast activities.

Jerry Purcell, head of GWP Associates, announced Carbone's promotion after Carbone was with the company for the last three years, two in New York and the past year in the Hollywood office, which opened in 1961.

Purcell stated that during the last year Carbone has helped create and expand GWP Associates in all areas, including motion pictures, television, concerts, and record production.

Under Carbone's aegis, GWP's Hollywood office will concentrate on representing producers, composers, and writers, as well as movie and television personalities. This will be on a personal management basis and at present includes several clients, among them Hugo Montenegro who records for RCA Records. Montenegro has just finished the new Sinatra

Columbia, A Gem Of Nashville



After a convention studded with almost every major name in the world of country music, Columbia Records put the cap on the lineup of talent show with their own blockbuster, held on Saturday (Oct. 19) at the Civic Auditorium. The Columbia package featured some 25 acts, some of the best known of which are shown above. In the top row, left to right, are Epic songster Davi Houston, Columbia's giant Johnny Cash and Epic's Tammy Wynette, shown with Columbia A&R vp Jack Gold. Second row shows a trio made up of Epi sales and distribution director Mort Hoffman (left) Columbia-Epic country A&R exec Billy Sherrill and CBS president Clive Davis, followed by performing Johnny Seay and Carl Smith. The third row sees Marty Robbins, Si and Jr., in a team effort, followed by Ray Price and, finally, Flatt & Scrugg and the Foggy Mountain Boys.

Cash Box Charts Are Where Its At!

**This Is Only
the Beginning**
"THERE'S A BABY"
JERRY VALE
COLUMBIA

"MOLLY BARR"
b/w "Canticles to Jello"
KING DAVID
ABC PROBE

"SAY GOODBYE"
JOHN ROWLES
KAPP

**"WORK SUNNY
WORK"**
JOE HARNELL
COLUMBIA

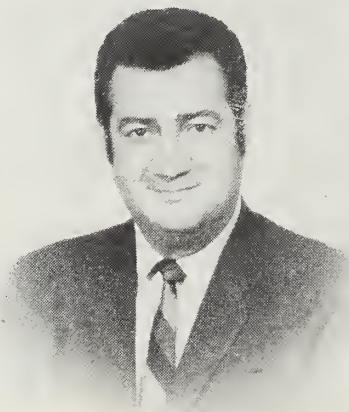
**"LITTLE BROWN
MOUSE"**
PETER ROBBINS
RCA

"JESSE BRADY"
THE McCOYS
MERCURY

**"GIVE ME
ANOTHER CHANCE"**
THE NEW CONCEPTS
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BOB RENO DONNY MARCHAND



Vince Carbone

film, "Lady In Cement," and is now completing Elvis Presley's movie "Charro." He has scored and composed tunes for "Hurry Sundown" and "The Ambushers."

Carbone will have charge of west coast operations in GWP independent record productions which has had success with the independent production of Al Hirt for RCA, the Hesitations for Kapp, Gale Garnett for Columbia, as well as sixteen other production deals including the Exciters, Pazant Bros., Willie Williams, and Geraldine Hunt. Vice president of the company, Paul Robinson, working out of the New York office, heads up the national independent production program of GWP Productions.

Purcell announced that Carbone's extensive background and experience as a musician, and as manager of the Glen Miller and Tommy & Jimmy Dorsey bands is of invaluable help in heading up his west coast office and in the proper professional service to artists such as Al Hirt, Eddy Arnold, Hugo Montenegro, Gale Garnett, Eddie Floyd, and other management clients.

Bob Stern Dies

NEW YORK—Bob Stern, district promo manager for Decca Records on the west coast, died as the result of an apparent heart attack at his home in Los Angeles last Wed.(6). He was 46 years old.

Stern was a native of Chicago and began his career in the record industry in 1953 as merchandising and promotion director of Central Record Sales in Los Angeles. He remained there for two years and then assumed a similar post with Record Merchandising Corporation in L.A. In 1960, he helped form and served as corporate vice president of Pep

Record Sales and for seven years where he directed merchandising and promotion for the Los Angeles based distributor. In 1967, he sold out his interest in the firm and started his own independent promotion operation and in June of 1968, he joined Decca Records.

Stern is survived by his wife of nineteen years, Matilda, and his four children, Edward, age 17, Lee, age 15, Steven, age 13 and a daughter of 11, Ellen. Burial was last Thursday afternoon in Hillside Memorial Park in Los Angeles.



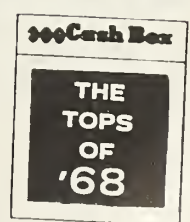
AL MASSLER of Golden Records has picked up insurance against wreaking havoc with house-of-fire activities. On the other hand, his newly purchased fire engine pours added fuel on hot promotion blazes. Massler is already planning to enter the truck in a Thanksgiving Day parade and he intends to make extensive use of the wagon at in-store (or just outside store) promotions. Sales vp Shy Raiken suggests that retailers interested in making use of the fire engine contact him at Golden.

**CASH BOX: A TRADE
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Top Records .
Top Songs . . .
Top Publishers and Top
Producers Of 1968 . . .
Message Is In This Important Edition . . .

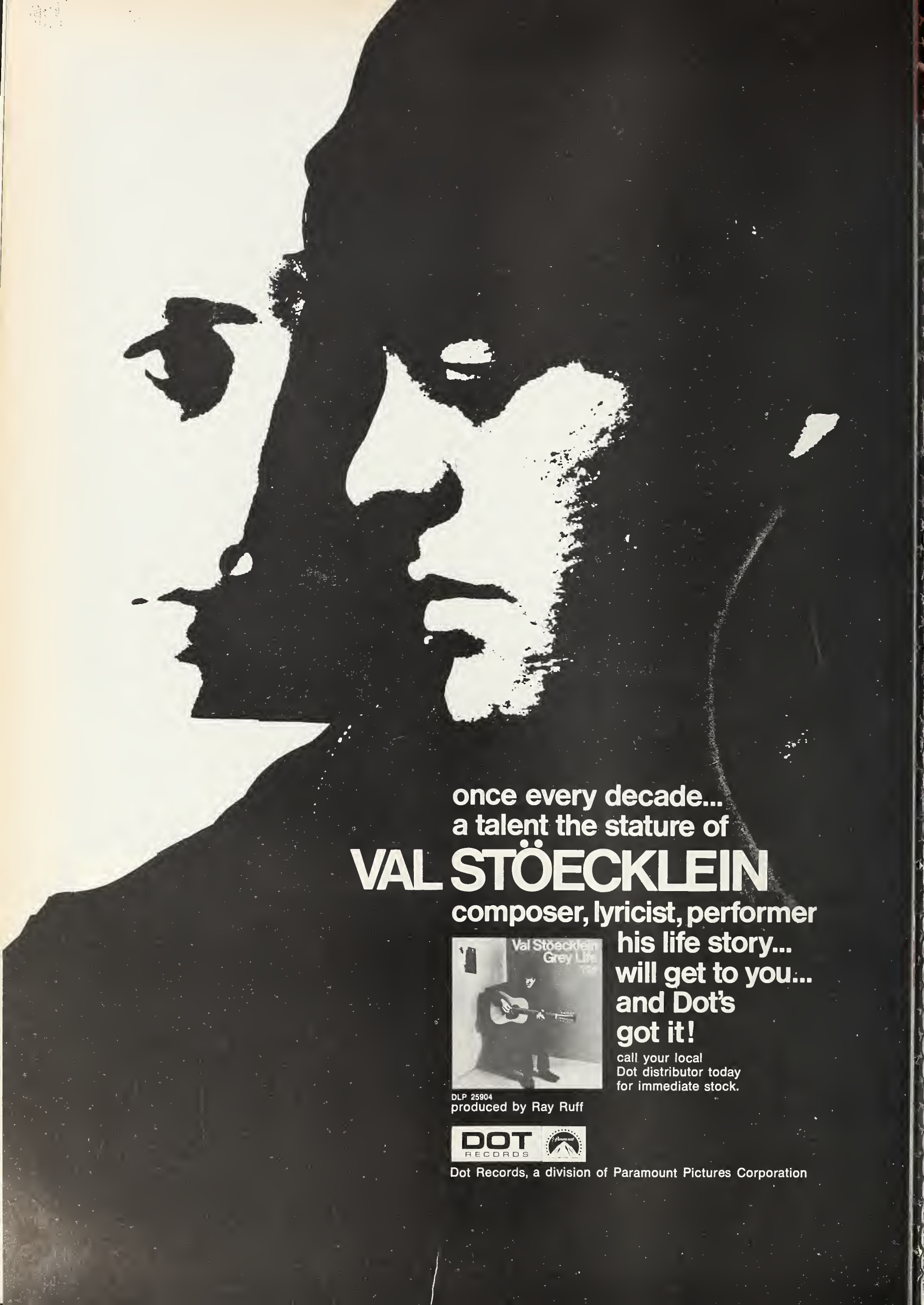
Cash Box



DEADLINE: DEC. 16

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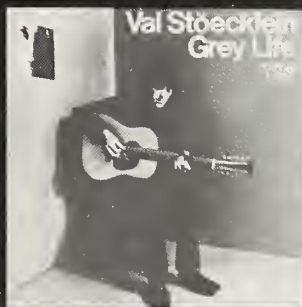


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Dot Records, a division of Paramount Pictures Corporation



TOP 100 Albums

NOVEMBER 9, 1988

1	CHEAP THRILLS Big Brother & Holding Company (Columbia KCS 9700)	1	35	SHINE ON BRIGHTLY Procol Harum (A&M SP 4151)	38	68	PARSLEY, SAGE, ROSEMARY & THYME Simon & Garfunkel (Columbia CL 2563/CS 9363)	60
2	ELECTRIC LADYLAND The Jimi Hendrix Experience (Reprise 2 RS 6307)	2	36	ARETHA NOW Aretha Franklin (Atlantic SD 8186)	26	69	PAT PAULSEN FOR PRESIDENT (Mercury SR 61179)	69
3	FELICIANO Jose Feliciano (RCA Victor LPMLSP 3957)	3	37	SAILOR Steve Miller Band (Capital ST 2984)	56	70	MEMORIES Mantavani (London PS 542)	75
4	THE SECOND Steppenwolf (Dunhill DS 50037)	4	38	HICKORY HOLLER REVISITED O. C. Smith (Columbia CS 9680)	29	71	SOUNDS OF SILENCE Simon & Garfunkel (Columbia CL 246/CS 9269)	71
5	THE TIME HAS COME Chamber Bros. (Columbia CL 2722/CS 9522)	5	39	HAIR Original Cast (RCA Victor LSO 150)	42	72	LAST TIME AROUND Buffalo Springfield (Atco SD 256)	63
6	THE RASCAL'S GREATEST HITS TIME PEACE (Atlantic SD 8190)	6	40	TRUTH Jeff Beck (Epic BN 26413)	40	73	OUTSIDEINSIDE Blue Cheer (Philips PHS 600-278)	68
7	GENTLE ON MY MIND Glen Campbell (Capitol ST 2809)	8	41	LOOK AROUND Sergio Mendes & Brasil '66 (A&M-SP 4137)	28	74	ARETHA IN PARIS Aretha Franklin (Atlantic SD 8207)	—
8	IN-A-GADDA-DA-VIDA Iron Butterfly (Atco 250)	9	42	MAGIC BUS Who (Decca 75064)	49	75	STAR! Original Soundtrack (20th Century Fox DTCS 5102)	80
9	WHEELS OF FIRE Cream (Atco SD 2-700)	10	43	SPECIAL OCCASION Smokey Robinson & Miracles (Tomlo 290)	46	76	DAYS OF FUTURE PASSED Moody Blues (Deram DE 16012/DES 18012)	64
10	WAITING FOR THE SUN Doors (Elektra EKS 74024)	7	44	ARLO Arlo Guthrie (Reprise RS 6299)	53	77	DONOVAN IN CONCERT (Epic BN 26386)	74
11	LATE AGAIN Peter, Paul, Mary (Warner Bros./7 Arts WS 1751)	12	45	ARCHIES (Calendar KES 10)	48	78	I WISH IT WOULD RAIN Temptations (Gardy GS 927)	77
12	HARPER VALLEY PTA Jeannie C. Riley (Plantation PLP 1)	16	46	FINIAN'S RAINBOW Original Soundtrack (Warner Bros./Seven Arts 8S 2550)	50	79	HONEY Bobby Golsboro (United Artists PAS 6642)	76
13	CRAZY WORLD OF ARTHUR BROWN (Track SD 8198)	11	47	SHADES OF DEEP PURPLE (Tetragrammaton T 102)	37	80	HEY, LITTLE ONE Glen Campbell (Capitol ST 2848)	78
14	FUNNY GIRL Soundtrack (Columbia 8OS 3220)	15	48	TURN AROUND LOOK AT ME Vogues (Reprise RS 6317)	47	81	LADY SOUL Aretha Franklin (Atlantic 8176/SD 8176)	81
15	CROWN OF CREATION Jefferson Airplane (RCA Victor LSP 4058)	13	49	DREAM A LITTLE DREAM OF ME Mama Cass (Dunhill DS 500-40)	54	82	BARE WIRES John Mayall & Blues Brokers (London PS 537)	86
16	BOOKENDS Simon & Garfunkel (Columbia KC 9529)	19	50	WICHITA LINEMAN Glen Campbell (Capitol ST 2809)	79	83	WILDFLOWERS Judy Collins (Elektra EKS 74012)	97
17	BOBBIE GENTRY & GLEN CAMPBELL (Capitol ST 2928)	22	51	REALIZATION Johnny Rivers (Imperial LP 12372)	31	84	SOUND OF NANCY WILSON (Capitol ST 2970)	85
18	SUPER SESSION Mike Bloomfield, Al Kooper, Steve Stills (Columbia CS 97701)	18	52	LIVE AT THE APOLLO VOL. 2 James Brown (King 1022)	52	85	ED AMES SINGS THE HITS OF BROADWAY AND HOLLYWOOD (RCA Victor LSP 4079)	—
19	ARE YOU EXPERIENCED Jimi Hendrix Experience (Reprise R/RS 6261)	23	53	2001 A SPACE ODYSSEY Original Soundtrack (MGM S TE-13)	43	86	THE SOUND OF BOOTS Boots Randolph (Monument SLP 18099)	91
20	BOOGIE WITH CANNED HEAT (Liberty LST 7541)	14	54	IN SEARCH OF THE LOST CHORD Moody Blues (Dreom DES 18017)	39	87	LIVE AT LONDON'S TALK OF THE TOWN Diana Ross & Supremes (Motown 676)	82
21	A HAPPENING IN CENTRAL PARK Barbra Streisand (Columbia CS 9710)	21	55	YOU'RE ALL I NEED Marvin Gaye & Tammi Terrell (Tamla TS 284)	55	88	ROAD SONG Wes Montgomery (A&M SP 3012)	—
22	STEPPENWOLF (Dunhill DS 50029)	17	56	THE DOORS (Elektra EK 4007 EKS 7407)	59	89	SMOTHERS BROTHERS COMEDY HOUR (Rubicon River-Mercury SR 61193)	83
23	200 M.P.H. Bill Cosby (Warner Bros./7 Arts 1757)	34	57	MUSIC FROM BIG PINK The Band (Capitol ST 2955)	57	90	GIRL WATCHER O'Kaysions (A&C ABCS 664)	93
24	A NEW TIME—A NEW DAY Chambers Bros. (Columbia CS 9671)	33	58	CREEDENCE CLEARWATER REVIVAL (Fantasy 8382)	62	91	PREVAILING AIRS Paul Mauriat (Philips PHS 600-280)	94
25	THE GRADUATE Original Soundtrack (Columbia OS 3180)	20	59	YESTERDAY'S DREAMS Four Tops (Motown 669)	61	92	BARBARELLA Original Soundtrack (Dynovoice DY 31908)	—
26	IDEA Bee Gees (Atco SD 253)	25	60	THE TURTLES PRESENT THE BATTLE OF THE BANDS (White Whale WWS 7118)	89	93	SPANISH ALBUM Sandpipers (A&M SP 4159)	96
27	THE HURDY GURDY MAN Donovan (Epic BN 26420)	30	61	ELECTRIC MUD Muddy Waters (Cadet Concept LSP 314)	67	94	WORD PICTURES Bobby Goldsboro (United Artists UAS 6657)	88
28	WILD IN THE STREETS Original Soundtrack (Tower 5099)	27	62	JOHNNY CASH AT FOLSOM PRISON (Columbia CS 9639)	51	95	CHER'S GOLDEN GREATS (Imperial LSP 12406)	—
29	VANILLA FUDGE (Atco 224/SD 224)	32	63	STONED SOUL PICNIC 5th Dimension (Soul City SCS 92002)	45	96	HIGH ON MOUNT RUSHMORE (Dot DLP 25898)	92
30	BY THE TIME I GET TO PHOENIX Glen Campbell (Capitol T/ST 2851)	36	64	MAMAS & PAPAS GOLDEN ERA (VOL. 2) (Dunhill DS 50038)	41	97	SRC Scott Richardsan (Capitol ST 2991)	100
31	DISRAELI GEARS Cream (Atco 232/SD 232)	24	65	THE BEAT OF THE BRASS Herb Alpert & Tijuana Brass (A&M-SP 4146)	58	98	LIVE WIRE/BLUES POWER Albert King (Stax STS 2003)	—
32	THE YARD WENT ON FOREVER Richard Harris (Dunhill DS 50042)	72	66	THE MASON WILLIAMS PHONOGRAPH/RECORD Mason Williams (Warner Bros. 1729)	66	99	DIANA ROSS & THE SUPREMES (Motown M/MS 2-663)	95
33	INCREDIBLE Gary Puckett & Union Gap (Columbia CS 9715)	44	67	FRANK SINATRA'S GREATEST HITS (Reprise FS 1025)	70	100	HOLDING YOUR MIND John Gary (RCA Victor LSP 4075)	—
34	A MAN WITHOUT LOVE Engelbert Humperdinck (Parrot PAS 71022)	35						

101	PETULA Petula Clark (Warner Bros./Seven Arts WS 1743)	111	INTERLUDE Original Soundtrack (Colgems COSO 5007)	121	MAIDEN VOYAGE Ramsey Lewis (Cadet LPS 811)	130	NON STOP Box Tops (Bell 6023)
102	LOCAL GENTRY Bobbie Gentry (Capitol ST 2964)	112	THE BEST OF THE IMPRESSIONS (ABC ABCS 654)	122	HELLO DUMMY Dan Rickles (Warner Bros./Seven Arts WS 1745)	131	SPECIAL REQUEST Lettermen (Capitol ST 2934)
103	RARE PRECIOUS & BEAUTIFUL Bee Gees (Atco 264)	113	THE LOOK OF LOVE Midnight String Quartet (Viva V36015)	123	ELECTRIFYING EDDIE HARRIS (Atlantic SD 1495)	132	FOR LOVE OF IVY Original Soundtrack (ABC ABCS-OC-7)
104	DR. ZHIVAGO Original Soundtrack (MGM E/ES 6ST)	114	ALADDIN Rotary Connection (Cadet Concept LPS 317)	124	RENAISSANCE Vanilla Fudge (Atco 244)	133	MAGICAL MYSTERY TOUR Beatles (Capitol MAL SMAL 2835)
105	BILL MEDLEY 100% (MGM SE 4583)	115	IN THE GROOVE Marvin Gaye (Tamla TS 285)	125	HONEY Andy Williams (Columbia CS 9662)	134	TEMPTATIONS GREATEST HITS (Gardy GM/GS 919)
106	VELVET GLOVES AND SPIT Neil Diamond (UNI 7030)	116	A NEW PLACE IN THE SUN Glen Campbell (Capitol ST 2907)	126	MOZART CONCERTO 21 (Elvira Madigan Theme) (DGG 138783)	135	FEVER ZONE Tom Janes (Parrot PAS 71019)
107	AXIS: BOLD AS LOVE Jimi Hendrix Experience (Reprise RS 6281)	117	THIS GUY'S IN LOVE WITH YOU Midnight Voices (Bravo 35500)	127	CAPTAIN SAD AND HIS SHIP OF FOOLS Cawsils (MGM SE 4554)	136	4 TOPS GREATEST HITS (Motown M S 622)
108	ALL HUNG UP Irish Rovers (Decca DL 75037)	118	LOVE MAKES A WOMAN Barbara Acklin (Brunswick BL 754137)	128	SOUL LIMBO Baaker T. & MG's (Stax STS 2001)	137	FRESH CREAM Cream (Atco 206 SD 206)
109	SOUND OF MUSIC Original Soundtrack (RCA Victor LOCD/LOSD 2005)	119	DEAN MARTIN'S GREATEST HITS VOL. 2 (Reprise 6320)	129	ANTHEM OF THE SUN Grateful Dead (Warner Bros./7 Arts WS 1749)	138	JOURNEY TO THE CENTER OF THE MIND Ambay Dukes (Mainstream S 6112)
110	MY WAY OF LIFE Bert Kaempfert (Decca DL 750759)	120	A SAUCERFUL OF SECRETS Pink Floyd (Tower ST 5131)			139	PAPAS & MAMAS (Dunhill DS 50031)
						140	BIG BROTHER & HOLDING CO. (Mainstream 6099)

Basic Album Inventory

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

TOWER

Dean Martin	The Lush Years	ST 5006
The Standells	Dirty Water	ST 5027
Dean Martin	Happy In Love	DT 5036
Soundtrack	The Wild Angels	DT 5043
The Standells	The Hot Ones	ST 5049
Soundtrack	Wild Angels, Vol. 2	DT 5056
Dean Martin	Dino-Like Never Before	DT 5059
Various	Happy German Drinking Songs	ST 5062
The Pink Floyd	The Pink Floyd	ST 5093
Chocolate Watch Band	No Way Out	ST 5096
Soundtrack	Wild In The Street	SJAO 5099
Ian Whitcomb	Sock Me Some Rock	ST 5100
Jimmy Caravan	Look Into The Flower	ST 5103
Chocolate Watch Band	The Inner Mystique	ST 5106
Billy Taylor	I Wish I Knew	ST 5111
The Love Exchange	The Love Exchange	ST 5115
Eternity's Children	Eternity's Children	ST 5123
Soundtrack	The Hellicats	ST 5124
Teddy & The Pandas	Basic Magnetism	ST 5125
Bill Page	Way Back Now	ST 5126
Jake Holmes	A Letter To Katherine December	ST 5127
Soundtrack	Angels From Hell	ST 5128
Rex Garvin	Raw Funky Earth	ST 5130
Pink Floyd	A Saucerful Of Secrets	ST 5131
Greek Artists	Greece Revisited	ST 5134
Sandy Gurley	Sandy Gurley & The San Francisco Bridge	ST 5135
Dick Curless	On The Wild Side Of Town	ST 5137
The Arrows	Wild In The Streets	ST 5139
German Artists	Auf Zum Schutzenfest	ST 5140
Max Frost	The Shape Of Things To Come	ST 5147
Soundtrack	The Trip	ST 5908
Soundtrack	The Glory Stompers	DT 5910
The Smoke	The Smoke	ST 5912
Soundtrack	Psych-Out	ST 5913
Soundtrack	The Wild Racers	ST 5914

TRADITION

The Clancy Brothers and Tommy Makem	The Rising of the Moon	1006
Odetta	Odetta Sings Ballads and Blues	1010
Ewan MacColl	Classic Scots Ballads	1015
Mississippi State Penitentiary	Negro Prison Songs collected by Alan Lomax	1020
Mary O'Hara	Songs of Ireland	1024
Odetta	Odetta at the Gate of Horn	1025
Ewan MacColl and A. L. Lloyd	Blow Boys Blow	1026
The Clancy Brothers and Tommy Makem	Come Fill Your Glass with Us	1032
Lightnin' Hopkins	Country Blues	1035
J. J. Niles	An Evening with John Jacob Niles	1036
Lightnin' Hopkins	Autobiography in Blues	1040
The Clancy Brothers and Tommy Makem	Presenting the Clancy Brothers & Tommy Makem	1042
Carolyn Hester	Carolyn Hester—Folk Songs	1043
Tommy Makem	Songs of Tommy Makem	1044
Peg & Bobby Clancy	Songs from Ireland	1045
The Clancy Brothers and Tommy Makem	The Best of the Clancy Brothers and Tommy Makem	2050
Ed McCurdy	The Best of Ed McCurdy	2051
Odetta	The Best of Odetta	2052
Oscar Brand	The Best of Oscar Brand	2053
Glen Yarbrough	The Best of Glen Yarbrough	2054
J. J. Niles	The Best of John Jacob Niles	2055
Lightnin' Hopkins	The Best of Lightnin' Hopkins	2056
Alan Lomax	The Collector's Choice—authentic folk songs	2057
Woodie Guthrie	The Legendary Woody Guthrie—In Memoriam	2058
Ewan MacColl and Peggy Seeger	The Manchester Angel—traditional English Folk Songs	2059
The Clancy Brothers and Tommy Makem & their families	At Home with the Clancy Brothers & Tommy Makem	2060
Ed McCurdy	Songs of the West	2061
Chad & Jeremy	British Folk Artist Concert Featuring Chad & Jeremy	2062
Rod McKuen	Rod McKuen Takes a San Francisco Hippie Trip	2063
Native steel drum Band	Steel Drums (live recording)	2064
Elsa Lanchester	Bawdy Cockney Songs	2065
Louisiana State Penitentiary	Southern Prison Blues	2066

20TH CENTURY-FOX

Soundtrack	Valley Of The Dolls	S4196
Soundtrack	Doctor Dolittle	S5101
Soundtrack	The Sand Pebbles	S4189
Soundtrack	The Bible	S4184
Soundtrack	Zorba The Greek	S4167
Soundtrack	Star	S5102
Harry Simeone	Little Drummer Boy	S3100
Martin Luther King	I Have A Dream	TFS3201
Hugo Montenegro	The Montenegro Brand	TFS32P4

UNITED ARTISTS

Original Sound Track	In The Heat Of The Night	5160
Original Sound Track	You Only Live Twice	5155
Original Sound Track	Goldfinger	5117
Original Sound Track	A Man And A Woman	5147
Original Sound Track	Never On Sunday	5070
Original Sound Track	The Good, The Bad & The Ugly	5172
Chucho Avellanet	Love And Violins	6439
Shirley Bassey	And We Were Lovers	6565
The Beatles	A Hard Day's Night	6366
Lenny Bruce	In Concert	6580
Al Caiola	It Must Be Him	6637
Pat Cooper	Our Hero	6446
Pat Cooper	Spaghetti Sauce & Other Delights	6548
Pat Cooper	You Don't Have To Be Italian to Like Pat Cooper	6600
Johnny Darrell	Son Of Hickory Holler's Tramp	6634
Spencer Davis	Spencer Davis' Greatest Hits	6641
Patty Duke	Patty Duke's Greatest Hits	6535
Easybeats	Friday On My Mind	6588
Ferrante & Teicher	Our Golden Favorites	6556
Ferrante & Teicher	In The Heat Of The Night	6624
Ferrante & Teicher	A Man And A Woman	6572
Bobby Goldsboro	Solid Goldsboro	6561
Leroy Holmes	or A Few Dollars More	
	And Other Movie Themes	6608
Leroy Holmes	The Good The Bad And The Ugly	6633
Lena Horne	Lena In Hollywood	6470
Jay & The Americans	Jay & The Americans Greatest Hits	6453
George Jones	George Jones' Golden Hits	6532
Gordon Lightfoot	Lightfoot	6487
Gordon Lightfoot	The Way I Feel	6587
Carlos Montoya	The Artistry Of Carlos Montoya	6610
Del Reeves	The Best Of Del Reeves	6635
Jimmy Roselli	The Italian Album	6544
Jimmy Roselli	Core Napulitano	6638
Vicentico Valdes	Sorpresas	6598
Various Artists	Great Motion Picture Themes	6122
Various Artists	Great Motion Picture Themes Vol. 2	6625
Various Artists	Music To Read James Bond By	6415
Ten Golden Years	Orig. Mot. Pic. Themes and Original Soundtracks	UXL 68
Josh White, Jr.	The Josh White Jr. Album	6627
Bobby Lewis	An Ordinary Miracle	6629
Ferrante & Teicher	The Painted Desert	6636
Bobby Goldsboro	Honey	6642
Del Reeves	Running Wild	6643
Carlos Montoya	Suite Flamenca	6644
Jimmy Roselli	The Best Of Jimmy Roselli	6645
Gordon Lightfoot	Did She Mention My Name	6649
Spencer Davis Group	With Their New Face On	6652
Leroy Holmes	The Devils Brigade	6654
Orig. Mot. Pic. Score	Revolution	5185

UA LATINO

Chucho Avellanet	Entre Los Dos	61023
Raphael	Saludamos: Raphael en Puerto Rico	61025
Tito Rodriguez	Este Es Mi Mundo	61026

VANGUARD

Country Joe & The Fish	I Feel Like I'm Fixin' To Die	79266
Joan Baez	Joan	79240
The Best of Ian & Sylvia		79269
Country Joe & The Fish	Fire & Fleet & Candlelight	79244
Buffy Sainte-Marie	So Much For Dreaming	79250
Ian & Sylvia		79241
Joan Baez/5		79160
P.D.Q. Bach On The Air		79268
Perrey/Kingsley	Kaleidoscopic Vibrations	79264
Eric Anderson	'Bout Changes & Things, Take 2	79236
Joan Baez	Farewell Angelina	79200
Joan Baez In Concert, Part 2		2123
Joan Baez In Concert		2122
The Best Of Jim Kweskin		79270
Say Siegel-Schwall		79249
Joan Baez, Vol. 2		2097
Buffy Sainte-Marie	It's My Way	79142
Ian & Sylvia	Northern Journey	79154
Circus Maximus		79260

VEEP

Anthony & The Imperials	Best of Anthony & The Imperials Vol. I	16512
Anthony & The Imperials	Best of Anthony & The Imperials Vol. II	16519
Anthony & The Imperials	Goin' Out Of My Head	16511
Jimmy McGriff	Greatest Organ Hits	16522

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Soulin'

By Allen Orange



ELLA

Sound State 7 soul thrush **ELLA WASHINGTON** is enjoying complimentary comments about her smooth singing style and performance excitement from soul brothers and sisters around the country. Ella continually comes up with the recording, the vocal arrangement that knocks you out. Her latest release, "**HE CALLED ME BABY**," is an Ella Washington performance at its best. As a matter of fact, Ella is sharing top billing with **SAM BAKER** in concert engagements at Freeport, Bahamas.

Ella and Sam make a good team, as evidenced by their engagements in the islands. Both Ella and Sam have that soul personality, that feeling which they get across to their audience. Sam's latest release, "**SUGARMAN**," is really turnin' on his many fans. Lookout, Freeport! Here comes Sam and Ella!



SAM

ARTHUR ALEXANDER, everybody's favorite, is in Nashville this week looking over material for possible inclusion in his act. Arthur is currently sounding on all charts with his "**SET ME FREE**" release on the Sound Stage 7 label. Bravoes have been heard following many of Arthur's recent performances. In fact, some soul children have dubbed the R&B swinger, "Mr. Excitement."

Talk about excitement. That **ROSCOE ROBINSON** lays it down with excitement. Roscoe is headed for the D. C. area to do some video taping. The capitol is bound to swing with Roscoe in town to entertain his many admirers. Roscoe puts down a hard soul beat with his gospel trained voice, he talks to his fans throughout his numbers — as he does in his "**WHY MUST IT END**" release.



ROSCOE

Here are four swingin' reasons why we 'soul it' at Sound Stage 7.

ELLA WASHINGTON
"He Called Me Baby"
(557-2621)

SAM BAKER
"Sugarman"
(557-2620)

ARTHUR ALEXANDER
"Set Me Free"
(557-2619)

ROSCOE ROBINSON
"Why Must It End"
(557-2618)



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MONUMENT RECORD CORPORATION
Nashville/
Hollywood



Cash Box Platter Spinner Patter

Bishopric/Green/Fielden, Inc., a Miami-based ad agency, was the big winner in the first annual "Big Mike" Awards competition held by the Greater Miami Radio Broadcasters Association on October 29 at the Sheraton Four Ambassadors. Presenting the awards was GMRBA president Sid Levin, general manager of WKAT-Miami Beach, Fla. Bishopric/Green/Fielden made off with three of the six awards, the company garnering first prizes for the year's "Best Commercial," the "Best Commercial Using Sound Effects," and the "Most Humorous Commercial." The awards program was initiated by GMRBA following its sponsorship of a major commercial broadcasting seminar in Miami nearly a year ago involving many of the nation's top creative advertising people. GMRBA named the San Francisco Radio Broadcasters Association to judge the entries in the first Miami competition, according to Levin, because "it is an expert out-of-town group." B/G/F won the "Best Commercial" award for its radio ads produced for the Lucayan Beach Hotel by Sandra Long. The voice on the commercial was that of WKAT's Bill Smith. Two commercials written by Barbara Pritchard, assistant director of B/G/F's radio-TV department, for Royal Castle Shops, accounted for the other "Big Mike" awards for "Best Commercial Using Sound Effects" and "Most Humorous Commercial."

A special program entitled "For One Brief Shining Moment" will be broadcast by WVNJ-AM & FM-Newark, N.J., on Friday, November 22 at 8 p.m. The special program will be a tribute to the memory of President John F. Kennedy on the fifth anniversary of his death. The program will be produced by Steve Van Gluck, WVNJ program manager, and Bob Taylor, music director of the outlet.

The formation of a public appeal music magazine to be syndicated throughout the northeastern U.S. has been announced by WWUH-FM-West Hartford, Conn. Neil Portnoy, public relations director of the University of Hartford radio station, stated that the magazine, which will be in the form of a newspaper tabloid, will concentrate primarily on the progressive music scene, but will also include information on jazz, folk, and Top 40 music. WWUH-FM, which signed on the air for the first time on July 15 1968, broadcast progressive music into the Hartford, Conn., market with the 10:30 p.m. to 3 a.m. segment of its "Something For Everyone" format. The completely student-operated outlet now broadcasts 96 hours a week, including a morning show Mondays through Fridays from 6 to 9 a.m. Portnoy said that the magazine, to be called "Progressive Sounds," will be distributed by affiliate stations to college campuses and record stores throughout the northeast. The magazine will be published every two weeks and will be compiled by a staff of over 100. Portnoy, who originated the idea, expects the beginning circulation of the free magazine to be well over 100,000, with nationwide distribution coming within a year.

A local unit of the national organization of American Women in Radio and Television has been formed by professional women in the broadcasting industry in south Florida. The group adopted the name of the Poinciana Chapter, and elected Molly Turner, of WLBW-Miami, Fla., as president. Other officers named were Nancy Ross (WIOD-Miami, Fla.), vice president; Ruth Tanksley (WIOD), secretary; and Enid Rosenthal, of George Vickery & Associates, treasurer. Mrs. Lois Hanevold, of WIOD's sister station, WSB-Atlanta, and a member of the national board of directors of AWRT, presided over the organizational meeting in Miami. Mrs. Mary Dorr, national president, of Santa Monica, Calif., outlined objectives of the organization and explained major projects at the national level. AWRT

is composed of women working as broadcasters, executives, administrators, and in a creative capacity in radio, television, broadcast-advertising, and closely related fields. Aims of the organization, as explained by Mrs. Dorr, are to provide a medium for communication and exchange of ideas, to encourage cooperation within the allied fields of the industry, and to "augment the value of members to their employers, their industry, their community, and their country."



FISHING IN PHILLY: It's Country Joe and the Fish Day at "Jerry's" Place," the show on WFIL-TV-Philadelphia hosted by Jerry Blavat (seated). Blavat and indie promo man Steve Shulman (left), who represents Vanguard Records, for whom the Fish record, set up the salute to the act on the Teen Day portion of "Jerry's Place" last month.

SPUTTERS: Louise Z. Jorjorian, promotion director at KSFO-San Francisco, won a sixth place ribbon recently when she entered her first art show in Rio Del Mar's Fifth Annual Art Show in Aptos. There were 250 entries in the nonprofessional competition. . . . Last week (8), KNX-Los Angeles was presented with the 1968 John Swett Award for Outstanding Editorial Interpretation of Educational Issues by the California Teachers Association at the CTA State Council awards banquet at the Biltmore Hotel.

VITAL STATISTICS: Don French, formerly program director at KJOY-Stockton, Calif., has been named to the same post at WGR-Buffalo, N.Y. . . . Finley Brown has joined WMC-FM-Memphis as a morning deejay.

'Beat Of The Brass' To Be Re-Run By NBC

HOLLYWOOD—The NBC Network will re-run the "Beat Of The Brass" TV special which was originally shown earlier this year on CBS Television on April 22. Negotiations were recently completed between NBC and Jerry Moss and Gil Friesen, executive producers for TJB Television, for the special to be aired on February 12. The show is sponsored by the Singer Company.

The first airing of the special rated number one on the Nielsen All-Time Multi-Network Area Rating. It received a 31.4 average audience rating with a 49.2 share of the audience.

Executive producer for the Singer special was Alfred Di Scipio. The program was produced as a joint venture by TJB Television in association with Wolper Productions. Jack Haley, Jr., was producer-director for the special.

Bios for Dee Jays

McCoys



The McCoys are comprised of Bob Peterson, organ, piano; Rand Zehringer, drums; Randy Hobbs, bass guitar; and Rick Zehringer, lead guitar, lead singer. Bob, whose first love was classical music, is still devoted to classical music from Bach to Stravinski. He is a voracious reader concentrating on books concerning religion. Bob was formerly with the Candymen. Randy Zehringer, whose schooling was interrupted by success, is currently finishing high school. Describing his songwriting, he says, "I start a song every day or so on a finish one every month or three." He enjoys jamming with other musicians: Randy Hobbs is an avid eater, love motorcycles, and has had such unusual pets as three boa constrictors. Ric reads a lot, leaning towards such writers as Bradbury, Huxley, and Poe. He is a motorcycle bug and has done some sculpting on the side. (His sculpting produced the cover of the McCoys' first Mercury release, the album, "Infinite McCoys.") The McCoys' current Mercury single, "Jess Brady," taken from the LP, was recently on the charts.

World of Oz



The World of Oz consists of Christopher Robin, guitar, piano; Tony Clarkson, bass guitar; Kube Kubinec, piano, organ, guitar; and Dave Reay, drums. Christopher had been playing in a semi-professional group for three years when he met Dave, who was with a group called the Mayfair. Chris joined the Mayfair and toured Germany for 12 months with them. Back in England, the group disbanded, and Dave and Chris formed the World of Oz by choosing Kube and Tony as an audition. After performing with three groups, Tony toured for some time as part of Cat Stevens' backing group before entering the World of Oz. Kube, who had his first piano lesson at the age of 8, joined his first semi-professional group in November 1966. This act later toured Germany for several months. Dave started with his first group when he was 16 and still at school. He and Chris began writing songs together when they were with the Mayfair. "King Croesus," the World of Oz' current Deram single, is number 94 on the Top 100 this week.

Duboff Produces, Manages 'Insect'

The Insect Trust, heard on Capitol Records, is produced and arranged by Steve Duboff. A caption in last week's issue indicated that Artie Kornfeld was the group's producer. Actually, Kornfeld brought the team to the label through Duboff.

PETERS INTERNATIONAL lists Thousands of Imports in their All-New Catalog!

PI's new Catalog has over 100 pages (8½ x 11) full of the finest imported records from nearly every record-producing nation of the world. More than 40 different labels, including ODEON, PATHE, PARLOPHONE, REGAL, DUCRETET-THOMSON, VOLKSPLATTE, GLORIA, TOSHIBA, PYE, RYEMUSE, WAVERLY, etc. Rare collectors' items and international best sellers by Marlene Dietrich and Dietrich Fischer-Dieskau . . . Maria Callas and Gilbert Bécaud . . . Ravi Shankar and Gertrude Lawrence. These are *NOW* albums that record buyers want—*NOW!* And we can deliver—*NOW!*—from our complete warehouse stock. *Call us!* Here's a partial listing of our artists:

CLASSICAL

CONDUCTORS: Sir John Barbirolli, Sir Thomas Beecham, Karl Böhm, Guido Cantelli, André Cluytens, Colin Davis, Georges Enesco, Wilhelm Furtwängler, Wolfgang Gönnenwein, Robert Heger, Bernard Herrmann, Geraint Jones, Rudolf Kempe, Efrem Kurtz, Pierre Monteux, Charles Munch, Georges Prêtre, John Pritchard, Sir Malcolm Sargent, Arturo Toscanini, Heitor Villa-Lobos, Bruno Walter, Mogens Wöldike ★ **PIANISTS:** Arturo Benedetti Michelangeli, Jane Carlsson, Aldo Ciccolini, Alfred Cortot, Jeanne-Marie Darré, Edwin Fischer, Bruno-Leonardo Gelber, Walter Gieseking, Myra Hess, Benno Moiseiwitsch, John Ogdon, Egon Petri, Francis Poulenc, Joaquín Rodrigo, Artur Schnabel, Rudolf Serkin, Solomon, Rosalyn Tureck, Alexis Weissenberg ★ **ORGANISTS:** Olivier Messiaen, Albert Schweitzer, Finn Viderö ★ **OTHER INSTRUMENTALISTS:** Wanda Landowska, Pablo Casals, Fritz Kreisler, Yehudi Menuhin, Andres Segovia, Jacques Thibaud ★ **VOCALISTS:** Licia Albanese, Peter Anders, Isobel Baillie, Janet Baker, Gino Bechi, Pierre Bernac, Walter Berry, Jussi Bjoerling, Grace Bumbry, Montserrat Caballé, Maria Callas, Feodor Chaliapin, Boris Christoff, Franco Corelli, Toti Dal Monte, Victoria de los Angeles, Mario del Monaco, Giuseppe di Stefano, Marta Eggerth, Dietrich Fischer-Dieskau, Kirsten Flagstad, Miguel Fleta, Nicolai Gedda, Beniamino Gigli, Gerhard Hüsch, Luigi Infantino, Sena Jurinac, Jan Kiepura, Alexander Kipnis, Erika Köth, John Langstaff, Lotte Lehmann, Tiana Lemnitz, Christa Ludwig, Edith Mathis, Claudia Muzio, Birgit Nilsson, Aureliano Pertile, Ezio Pinza, Hermann Prey, Yvonne Printemps, Mado Robin, Helge Roswaenge, Anneliese Rothenberger, Aksel Schiøtz, Tito Schipa, Joseph Schmidt, Rudolph Schock, Elisabeth Schwarzkopf, Gerard Souzay, Ebe Stignani, Joan Sutherland, Richard Tauber, Georges Thill, Fritz Wunderlich, Teresa Zylis-Gara

COMPLETE OPERAS & OPERETTAS: The Barber of Bagdad, The Barber of Seville, La Bohème, Carmen, Le Comte Ory, Dido and Aeneas, Das Land des Lächelns, Die Lustige Weiber von Windsor, Merrie England, Mireille, The Marriage of Figaro, L'Orfeo (Monteverdi), Rigoletto, Eine Nacht in Venegig, Le Roi d'Ys, Il Tabarro, Undine, Werther, Der Wildschütz, Wuthering Heights . . . and Selections from more than 100 other Operas and Operettas

JAZZ

William "Cat" Anderson, Louis Armstrong, Bill Coleman, French Saxophone Quintet, Claude Guilhot, Coleman Hawkins, Earl "Fatha" Hines, Mezz Mezzrow, Albert Nicholas, Django Reinhardt, Fats Waller, Dicky Wells . . . and Collections including Duke Ellington, Fletcher Henderson, Benny Carter, Joe Venuti, Gene Krupa, Jack Teagarden, Benny Goodman, Eddie Lang and others

SPOKEN WORD

FRENCH: La Comédie Française (plays by Beaumarchais, Corneille, Molière, Hugo, Marivaux, Montherlant, Racine and others), Louis Jouvet, Sacha Guitry, Raimu

GERMAN: Gustav Gründgens, Weiss Ferdl, Karl Valentin

DOCUMENTARIES: Coronation Service of Queen Elizabeth II, Wartime Speeches of Sir Winston Churchill, The Vatican Celebrates Holy Week, Speeches by Jawaharlal Nehru, T. S. Eliot Memorial LP

COMEDY: Noël Coward, Gertrude Lawrence, The Goons, Steptoe and Son

POPULAR & FOLK MUSIC OF THE WORLD

AFRICAN: Orchestres Franco, O. K. Jazz, Bantous, Cercul Jazz, Negro Band

ENGLISH & AMERICAN: Adamo, Noël Coward & Gertrude Lawrence, Joe Loss, Victor Silvester

FRENCH: Adamo, Richard Anthony, Josephine Baker, Barbara, Gilbert Bécaud, Lucienne Boyer, Damia, Fernandel, Léo Ferré, Yvette Guilbert, Enrico Macias, Jean Marais, Mistinguett, Germain Montero, Edith Piaf, Regine, Dick Rivers, Tino Rossi, Jean Sablon, Suzy Solidor, Charles Trenet, Cora Vaucaire

GERMAN: Lale Andersen, Sari Barabas, Alfons Bauer, Marlene Dietrich, Rex Gildo, Gitte Heino, Hellberg Duo, Zarah Leander, Fred Silver, Vienna Choir Boys, Albert Vossen, Party Series

GREEK: Manos Hadjidakis, Mikis Theodorakis, Stavros Xarhakos, Manolis Angelopoulos, Attik, Gregoris Bithikotsis, Panos Gavalas, Nico Gounaris, Costas Hadjis, Stelios Kazantzides, Mary Linda & Manolis Hiotis, Vicky Moskoliou, Nana Mouskouri, Vangelis Perpiniades, Milton Stamos, George Zambetas, Bouzouki Music, Folk Music of Crete, Cyprus and Epirus, Byzantine Hymns

INDIAN: Ravi Shankar, Ali Akbar Khan, Bismillah Khan, Halim Jaffar Khan, Himangshu Biswas, Imrat Hussain Khan, Nikhil Banerjee, Pannalal Ghosh, Ram Narain, Vilayat Khan, K.P. Arunachalam, S. Balachander, Shivkumar Sharma, Amir Khan, Bhimsen Joshi, Dagar Brothers, Ghulam Ali Khan, Kesar Bai Kerkar, M. S. Subbulakshmi, K. L. Saigal, Lata Mangeshkar, Moh. Rafi, Mukesh, Talat Mahmood, Music of Tagore, Folk Music of Bengal

ITALIAN: Adamo, Gino Bechi, Sergio Bruni, Carlo Buti, Secondo Casadei, Beniamino Gigli, Enrico Macias, Milly, Narciso Parigi, Franco Ricci, Gigi Stok, Luciano Tajoli, Cesare Vaia, Claudio Villa, Luciano Virgili

JAPANESE: Gagaku (Court Music), Koto & Shakuhachi

MIDDLE EAST: Algerian Classical Music, Armenian Folk Dances, Music of the Caucasus; Egyptian Music: Umm Kulthum, Farid Al Atrash, Mohamed Abdel Wahhab; Lebanese Music: Fahd Bellane, Fairuz, Sabah, Samira Tawfiq, Lebanese Operettas and Film Music; Moroccan, Tunisian and Turkish Music; Readings from the Koran

PORTUGUESE: Alfredo Marceneiro, Carlos Ramos, Amalia Rodrigues

SCOTTISH AND IRISH: Alexander Brothers, Paddie Bell, Anne & Laura Brand, Anne Byrne, Irish Showbands, Gordon Highlanders Band, Ian Holmes Band, Invergordon Distillery Pipe Band, Lowland Folk Four, Bill McCue, Johnny Mc-



Evoy, Ian Powrie, Jimmy Shand, The Tinkers

SPANISH: Folk Music of Andalusia, Aragon, Asturias, Galicia, Seville, Valencia, Sardanas; Bullfight Music; Flamenco; Conchita Piquer

SWEDISH: Olle Johnny, Zarah Leander, Thore Skogman, Evert Taube, Sven Bertil Taube

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Tower Names Sargent To Uptown Promo Slot

HOLLYWOOD—Rich Sargent has joined Tower Records as promotion manager for the label's R&B subsid, Uptown. Sargent, whose previous experience includes a stint as promo manager for Action One-Stop in Buffalo and indie promo work in the same area, will be working in conjunction with Dave Fox, Tower's promotion director. He'll be headquartered in the label's Hollywood offices.

In an additional move, Tower has named a new distributor for the Phoenix area, Endisco, who will handle all Tower, Sidewalk and Uptown product. Previous distrib was ARC.

Steve Wax Named To Jubilee Nat'l Promo

NEW YORK—Steve Wax, regional promotion rep for Jubilee in the South and Midwest for the last three years, has been named national promotion representative for the firm and its subsid labels.

Wax, whose new position will keep him constantly on the move cross-country, personally servicing radio stations (both major and secondary markets) and coordinating regional and local promotion efforts with the label's distrib, will report directly to Mickey Eichner, vice president and director of A&R and national promotion for Jubilee.

"Wax will assist me in continuing to implement the Jubilee concept of 'perpetual motion promotion,'" said Eichner, "so that no area of the country is without personal contact."

Jubilee is currently receiving steady airplay on the new release from the Happenings, "Crazy Rhythm," and two new soul slices, Mary Love's "The Hurt Is Just Beginning" and "Tired Of Being Nobody" by the Valentinos.

Ochs Book Tops 8,000 In Less Than A Month

NEW YORK—Phil Ochs' new song book, "The War Is Over," which was published by Barricade Music a little more than three weeks ago, has already sold over 8,000 copies, a remarkable figure when compared with the sales of most song books. "The War Is Over" contains all the songs from Ochs' last three albums: "Phil Ochs In Concert," on Elektra, and "Pleasures Of The Harbor" and "Tape From California," both on his new label, A&M.

"The War Is Over" was designed by Michael Ochs, Phil's brother and manager. Michael used to work as a professional photographer, and he has filled the book with striking pictures of Phil taken by himself and various other photographers. "The War Is Over" also includes drawings by the contemporary underground artist Ron Cobb and by Heinrich Kley, an article by Andy Wickham, four articles by Phil and a taped conversation made with him by Sis Cunningham and Gordon Fraser for Broadside Magazine.

Randle Prod., Pub. Firms

LOS ANGELES—Brillig Productions, and a BMI publishing subsid, Slithy Tove Music, have been formed by Cori Randle, manager of singer Dennis Doyle, whose first album is soon to be released on VMC Records.

Slithy Tove is represented with songs on albums from Mother Hubbard (Mercury) and Them (Tower). First artist to be signed to the production company is John Antle, 20 year old San Francisco singer. Writers signed to the new firm include Michael Harrison, Tom Lane and Sharon Pulley.



Top 50 In R&B Locations

1	WHO'S MAKING LOVE Johnny Taylor (Stax 0009)	2	26	GOODBYE MY LOVE James Brown (King 6198)	3
2	COURT OF LOVE Unifics (Kapp 9325)	3	27	I LOVE YOU MADLY Fantastic Four (Soul 35052)	2
3	LOVE CHILD Diana Ross & Supremes (Motown 1135)	7	28	THE B.B. JONES YOU PUT IT ON ME B. B. King (Bluesway 61019)	2
4	HOLD ME TIGHT Johnny Nash (Jad 207)	5	29	PEACE OF MIND Nancy Wilson (Capitol 2283)	3
5	FOOL FOR YOU Impressions (Curtom 1932)	1	30	DON'T MAKE THE GOOD GIRLS GO BAD Della Humphrey (Artic 144)	3
6	LITTLE GREEN APPLES O. C. Smith (Columbia 44616)	4	31	PRIVATE NUMBER Judy Clay & William Bell (Stax 0005)	3
7	SAY IT LOUD I'M BLACK AND I'M PROUD James Brown (King 6187)	6	32	AUNT DORA'S LOVE SOUL SHACK Arthur Conley (Atco 6622)	3
8	HEY, WESTERN UNION MAN Jerry Butler (Mercury 72850)	8	33	HOW YA GONNA GET RESPECT Hank Ballard (King 6196)	3
9	DO WHAT YOU GOTTA DO Nina Simone (RCA Victor 9602)	9	34	SEE SAW Aretha Franklin (Atlantic 2574)	-
10	KEEP ON LOVIN' ME HONEY Marvin Gaye & Tammi Terrell (Tamla 54173)	11	35	HE'S BAD BAD BAD Betty Wright (Alston 4571)	3
11	PICKIN' WILD MOUNTAIN BERRIES Peggy Scott & Ja Jo Benson (SSSI 748)	14	36	SOULFUL STUNT Young Holt Unlimited (Brunswick 55391)	-
12	FROM THE TEACHER TO THE PREACHER Gene Chandler & Barbara Acklin (Brunswick 55387)	13	37	I'M IN A DIFFERENT WORLD Four Tops (Motown 1132)	4
13	BRING IT ON HOME TO ME Eddie Floyd (Stax 0012)	18	38	RELEASE ME Johnny Adams (SSS Int'l 750)	4
14	DESTINATION: ANYWHERE Marvelettes (Tamla 54171)	16	39	I HEARD IT THRU THE GRAPEVINE Marvin Gaye (Tamla 54176)	-
15	ALWAYS TOGETHER The Dells (Cadet 5621)	17	40	I WANT EVERYONE TO KNOW O. V. Wright (Back Beat 597)	4
16	GIRL WATCHER O'Kaysians (ABC 11094)	12	41	BLACK IS BEAUTIFUL Nickie Lee (Mala 12025)	4
17	I AIN'T GOT TO LOVE NOBODY ELSE Masqueraders (Bell 733)	15	42	SLOW DRAC Intruders (Gamble 221)	-
18	TALKING ABOUT MY BABY Gloria Walker (Flaming Arrow 35)	21	43	DON'T BE AFRAID Frankie Karl & The Dreams (D. C. 108)	4
19	FUNKY JUDGE Bull & Matadares (Taddlin' Town 108)	10	44	I'VE GOT LOVE FOR MY BABY Young Hearts (Minit 32049)	-
20	TO WEAK TO FIGHT Clarence Carter (Atlantic 2569)	28	45	A WHITER SHADE OF PALE Hesitations (Kapp 948)	4
21	WHERE DO I GO Carla Thomas (Stax 0011)	20	46	A MAN & A HALF Wilson Pickett (Atlantic 2575)	-
22	SPECIAL OCCASION Smokey Robinson & The Miracles (Tamla 54172)	19	47	ON MY SOUL Swordsmen (Ninandy 1014)	4
23	LET'S MAKE A PROMISE Peaches & Herb (Date 1623)	26	48	SOCK IT TO ME (Part 1) Deacons (Shama 100)	-
24	FOR ONCE IN MY LIFE Stevie Wonder (Tamla 54174)	31	49	WE BELONG TOGETHER Webbs (Verve-10610)	-
25	CLOUD NINE Temptations (Gardy 7081)	43	50	THE HURT IS JUST BEGINNIN' Mary Love (Josic 999)	-

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Impressions / 5 Stairsteps & Cubie
Salt Water Taffy / Jennifer's Friends
Sugar Canyon / George McCannon
Silver Caboose / George Burns / Vonnettes / Judy White / The Feathers / The Beeds / Bob McAllister / Ohio Express
Boss Blues / Kasenetz-Katz Singing Orchestral Circus / Barry Goldberg Reunion / Camel Drivers / Mark Gutkowski / Donny
Hathaway / Golden Haze / Blues Menagerie / Van Trevor / Lynda K. Lance / Sandy Rucker / June Conquest / All on . . .
BUDDAH / TEAM / CURTOM / SUPER K / ROYAL AMERICAN / THOMAS / COBBLESTONE

Timothy Wilson
Lemon Pipers / Melanie
Lou Christie / The Convention

Tidal Wave / 1910 Fruitgum Co.
Eire Apparent / Brooklyn Bridge
The Calliope / Shadows of Knight



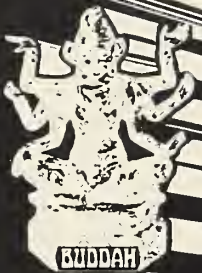
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BUT



WHERE IT'S HAPPENING

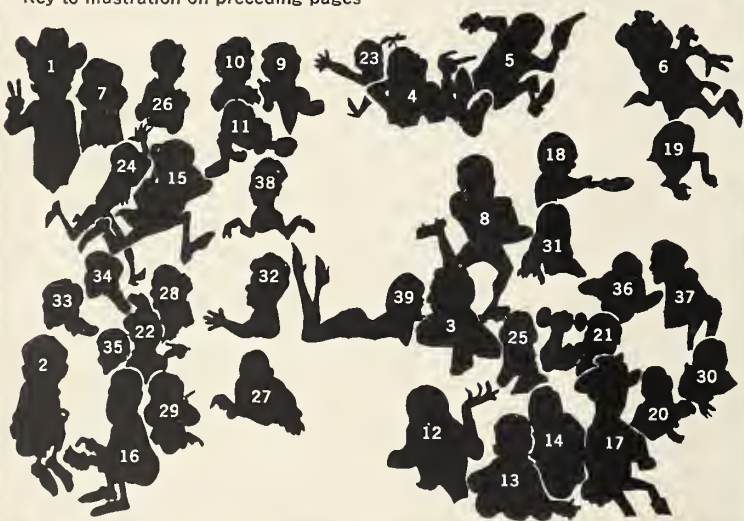
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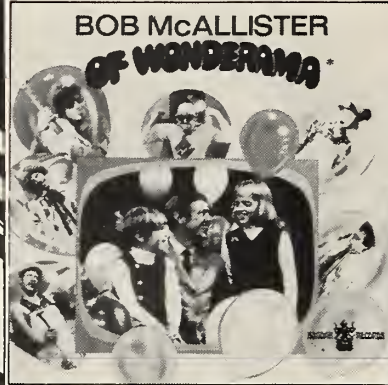
**BUDDAH
RECORDS**

OF COURSE

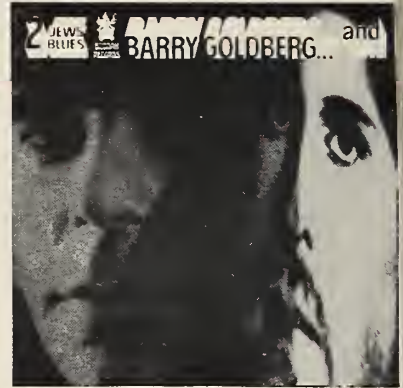
Key to illustration on preceding pages



1. ARTIE RIPP 2. ART KASS 3. PHIL STEINBERG
4. NEIL BOGART 5. MARTY THAU 6. CECIL HOLMES 7. JERRY LOVE
8. JOE FIELDS 9. JERRY KASENETZ 10. JEFF KATZ 11. LEN EVANOFF
12. EDDIE THOMAS 13. CURTIS MAYFIELD 14. JOHNNY LLOYD
15. RON WEISNER 16. ARNOLD FELDMAN 17. DICK HEARD 18. JEAN MONTGOMERY
19. JOAN MASLIN 20. BOB ESPOSITO 21. ALLEN FRIED
22. MIKE MARRONE 23. EILEEN MCCARTHY 24. ELLEN MANGON
25. EDITH JOVITZA 26. MICKEY LANE 27. ALIX JOLICOEUR 28. AL BUJAN
29. MARY BENCIVENGA 30. BETTY TASH 31. JACQUELINE FOX
32. ANN FURMAN 33. LINDA DASH 34. MARIA POULOS
35. DIANE MARELLI 36. TOMMY DIPIETRANTONIO 37. MARC B. LEES
38. HY GOLD 39. BETTY BUDDAH



BDS-5030 BOB MCALLISTER



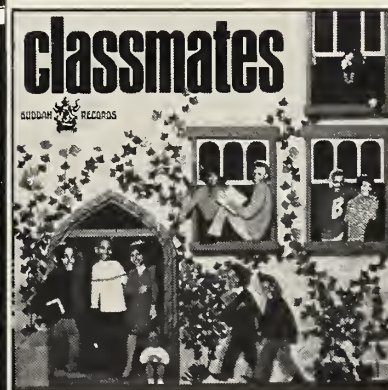
BDS-5029 2 JEWS BLUES
Barry Goldberg... and



BDS-5024 BORN TO BE
Melanie



BDS-5023 'STEAMED'
Calliope



BDS-5017 CLASSMATES
5 Stairsteps/ Judy White/
Timothy Wilson/ Henry Lumpkin/
Tony Lamar/ Mama & Papa
Stairstep



BDS-5016 JUNGLE MARMALADE
The Lemon Pipers



BDS-5009 GREEN TAMBOURINE
The Lemon Pipers



BDS-5008 OUR FAMILY PORTRAIT
The 5 Stairsteps & Cubie



BDS-5028 KASENETZ-KATZ SUPER CIRCUS



BDS-5027 GOODY GOODY GUMDROPS
1910 Fruit Gum Co.



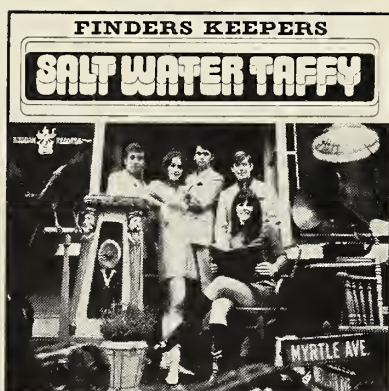
BDS-5026 CHEWY, CHEWY
Ohio Express



BDS-5025 GEORGE BURNS SINGS
George Burns



BDS-5022 1, 2, 3, RED LIGHT
1910 Fruit Gum Co.



BDS-5021 FINDERS KEEPERS
Salt Water Taffy



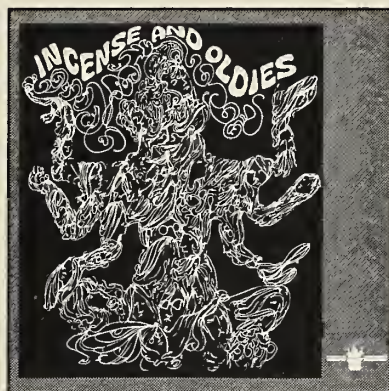
BDS-5020 KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS



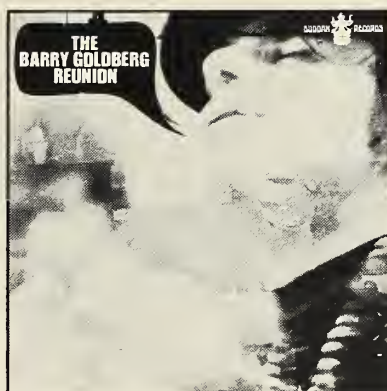
BDS-5018 YUMMY, YUMMY,
YUMMY
Ohio Express



BDS-5015 CHECKMATE
The Lemon Pipers / 1910
Fruit Gum Co.



BDS-5014 INCENSE & OLDIES



BDS-5012 THE BARRY GOLDBERG REUNION
Barry Goldberg



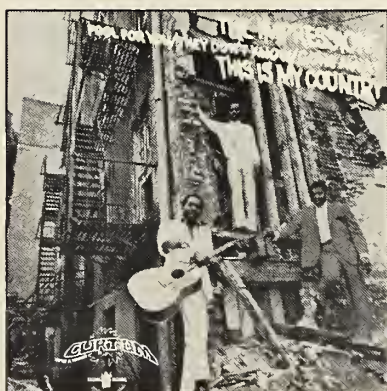
BDS-5010 SIMON SAYS
1910 Fruit Gum Co.



BDS-5001 SAFE AS MILK
Captain Beefheart & His Magic
Band



CRS-8002 LOVE'S HAPPENING
5 Stairsteps & Cubie



CRS-8001 THIS IS MY COUNTRY
The Impressions



CBS-7001 COMIN' HOME
The Joe Thomas Group



BARRY GOLDBERG REUNION

Barry Goldberg Reunion got together for a reunion and said, "Let's stay together." They did and recorded a song that made the charts called "Hole In My Pocket." "We may have a hole in our pocket, but we don't have a hole in our head," they said, speaking collectively. Upon examination, this was found to be true, and they were sent to a tailor and are now recovering nicely.

GEORGE BURNS

"And nahoo, just before we bring on The Flying Cretins—a wonderful trapeze act—singing stoor Ron Tonsils and Amoorica's first lady of the theatoor, Wanda Comeback—I'd loike to introdysuse several peopool from our audience. There he is—the great stoor—George Burns!" "Ed. Ed. Ed. Thanks for the plug, but this is my show. You're in the wrong studio, Ed. Ed? Ed? I should've known he'd faint standing up."

MELANIE

Phoebus glows photographically from the walls while Melanie's mother Polly sings old songs and father Fred says, "Yes." Melanie really loved Harold but he took bad photographs, so she settled for Phoebus. Besides, Phoebus glows. Melanie's friends ever?" says Melanie. "He glows." Her friends nod. "How is he Harold. Harold never glowed. A nice enough boy, but he never glowed. Poor Harold." "Uh-huh," says Melanie, "But you can't blame him. I entered without knocking."

THE CALLOIPE

When the steamboat ran aground at the Kansas border, the city marshall put it up for auction. The last item for sale was a huge steam calliope. Four local boys (from Local, Kansas) bought it and learned how to play it. But the steam made them lose a lot of weight. They won't compromise, so they keep on losing weight. But they can all fit easily into a telephone booth. Art has its rewards.

1910 FRUITGUM COMPANY

One day while trying to slice a cucumber four ways, the 1910 Fruitgum Company said to each other, "Boys, this too shall pass away." They also said, "Don't fire until you see the whites of their eyes" and "Scudda ho, scudda hey" but they found out all these things had been said before. So they made "Simon Says," "May I Take A Giant Step," "1, 2, 3, Red Light" and "Goody Goody Gumdrops," and that seemed to settle the matter.

SALT WATER TAFFY

"We don't want to be one of those faceless rock and roll groups," said lead singer XYZ of the Salt Water Taffy. So they got rid of him (or was it her? or it?) pronto. They're also sick and tired of having sand kicked in their faces at the beach. They sent away for a muscle-building kit but they didn't have the muscles to use it, so now they don't go to the beach anymore. Pity.

THE TIDAL WAVE

Made up of four plumbers who were simultaneously trapped in a flooded basement. As the water crept to their chins they yelled for help in four-part harmony. Rescued moments later by a Seapuss, they vowed to throw everything into showbiz, including the kitchen sink. Recording sessions are held in the Central Park Reservoir. Muggings are overdubbed. Still take plumbing jobs, but never on Sunday.

SANDY RUCKER

Lovely Sandy Rucker could sing for her supper and get not only breakfast, but luncheon and another supper as well. The winsome lass' winsome country stylings are an excellent bet to win her the fame she deserves. Quoting Winsome Churchill, she says, "I'm easily satisfied with best of everything," and she means it. Watch Sandy Rucker pucker.

VAN TREVOR

Riding the crest of such chart disks as "Our Side" and "Born To Be In Love With You," Van Trevor seems destined to reach the happy isles of stardom, where, he says, he would like to raise a family and a small flock of chickens. Strangely, neither the family nor the chickens are mentioned in his first Royal American single, "Things That Matter."

LYNDA K. LANCE

Lynda K. Lance, daughter of the famed surgeon, I. Will Lance, began to sing in kindergarten, where she was forced to do so by her teacher. Finding that she liked singing after all, and country and western singing in particular, she decided to make a career of it, even though her father wants her to become a nurse. "I'm no Florence Nightingale," she says, but she sounds like one.



TIMOTHY WILSON

The frustrations of being a part-time shoe salesman reached an apex of nurtured exorciation when a customer came in one day and said to Timothy Wilson, "I'd like a pair of shoes to match my sallow complexion." Forthwith, he resigned and went straight to the recording studio, where everyone had shoes, but no socks. So Timothy socked it to 'em. Ahem. Cough. Clapclapclap.

JUDY WHITE

One day when she was five years old Judy White went into a drug store and ordered a Super Big Frosted Malted. When she emerged from the store ten years later (it was indeed a Super Big Frosted Malted) she was not only older but wiser, having read every issue of "Silver Screen Love Stories," "Popular Mechanics," and "Boys Life." So she decided to make records and sing. Put down that malted and go listen.

BLUES MENAGERIE

Once mistaken for an animal act, the Blues Menagerie was shanghaied by a travelling circus and wound up in Clovis, New Mexico, from whence, their real identities having been discovered, they have only recently returned. They are now, the confusion over their bestial nature ended forever, in the process of becoming a hit group. They are not to be missed.

CAMEL DRIVERS

All the members of the Camel Drivers were born in the Sahara Desert, and they have been trying to get out ever since. They were last seen three miles east of a sphinx-shaped sand dune, and Lowell Thomas is currently searching for them. When and if they are found, they intend to become recording stars. Wait a minute! Here's a telegram from Lowell now!

SILVER CABOOSE

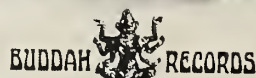
The Silver Caboose recently latched onto the back of a train bound for hitsville and intends to ride to the end of the line. They thought of calling themselves the Golden Caboose but changed their minds when they realized that the country is on the silver standard. A smart bunch, they don't plan to be fooled or foiled by anyone.

THE CONVENTION

Recently called to order, The Convention plans to stay that way indefinitely. The group's members are closely bound together by their musical aspirations, and they even share the same hobbies—sword fishing, and when they get the time, ox hunting. Besides making hit records, their primary goal is to find an ox that is bigger than an ox and a really sharp swordfish.

BOB McALLISTER

Bob McAllister is the host of the very popular "Wonderama" children's show—a combination of fantasies and make-believe-dreams-come-true where Bob plays several characters and watches the kids scream, giggle, throw tantrums, push each other out of the way so they can get in front of the camera, cry, tell fibs, refuse to eat what they don't want to eat and hope for a flying panda to come and take them away. Just like Mommy and Daddy.



OHIO EXPRESS

Five nice boys who'll never be half the men their dads are and who'll never marry a girl as sweet as their moms, so they'll be five half-men who never get married. But they can console themselves with "Yummy, Yummy, Yummy," "Down At Lulu's" and "Chewy Chewy". A conductor on the Ohio Express once told them that "if you're going to make an omelet, you're going to have to break some eggs." They took him literally and messed up five new pairs of white sandals, not to mention their feet. But we won't mention that.

IF IT FEELS GOOD I'LL DO IT

BUDDAH PEOPLE

BROOKLYN BRIDGE

"Say," said the grandson of a construction worker who had helped build the Brooklyn Bridge, "I'll bet you never thought while you were working on the Brooklyn Bridge that one day there would be a girl named Betty Sperber and a rock group called the Brooklyn Bridge who would sound out of sight and break all attendance records at the world-famous Cheeta Club in New York, did you?" "No," said the grandfather, "I never did." "I didn't think you had," said the grandson.

SUGAR CANYON

One day a grizzled old prospector and his burro settled down for the night in a lonely canyon. A rock hit the prospector on the head and bounced into his coffee. He tasted the coffee and found the rock to be sugar. "Why this is Sugar Canyon! Wait'll I tell Neil Bogart about this! But how will I get back to New York?" It was simple. The prospector's animal was the burro of Manhattan. They are now engaged.

BUDDAH RECORDS

THE IMPRESSIONS

Even though I loved and lost I keep on pushin' and talkin' about my baby because I know that it's all right. Woman's got soul even if she is a gypsy woman. I know that we're a winner even though I'm a fool for you. So the people get ready and they send for The Impressions—and when I tell them this is my country they all say amen. Amen. Amen. Amen.

DONNY HATHAWAY

Donny Hathaway went thataway for awhile but now he ith coming thithaway, which meanth that he hath blothommed into a thinger of rare achievementth. When Donny Hathaway ith not thinging, he liketh to tend thith hybrid okra patch, which hath yielded thome outstanding thpecimenth. One thpecimen ith currently the thtar of a horror movie entitled "The Okra That Buffaloed The Bronx."

JUNE CONQUEST

True to her name, June Conquest has been conquering the hearts of audiences since she was kneehigh to an amoeba. Writers all over the world continually call her incomparable because they can find nothing to compare her to. Her complete originality has driven the best minds of our generation off the deep end. How well did you say you know her?

5 STAIRSTEPS & CUBIE

The First Family of Soul. Papa Clarence and Mama Fine. Brothers Kenneth, Clarence Jr., Dennis, and James, sister Alohe and baby Cubie. On road tours they use a bus, two trains, an electric perambulator, plus their entire house so they never get too far away from home. "Don't Change Your Love," "Something's Missing," "A Million To One," "Shadow Of Your Love." Produced by Curtis Mayfield. Which doesn't hurt.

KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS

Which is also known as the Kasenetz-Katz Super Circus, on the basis of a democratic vote by the membership of this 46-voice organization. However, if their popular voice or anything like the popular votes we're hearing about today, the whole thing may wind up in the House of Representatives. In which case the gold record for "Quick Joey Small" may be presented to President Stassen. Why are all 46 members called Jeff and Jerry?

LOU CHRISTIE

Lightning struck again as Lou Christie dashed across the rain-soaked street into the diner. There he saw a girl sitting alone, sipping coffee. "Why, Mary Breakfast, why aren't you at rehearsal?" "Aw, gosh, Lou, I'm just the understudy to the star, Velveetah Encore." "Mary," said Lou, playfully boxing her ears, "You're going to play the part tonight!" "What did you say?" said Mary, holding her ears.

HERE COME THE JUDG

GEORGE McCANNON

Literally born in a trunk, which at the time was in the baggage compartment of a bus travelling from Secaucus, New Jersey to the Badlands of Wyoming, George McCannon has always wanted to sing and is now doing so whenever he can. There's only one thing he's worried about: his voice is getting so big he's afraid it's going to outgrow his mouth.

GOLDEN HAZE

Golden Haze—the name conjures up a precious metal and a dreamy atmosphere, and that's just what the group offers, too-solid gold sounds mixed with misty romance. In reality, the group's members are hard-bitten realists who enjoy a good game of Lacrosse and an ice cold shower afterwards, followed by a Spartan meal of raw mushrooms and leeks. Dig them.

VONETTES

Beautiful to see and beautiful to hear, the Vonettes are like lines of golden poetry that transfix the reader and hold him in an unbreakable spell. By special order of the President, the Vonettes have agreed to release audiences from their spell when they have concluded a performance. Record buyers will have to fend for themselves.

BOSS BLUES

"Blues is the Boss," says Boss Blues, and the group intends to prove their statement by commanding the attention of record buyers all over the country. "We don't suffer defeat easily," said one member of the group, though he hadn't been in a fight since the preceding night. Group hobbies include bear baiting and 'possum pelting.

Cobblestone RECORDS

TEAM

SHADOWS OF KNIGHT

"The shadows of which knight?" someone asked the Shadows of Knight, "and how can a knight have more than one shadow?" These questions almost caused the Shadows of Knight to call themselves the Shadow Of Sir Lancelot, but fate would not have it so, and they are still the Shadows of Knight, however shadowy their understanding of their own name. They understand music, though. Listen.

MARK

Mark has only one name because he doesn't want to be called on the telephone and knows that the telephone company won't list anyone who has only one name. Mark doesn't want to be called on the telephone because he wants to spend all his time singing, which he does because he wants to break his lease. He might simply not have a telephone if he doesn't want to be called, but he has always been so absorbed in his singing that this thought has never occurred to him.

THE BEEDS

The Beeds were strung together one day not long ago when they decided that it would be a groove. They found that they made a good necklace and are currently on sale at Tiffany's. When the shop closes, they perform and make records. Their ambition, admittedly a bit unrealistic, is to be given to Mayor Lindsay in exchange for Manhattan Island.

JENNIFER'S FRIENDS

Any friend of Jennifer's is a friend of mine. But then again I don't have too many friends. As a matter of fact, I've been meaning to talk to Jennifer about those friends of hers. There's something else I want to talk to Jennifer about: if three oranges get on a train moving 60 miles per hour along a track that runs 17 miles but is being repaired, how many apples will there be when the train reaches Pittsburgh?

THE LEMON PIPERS

Oxford, Ohio's musical gunrunners. Carrying glow-in-the-dark passports to the underground and walkie-talkies cunningly disguised as jars of Mother Wabau's Preserves, they have left behind a string of hits ("Green Tambourine," "Rice Is Nice," "Jelly Jungle") without cutting the ties that bind. They can also bend steel in their bare hands but are gentle with dogs. Swell.

EIRE APPARENT

One fine day in Dublin the Eire Apparent played at a discotheque and watched the customers dance the Irish national dance, the polka. "Something's wrong here," said the Eire Apparent. Jimi Hendrix walked in the club and decided to produce the group's records. "Let it all hang out," he said. "Right," they said, "how about a polka?" "Thanks," said Hendrix, "but I've had lunch." "Yeah," said the Eire Apparent, "Why don't you take a bath?"

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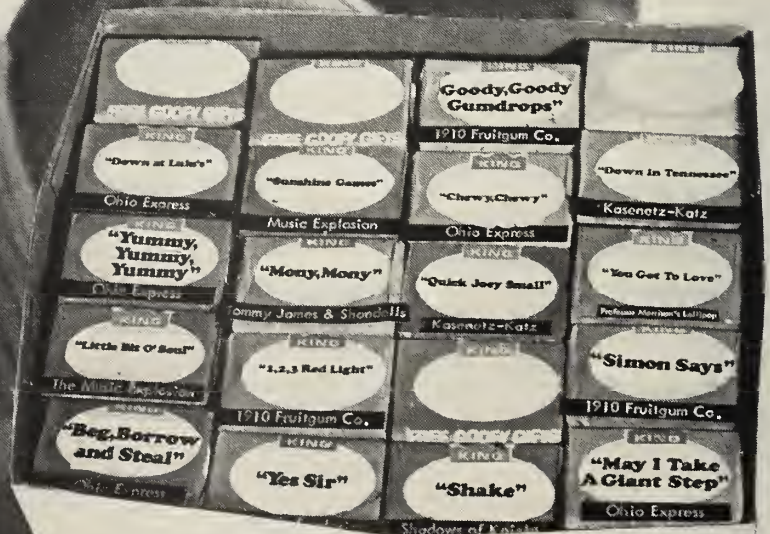
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**Kasnetz-Katz Associates, Inc.
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KAMA SUTRA: PAST, PRESENT AND FUTURE

Alan Freed was the first deejay to commit himself to young pop music, even to writing some of its first songs like "Maybelline" and "Sincerely." Freed died in 1964, the year Kama Sutra Records was born, but it was not so much a death and a birth as it was the passing of a torch, like runner to runner in a race.

Freed opened a box of seeds — young people, with their music as their expression of themselves. But seeds can't grow without proper earth, and the garden has to be carefully tended.

Kama Sutra Records was formed to be the earth for these seeds. For years, young people had music written for them by men who didn't understand young people or identify with them.

Out of this situation came the independent producer, whose background was always prefaced by his age — he was always young. He probably couldn't read or write music, but he probably could sing or play an instrument. Even if he couldn't do any of these things he had ears. He would make his own music for his own kind.

His success as an independent producer would eventually enable him to form his own label, to supervise the incoming product, the release schedule, the promotion and the relationships between his artists, his writers, his stable of producers and his distributors. A new "rate of exchange"

was formed between label owners and artists. They understood each other because they had both come from the same mold, both been to the same places, and were both working for the same goal — creative freedom and personal expression.

That is exactly what happened — and is happening — with The Kama Sutra Group.

Quick Success Pattern

Within 90 days after the formation of Kama Sutra Productions in 1964 we had two records in the top ten: "Remember Walkin' In The Sand" by The Shangri-Las, and "Come A Little Bit Closer" by Jay & The Americans. Shortly after that we put three more into the top ten: "Leader of the Pack" and "I Can Never Go Home Anymore" by The Shangri-Las, and "Let's Lock The Door" by Jay & The Americans.

We began signing other producers, and new writers like Shadow Morton, Richard Perry, Bobby Bloom, Bo Gentry and Richie Cordell. They were unknown at the time but they had talent — they had good ears — and we did our best to provide them with everything they needed to learn the technical science of the art of recording. We also provided them with a promotional force exclusive of (but cooperating with) the various labels on which Kama Sutra product was released.

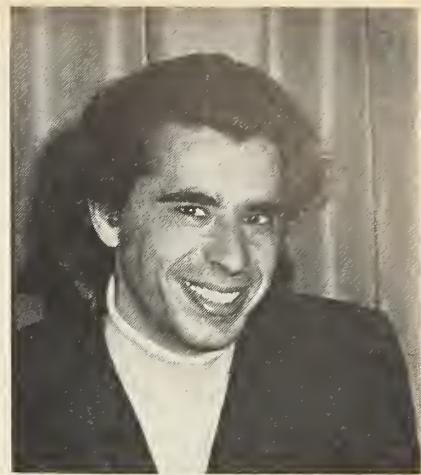
Enter A Label

After five top ten hits from the

production firm in the first six months of operations we formed Kama Sutra Records. The label was less than 30 days old when Bob Cavallo and Eric Jacobsen stopped in front of our door with a dub by a new group, The Lovin' Spoonful. But they didn't come in. "They only make Shangri-Las records", they said, and went upstairs to see two fellows named Charles Koppelman and Don Rubin, whose Koppelman-Rubin Associates was less than 15 days old. Charlie and Don heard the dub and immediately called us. We heard it and immediately accepted "Do You Believe In Magic" — because we did — and still do — believe in magic.

Buddah Records was formed in 1967 to provide an outlet for other types of music. Kama Sutra Records had established itself as a leader in "pop" or "pop/underground" but — because we are a garden — we wanted other flowers to bloom, other musical styles to be heard. No one has to be told about the success of Buddah Records, especially with bubble gum music, but within Buddah itself there are several styles of music — rhythm & blues, country & western, underground.

Kama Sutra believes that music is 360 degrees — rounded, perfect, encompassing everything. Even the names "Kama Sutra" and "Buddah" were chosen for a special meaning — oneness, awareness, contact with everything and everyone. A record



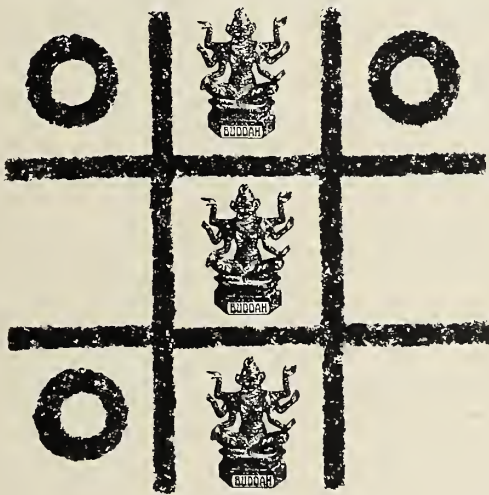
by **ARTIE RIPP**
Pres. The Kama Sutra Group

company should be like a garden — with the earth for the talent to grow in — and the florist should be a blood relative of the garden who equally exclaims the beauty and individuality of each different flower.

A Communicator

Kama Sutra, in all its activities and all its history (the company will be five years old in April, 1969) has sought to be a communicator, not a noisemaker. Communication — real communication — must hold the seed of truth. Music is one of the great communicators, music in all its styles, played for and listened to by all its audiences. The Kama Sutra Group has always — and will always — communicate.

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by **PHIL STEINBERG**
Pres. The Kama Sutra Group

In an age of Telestar and instant communication all around the world, it has become necessary for every major business to compete in foreign markets. The record industry is no exception, for while the United States constitutes the world's largest record-buying public, now 50 percent of the total buying market is outside its borders, with 30 percent located in Europe.

In light of this instant communication and the interest of young people throughout the world being focused on all areas of music, both indigenous and foreign, the record business has become extremely complex. Today there is a record buying public for every type of music in almost every country in the world.

It is clear then that the overseas market is an extremely valuable one. The Kama Sutra Group's (Buddah Records-Kama Sutra Records) success in an area that is responsible for the purchasing of over a billion dollars worth of records annually has made our overseas revenues equal to our domestic income.

To deal in such international traffic requires an intimate knowledge of that market. Representing our organization, I personally visit each nation and discuss pertinent matters with potential distributors there. After having made the necessary arrangements with our contact, I keep in close personal touch. In addition to this, Kama Sutra does extensive market research before taking even the initial steps.

This familiarity with our various markets is vital to a total understanding of the situation. Here are capsule profiles of the client nations with which Kama Sutra deals.

ENGLAND: In the past, domestic record sales in the United Kingdom were dominated by U.S. labels. However, with the advent of the Beatles, sales in that market shifted slightly away from the imported product, though American record sales still make up a large percentage of the total. England's pop record-buying public comprises approximately 45 percent of the total population. Kama Sutra sees its market there as being

THE BOOM IN KAMA SUTRA'S OVERSEAS SALES

about 15 percent of the total population. This, of course, is a significant area, having 20 wholesale distributors (ours being Polydor Records Ltd.). But, because of the high price of British phonographs, there are only about eight million machines in a country with an estimated population of 54 million. And since radio in England is government controlled, the result is a limited scheduling for pop music. So marketing to the more than 25,000 juke boxes in operation is a key factor. College radio stations are beginning to develop, and our next major promotional push will be in that direction.

WEST GERMANY: This is definitely a key market for us, as it accounts for about one-quarter of Europe's total sales. Since World War II, Germany has become one of Europe's most prosperous countries. The war has also been an important factor in two other areas: first, the occupation of West Germany by the United Kingdom, the United States and France has created a modern tradition of foreign music. Second, there is an abundance of post "war babies," which means that one-third of West Germany's population is under the age of 24. A few additional facts will show just how lucrative this nation is as a record-buying market. West Germany has more than double the number of England's juke boxes, 25 wholesale distributors, 6,000 retail outlets and two rack jobbers. This last factor is most significant, since it makes clear the recent West German trend toward specialization in the record industry. Deutsche Grammophon is responsible for the distribution of our product in this most important area.

FRANCE: There is something unique about the French market—while popular record sales dominate, the sale of 45 rpm singles is negligible compared to that of 45 rpm EP's. Our distribution there is in the hands of Compagnie Phonographique Francaise, with a market for Kama Sutra in the area of 12 million people. While France, with 35 wholesalers, tops the German figures, its retail outlets only number about 4,200. In France, only one-tenth of the population owns record players, which makes the 35,000 juke boxes an extremely important consideration.

ITALY: In this country, which is the home of opera, it is somewhat surprising to find that 85 percent of all record sales are pop music—mostly via 45 rpm singles. The major problem in Italy is the exposure of new records, which makes song festivals like San Remo extremely important for the introduction of new material. Other problems in this market have developed because all of the 128 Italian radio stations are government owned, and each record must receive approval by a government board before it can achieve air play. Per-

haps as a result of this, there are very few teenage-oriented shows on Italian radio. Once again, juke boxes are a very important vehicle, since they number 30,000 as opposed to a mere 3 million record players. Dischi Records, headquartered in Milan, distributes Kama Sutra group product to a potential audience of 13 million young record buyers.

CANADA: Since it is situated just across the border from the U.S., Canada is naturally strongly influenced by our music. This is due, in large measure, to American radio stations which broadcast into Canada, and also to the easy access of Canadian audiences to American performances. This country represents a huge market, with approximately 50 percent of the population being under the age of 24. In Canada, Quality Records Ltd. distributes our product. A highly developed record market, Canada has 73 wholesaler record distributors, 2,000 retail outlets and 15 rack jobbers supplying 3,000 rack outlets. Another significant fact is that during the period between 1962 and 1966, the amount of Canadian dollars spent on records almost doubled.

JAPAN: Japan is strikingly similar to West Germany, in that World War II has left almost identical effects on the two nations. The occupation laid down a foundation for Western music, and technology has led to a higher standard of living than could have been enjoyed before the war. Today, it is the job of Nippon Columbia Co. Ltd. to distribute our records to a potential audience which represents almost one-half of the population. Japan is one of the largest record markets in the world, with 50 percent of the records sold being of foreign origin. Japan has 10 wholesale record distributors and a total of 5,033 retail outlets.

DENMARK: In Denmark's pop field, the acceptance is international, though dominated primarily by English and American artists. Almost one-quarter of the population is younger than 24, which gives Nordisc Polyphon, our distributor, a substantial market. There are 610,000 record players and 1,000 juke boxes, which makes it a somewhat smaller market than many in Europe.

NORWAY: Though Norway is a small country, with a population of approximately 4 million, its inhabitants enjoy a very high standard of living. Nearly one-third of the population is a potential buying market, to which AF Nor-Disc, our Norwegian dealer, can distribute our product.

SWEDEN: This, too, is a prosperous nation with phonographs in 30

percent of the homes. The record industry there is strongly influenced by youthful tastes, with the acceptance of foreign artists and recordings playing an important role. Imports, in fact, dominate record sales in Sweden. Our figures show that Sweden's market for Kama Sutra's records is about one-quarter of the total population. Our distributor is Karusell Grammophon A.D.

I think that after reading the capsule profiles of most of our licensees it becomes evident just how valuable the overseas market is to the record industry. It has truly become a major area of world commerce, and Kama Sutra feels that to be really successful it is essential to compete in it. But regardless of how vast the market seems, it takes intensive personal research and extensive personal contact to compete effectively. It is because of this attitude that the Kama Sutra Group has bridged the enormous gap between U.S. and foreign record sales to the point where they are now equal.

BUDDAH RECORDS IN ITALY

by **LUCIO SALVINI**
Promotion & Advertising Mgr
Dischi Ricordi, S.p.A.

The Buddah Records story in the Italian territory is the story of success as great as it is sudden.

For the last ten weeks, "Simon Says" by The 1910 Fruitgum Company has dominated the Italian charts. Each week the Italian Stat Radio conducts a poll among record shops in order to compile the list of bestsellers. The results of this poll determine the playlist of the program which is broadcast three times a week and features the first eight records in the poll tally.

"Simon Says" has been number one on the program for six straight weeks.

This has spread The 1910 Fruitgum Company's name all over Italy. A recent "vote your favorite" contest promoted by a very popular magazine for teenagers shows that The 1910 Fruitgum Company is second only to The Beatles among foreign groups. Here is the actual breakdown with the points in parentheses:

1. Beatles (128)
2. 1910 Fruitgum Company (89)
3. Bee Gees (87)
4. Procol Harum (26)
5. Aphrodite's Child (21)
6. Casuals (17)
7. Rokes (12)
8. Rolling Stones (9)
9. Renegades ()

The 1910 Fruitgum Company has also recorded an Italian-language version of "Simon Says" — "Semplissimo" — which has had excellent response. A short time ago we issued "1, 2, 3, Red Light" by the group in both American and Italian versions. The phonetic version recorded during my last trip to the United States, is called "Hip Hip Hip Urah". We have issued 60,000 copies of each version — which, for the Italian market, is a substantial first pressing.

The Ohio Express has also scored with Italian record buyers. Our promotional activity for "Yummy, Yummy, Yummy" includes a phonetic version, and the song has recently been chosen as the theme for a weekly television program. We foresee that "Yummy, Yummy, Yummy" will be as successful as "Simon Says". We are most anxious to have both groups come to Italy.

Thanks to "Simon Says" and "Yummy, Yummy, Yummy", the Buddah Records name and label are a guarantee of sure sales for Italian dealers. We congratulate the people that supply us with such fine product.

BUDDAH RECORDS IN SWEDEN

by **IVAN NORDSTROM**
Managing Director, Karusell
Grammofon A.B.

Consistent single response from The 1910 Fruitgum Company, The Lemon Pipers and The Ohio Express in the Swedish record market has been paralleled by activity in long-playing albums.

The "bubble gum sound" has become very popular in Sweden with chart best sellers like "1, 2, 3, Red Light," "Yummy, Yummy, Yummy," "Simon Says," "Green Tambourine," "Rice Is Nice" and "May I Take A Giant Step."

The "Simon Says" album has been a great bestseller. The Lemon Pipers' two LPs, based on their hits, have also been very popular.

Karusell has also gotten great response to the Kasenetz-Katz Singing Orchestral Circus. Their first LP has been released and the Circus is on its way to becoming one of the most popular groups in Sweden.

Buddah Records has consistently supplied us with good commercial product. It is a powerful force for the Swedish record market.

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BUDDAH RECORDS: WHAT NEXT?

Buddah Records has been built on giving the public what they want in recorded music. Through Kasenetz-Katz Associates we've pioneered "Bubble Gum Music"—The Ohio Express and The 1910 Fruitgum Company. Through Mayfield and Thomas we've translated "Soul Music" into today's idiom—The Impressions and The Five Stairsteps & Cubie. Merenstein and Schwaid have added the start of "Underground Music"—Barry Goldberg and Calliope. And now "Modern Country" is added to our vocabulary through Dick Heard's Royal American and Van Trevor. Of course, many other good and talented producers have added their touch of what they have to offer through the world of

Buddah Records

Buddah as the vehicle is a promotion and sales task force which we know is second to no one. Each mem-

ber has been hand picked, each member carefully trained, and all dedicated to the success of Buddah Records now and in the future. Our aim is to create, promote and sell commercial music on the Buddah label and its subsidiaries, in all its forms.

Operation Sell

We plan as though we were an army about to attack the opposing force. Our pledge is to our product. Left flank underground, right flank soul, bubble gum center. Maps on the wall, colored pins stuck in the cities, field telephone contact, the Mighty Marty Thau and the Main Man Cecil Holmes are our division commanders and they boast the best officer and field troops in the business.

We gather our ammunition—our releases—and sell them throughout the world. Every release gets an all-out shot (in case you were wondering why I keep that flintlock rifle on my office wall). Out of fifty-three releases this first year, twenty-five reached the national (and many the international) charts.

Our objective — simple — to have hits! Well you judge if we've done that. We've sold 11,500,000 records this year—a little less than a million records a month.

But where do we go from here?

First of all, we're all going to prove that promoting and selling albums can be as exciting and gutsy as selling singles. We're taking the same directions that made us successful in

singles and applying it to albums.

We use a special secret agent named "Betty Buddah" (What salesmanship lurks in the hearts of retail record department clerks? Betty knows!) to create excitement among retailers and a real sense of participation with our campaign. Turn them into allies—and you'll sell LP's. And other participating retail ideas are only waiting in reserve for the full Buddah LP drive. Be assured that the new year will find us in the forefront in the sale of albums.

I'm going to give two answers now then I'll go into the questions. All right? Ready?

No, money isn't everything—that's not the only reason we sell records. And yes, bubble gum music is artistic. Here's why:

Providing 1st Class Show

We believe in our product. We don't release a single or an LP that we don't believe in. We want to sell records but they must be good records. We're giving the public recorded entertainment and we won't give them anything less than a first-class show. We won't be associated with anything that isn't first class. If we sincerely believe that a record is a good record, we'll go all out for it as we have proved. We'll mobilize and march, and nothing will stop us. If we don't believe in a record—if it doesn't entertain—we don't release it.

Somebody—no, not somebody—a lot (Continued on page B14)



by NEIL BOGART
President & General Mgr.
Buddah Records

3/28
3/30
3/31

1 Year
(365 DAYS)

CONGRATULATIONS
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Neil Bogart: A Music Man On The Move

It is not true that Neil Bogart lifted a refrigerator with one hand at the age of three months, nor does he keep a zippy red cape and blue leotard in a secret closet. He does not dash into alleys and phone booths and he cannot bend steel in his bare hands.

But look! Up in the charts! Is it a bird? Is it a plane? No—it's Bogart's latest!

The trouble with Neil Scott Bogart is that he's a 25-year-old pioneer. The innovator of bubble gum music, the dean of promotion, and the grand old man of belief in product.

Says TIME Magazine: "... the bubble gum music trend has been puffed up largely by a 25-year-old former actor and rock'n'roll singer named Neil Bogart. Now other groups and labels are cashing in on the same market, but Buddah and Bogart hold the original charter. 'We are giving the kids something to identify with that is clean, fresh and happy', Bogart says. 'Let them worry about the world's problems when they get older.'"

Says FORBES Magazine, (July

15, 1968) in a major review of the record business: "Last August little Kama Sutra Records (named for the Indian book on the art of love) formed a subsidiary, Buddah Records, under Neil Bogart, 25, 'the Bubblegum King of America'. Buddah took off with its first record. It has turned out three slices of bubble gum that sold more than 1 million copies each — Simon Says, Yummy, Yummy, Yummy (I've Got Love In My Tummy) and Green Tambourine. According to Bogart, Buddah's revenues during its first year will run to about \$5.8 million. Says Buddah's Bogart: 'Parents really should make an effort to listen to the new sounds and the new lyrics because what they're saying is what kids are thinking or will think a year from now. No parent who listened to Bob Dylan's *Blowin' In The Wind* would have been surprised by things like the draft-card burnings or the disturbances on the campus.'"

...in all directions' Although both these articles get close to Bogart, they don't pin him down—and herein lies another prob-

(Continued on page B-26)

Continued Success

Buddah Records

From All At

Bell Sound Studios, Inc.

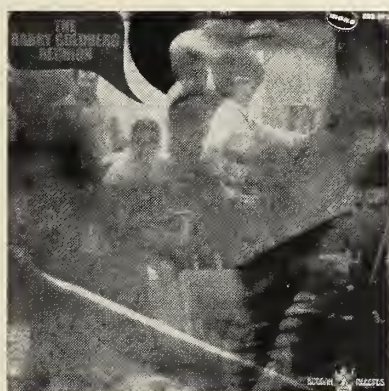
Success in the music business is based on the qualifications of two entities: music men and the men who make music. Talent and skill are words that can be readily applied to both. Those who toil as music men do not share the public limelight, but they do have a share and a stake in every success story. In a business that must largely dedicate its energies to youth, Neil Bogart combines youth and a youthful outlook with the rare blessings of talent and skill. These qualities of Neil's have provided the momentum for one of the industry's most dynamic new companies, Buddah Records. Neil will not always be young in years, of course, but we suspect that he will carry a youthful outlook with him down through the years. And a youthful outlook is where talent and skill do and will do the most good in the music business. We have witnessed Neil's growth as a music man with a great deal of personal pride, since Neil at one time served as a member of the Cash Box staff. We are certain that his tomorrows will be as fruitful to the music industry as his present.

George Albert
President & Publisher, Cash Box



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MELANIE



"This Is My Country"
THE IMPRESSIONS



"Quick Joey Small—I'm In Love
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ART KASS
Exec. V.P.
of Kama Sutra Group

It is the special talent of Art Kass, executive vice president and financial administrator of the Kama Sutra Group, to be able to keep one foot firmly planted in outer space.

Every corporation has its financial and business affairs administrator — a kind of general practitioner who either lets the corporation's fiscal operations — its blood — flow free and cleanly, or ties a tourniquet in varying degrees of pressure around the corporate veins.

Art Kass deals not only with lawyers, comptrollers and company executives but with producers and other creative people as well.

He, along with Phil Steinberg, coordinates the business activities of all the Kama Sutra-Buddah companies.

Art Kass does these things well—so well that as much as any of the Buddah executives—his personal stamp is on each chart record and each million-seller. He, as financial administrator, coordinates with attorneys and supervises all contracts. Under the sharp eye of comptroller Mike Marrone all budgets, studio costs, promotional efforts, advertising, hotel bills, air fares, first, second, third and fourth pressings, mailing costs, etc. are subject to Kass' approval.

The Facts of Life

All these considerations require "yes" or "no" answers from Kass.

But how do you say "no" to creative people. Tell a producer that his submitted budget is not feasible for the corporation during the month of Y — especially if the producer is wildly enthusiastic about his new found artist, Z. Will the producer go away angry or will he understand?

How do you handle the problem of advances? How do you explain the realities of bottom-line earnings to writers and artists who think grosses are the same thing as profits? Tell a writer that the royalties he believes are due him from a record which never broke nationally (but which was number one in Wichita for seven straight weeks) are not of such size that the bank teller's eyes will bulge when the writer passes the check over the counter. How is the writer going to react to that?

Moreover, can you tell these things to artists and producers in the midst of ringing phones, interrupted conversations, overseas cables and the reading of financial reports?

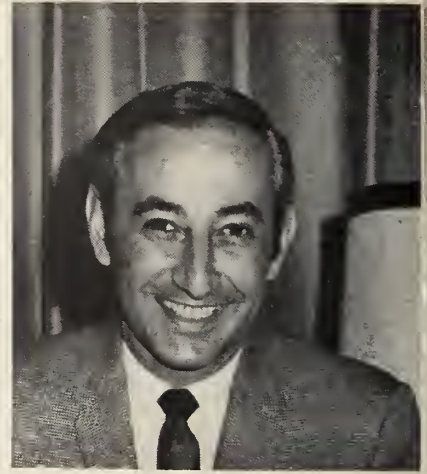
Kass is able to carry on a complex and intensive coaching session via transatlantic phone to a Buddah representative negotiating overseas, then pick up his interrupted conversation with a visitor, finishing a sentence that was cut off ten minutes before. He can do this without making the visitor uncomfortable or feeling unwanted.

Kass' "stereophonic" ability to hear and accurately reply to both business and artistic demands his personal code of playing everything straight, and the enthusiasm he shows for the corporation's internal and external workings have enabled him to perform the most difficult of jobs superbly well — correlate and reconcile both the business and artistic considerations of Buddah Records.

One of the first officers selected for the reorganized Kama Sutra Group, Kass came to the company in March, 1967 to set up the structure of Buddah Records within the framework of the parent Kama Sutra. He completed this first assignment by June, laying down a road for the fast-moving trio of Neil Bogart, Cecil Holmes and Marty Thau.

With the acquisition of Buddah Records in August, 1968, by Viewlex, Inc., Kass' role as financial administrator will now be dealing not only with attorneys, record executives, artists, producers and writers, but with the financial community as well.

The music and record industry, with stereophonic show business excite-



ment, is not easily defined or explained. But the business of show business moves and grows on the same principles and is guided by the same internal and external rules as meat-packing, widget-making or glass-cutting. Kass must consider, and report to, both. He must wear two hats.

Kass, with one foot on the ground and the other in outer space, wears his two hats comfortably and securely.

BUDDAH: WHAT NEXT?

(Continued from p. B-12)

of people—have said to me that bubble gum is OK for what it is but it's not artistic. Okay. Go define "art." You'll define what you like. But I'll tell you this—bubble gum doesn't pretend to be anything else, it entertains and it sells, and there aren't that many people who can create it or produce it or sing it or play it. If you have to set down rules for things, our rule is to give the record buying public the music they want when they want it. Bubble gum isn't phony, it gets to people and it's specialized. End of intellectual discussion.

Now I said at the beginning that we sell all forms of commercial music—not only bubble gum, but soul music, underground music and modern country. We believe in this—we believe in all our artists—Melanie just as much as the Lemon Pipers, The Impressions just as much as George Burns, Van Trevor as much as Barry Goldberg.

Buddah's into everything—modern country with our distribution of Dick Heard's Royal American label—soul with Curtom—bubble gum with Team Records—jazz on our Cobblestone label. It's all commercial music and it's all good music, and it's all what the public wants.

What's ahead for Buddah Records? Thanks to our International Division, headed by Phil Steinberg, Buddah is represented in every free country throughout the world. Our releases in the world markets have found the same Buddah success as they have here. As our foreign affiliates look to us for great product we at the same time can anticipate issuing their best in this country.

Buddah Records is people. Our people not only have an interest in building Buddah as a merchant of first-class entertainment, to be part of the company's growing, but also to share in the company itself, as both Art Kass and myself do.

We're going to continue to succeed in our dedication to the best in recorded entertainment no matter what form. And now that we are a proud member of the Viewlex family of leisure time companies we will move into areas we hardly hoped for a short year ago.

And you, our friends, be sure of one thing: we're armed with the greatest ammunition—our belief in our product, our artists, our people and our future. A future that mirrors a large part of what has happened in the past—a future that will continue to grow to boundless glories and a future that will make us all proud.

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Mel Price—Branch Mgr.

VIEWLEX, INC.

On August 7, 1968 Viewlex, Inc. and Kama Sutra announced that an agreement had been reached for Viewlex to purchase Kama Sutra Productions with its Buddah Records, music publishing and Kama Sutra Records affiliate.

Although Viewlex had been involved in the "leisure time" field since its acquisition of Sonic Recording Products in 1961, this was the biggest move of its kind that Viewlex had made and focused a great deal of new attention on the company. The following paragraphs should supply some basic answers to the questions — What is Viewlex and does it intend to continue to build its position in the "leisure time" industries?

Viewlex, Inc. designs, develops, manufactures and sells an extensive line of high quality projection equipment, electronic training devices, aerial cameras, missile electronic control sub-systems, microfilm cameras, and optical products and components.

It is the largest company in the United States devoted exclusively to the design and manufacture of audio-visual equipment, and in that leading position is the nation's largest manufacturer of 35mm filmstrip and 2" x 2" combination slide and filmstrip projectors and sound/slide equipment.

Commercial Production

In the commercial area, Viewlex products include projectors for the business and educational visual and audio-visual film libraries issued by McGraw-Hill, Encyclopedia Britannica, Jam Handy, Eye Gate House and others.

Viewlex places main emphasis on the production of equipment for the industrial, commercial and educational areas. To serve these markets, Viewlex products are distributed and sold by 800 franchised dealers throughout the nation. Approxi-

mately 200 of these dealers handle Viewlex products exclusively. No dealer exceeds 5 percent of Viewlex gross sales. Dealers are supported by company direct mailings and national advertising in trade and technical journals, as well as magazines of general circulation.

Defense Production

Although Viewlex regards the civilian market as its main objective, some production is maintained for military and defense projects. Viewlex has, in the past, produced two reconnaissance cameras for the Air Force, a microfilm camera used by both governmental and civilian agencies, and field equipment for the Signal Corps. Studies have been made for the Office of Naval Research, and Viewlex projectors and allied equipment now are in use by the Departments of State and Commerce, BuShips, Special Services Center, General Services Administration, Veterans' Administration, Bureau of Census, and numerous other governmental agencies.

Defense equipment supplied by Viewlex was designed and developed by the company to meet the specifications of the interested parties. Most contracts are on a prime, fixed-price basis.

History of the Company

Viewlex, Inc., incorporated in New York on March 29, 1946, is the outgrowth of a research, development and design concern for electro-mechanical devices, applied equipment and special machinery which started in 1931 under the name of Andrews and Perillo. The present management assumed control in 1946. At the time of incorporation, executive headquarters and manufacturing facilities were maintained at 35-01 Queens Boulevard, Long Island City, New York. The company moved to Holbrook, Suffolk County, N.Y. in February 1961.

Present facilities were constructed at a cost of \$850,000 and are occupied on a long-term renewable lease. There were approximately 350 employees as of September 1, 1968.

Expansion

Viewlex acquired, in June 1961, all of the outstanding capital stock of Sonic Recording Products, Inc. Sonic, now located in a new (1968) 70,000 square foot plant is operated as a wholly-owned subsidiary, produces high fidelity records for leading recording companies. Sonic employs approximately 100 people.

In 1967, the company acquired Allentown Record Co., Inc., Walnut Plating Co., and Phono Label Company. This represented a further expansion of the "leisure time" area. The Allentown companies employ approximately 150 people.

In 1968, the company acquired American Record Pressing Co., and Dumac Inc. of Owosso, Michigan.

The American companies operate out of a 35,000 square foot building and produce records and labels in a fully self-contained plant, supplying all their operating needs. American employs approximately 150 people.

In 1967, the company extended its educational division activities by the acquisition of Planetariums Unlimited, Inc. This wholly-owned subsidiary, engaged in the design and servicing of planetariums and planetarium apparatus, is now located in Holbrook.

Last month an "Investment Research Report" on Viewlex, Inc. was issued by E. F. Hutton & Company, members of the New York Stock Exchange and other principal Security and Commodity Exchanges and one of the leading brokerage houses in the world.

"In the last two years, the company's sales and earnings have risen dramatically and we believe there should be further sharp gains in fiscal 1969. In addition, the recent introduction of two new products, an automated planetarium and a 'teaching machine' adds considerably

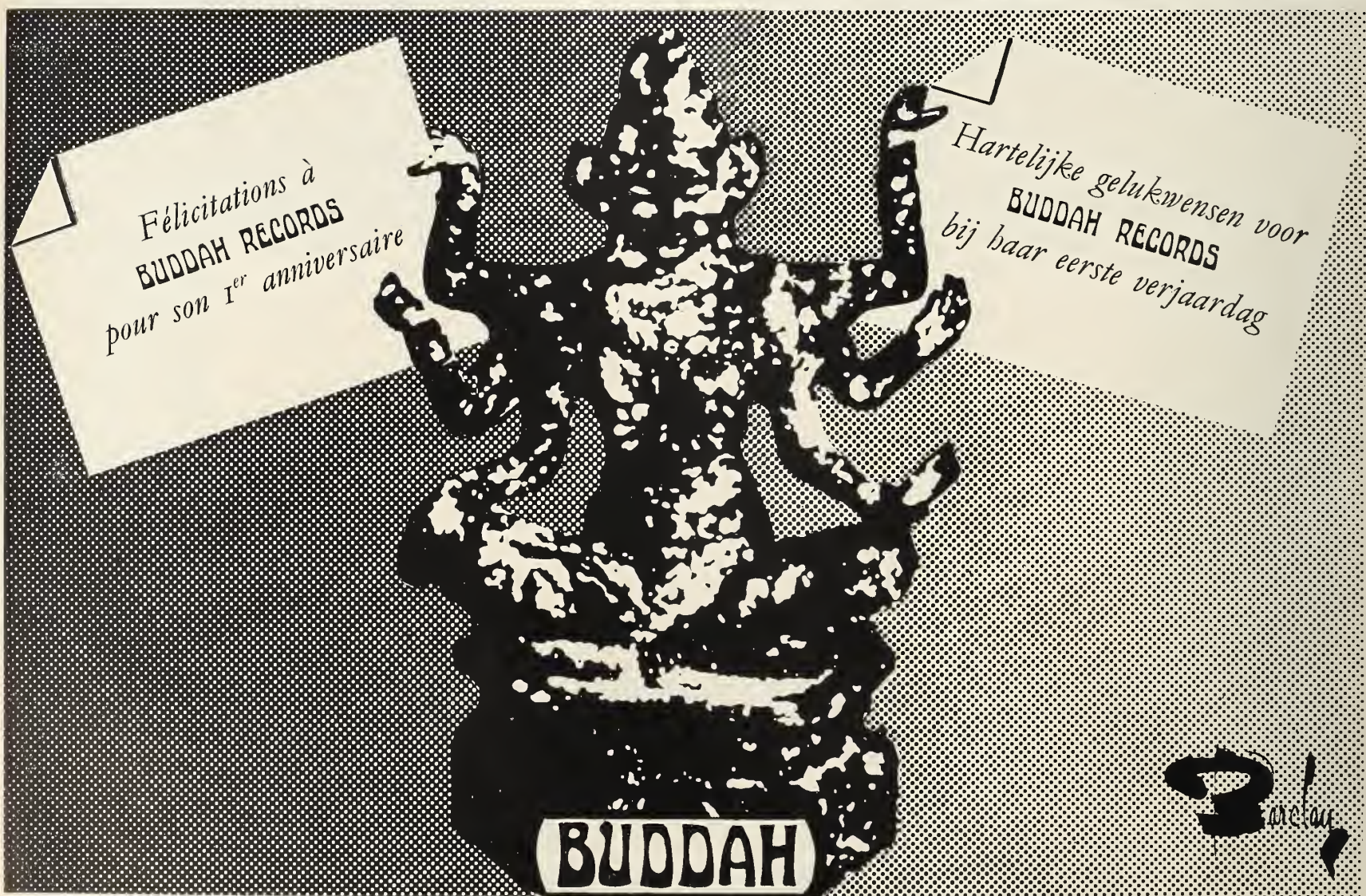
to Viewlex's longer term prospects. Aided by a pending relatively large acquisition and continued strong internal expansion, sales should be in excess of \$25 million in 1969. Earnings, reflecting improving profit margins, are estimated at about \$0.90 a share. These figures compare with reported sales and earnings of about \$18 million and \$0.53 a share, respectively, in fiscal 1968.

"Over the years, Viewlex has been able to finance necessary expansion internally; and no change is expected in this policy over the foreseeable future. Additional capacity will not be needed until fiscal 1970 but when it is, outlays should be covered by cash flow. Because of this conservative approach, the company has neither debt nor preferred stock, outstanding, and the financial position is strong. Conversion of the Series B common stock has resulted in a single class of stock outstanding. About two-thirds of the currently outstanding 3.2 million shares is closely held leaving something in excess of one million shares in the public float. Stockholders have approved proposals to increase the amount of authorized common stock and to create an issue of preferred stock for the purpose of making acquisitions."

Leisure-Time Emphasis

As to the company's feelings on continuing to build its position in the "leisure time" field, perhaps the best clue to Viewlex, Inc.'s attitude is to be found in this quote from their Annual Report for the year ended May 31, 1968:

"Leisure time is becoming an important factor in today's economy and has been described as 'one of the fastest-growing industries today not only in the U.S. but in the world.' Available statistics indicate that the growth from 1956 to 1966 was 7.8% a year compounded at manufacturers sales in the U.S.; that 1967 retail sales were estimated at almost \$800 million and this year expected to approach \$900 million. Reliable estimates are that retail sales in the U.S. already exceed \$1 billion."



— COMPAGNIE PHONOGRAPHIQUE FRANCAISE 143, AVENUE DE NEUILLY - 92-NEUILLY-SUR-SEINE - FRANCE —
 — COMPAGNIE PHONOGRAPHIQUE FRANCO-BELGE BARCLAY 31, RUE DU LOMBARD BRUXELLES BELGIQUE —
 — GRAMMOFOON PLATEN MAATSCHAPPLATTEN BARCLAY NEDERLAND, 104, SINGEL - AMSTERDAM - NEDERLAND

PROMOTION IS TOTAL COMMUNICATION



"Mighty" Marty Thau
Dir. of Pop Promotion
Buddah Records

Promotion means "total communication." It is a science—a serious business — but not what a great many people misunderstand it to be. The stereotyped promotion man, with his fast talk, salty stories and gooeey friendliness, has become extinct. The cliché can't make it.

In his place now we have an intelligent, confident man who's well thought of by all because of his honest, straightforward attitude. Music people — like all men — don't want to be pushed into something; they like to feel that they've either accepted or rejected a product because of its own merit, quality and appeal — not because the promotion man claimed (many times falsely) that the disk was breaking all records in another town or he "needed a favor

from his buddy" or he just harped on the dee-jay so often he finally relented (begging for "mercy"?).

"Total communication" means getting "the message" across to the largest number of people possible — and getting it across loud, clear and strong. The aim is to saturate every outlet to the public with information and disks. This will give the promotion man the best possible chance for the very most exposure.

Different & Diversified

"Total communication" takes on many different forms and offers a diversified number of services. Only a few of the shapes it takes (but not necessarily in order of importance) are: steady literature — promotion pieces and reprints of favorable reviews, telephone calls, in-person promotional visits, placing groups in cities for radio station record hops and TV shows, communicating with distributors, sales managers, individual salesmen, local promotion men, one-stops, and jukebox operators. But remember — this is just a small portion of the promotion man's contact list!

Some of The promotion man's tools for "total communication" are his honesty, integrity, perseverance and ability to communicate. The last is most important—even though no man can ever make it successfully in this field without at least the other three. The promo man must be adaptable; he has to be able to play a variety of parts. Sometimes he may seem more a sociologist; other times he will appear a most competent psychologist. Often he is a humorist who never discusses religion, baseball or politics.

The promotion man's got to be versatile in the way he handles himself in conversation. He has to learn early the "how-to's" of dealing with different types of people. He must practice dealing with them as individuals

because, quite simply, that is what they are and that is how they want to be treated.

An important rule for a promotion man is that he must carry himself with comfort and ease in the company of every kind of person. He has to be courteous and respectful, but still be able to get "down here on the ground."

A vast knowledge of his markets is the promotion man's key to success in his field. Thorough understanding enables him to know in a minute where a specific type of product will gain greatest acceptance in the shortest period of time. Conversely, he also has to know what kind of product will definitely "die" if played in a particular market.

Another point of great importance on the subject of promotion is this: No promotion man—ever—will be able to perform a miracle and push a disk to the pinnacle if it isn't in the wax to begin with. Any promo man who wants to save his ego from being battered by poor progress in achieving air play for a record need only realize that award-winning hit

disks are born of many hours and lots of hard work in the studio—not only on the promotion man's turf.

9 to 5 — A.M. To A.M.

Promotion is too complex and involved a field to briefly summarize here. Because for every rule I may lay down to you, there are at least three alternatives; for every question I may answer, there will be no less than five new ones in its place; and for every word I write, there are over one thousand others that should be penned. Perhaps some day I might attempt to author the sixty-four volumes, of 1,800 pages each necessary to define this subject.

Yes . . . promotion is "total communication." And at Buddah Records we believe that promotion is everything. It's a known fact that people will not buy anything they cannot see, touch, smell, hear or taste. It's true that people will not buy anything they don't know about. Rarely does a record break without proper promotional exposure—no matter what anyone says!


At Buddah, promotion is a 9 to 5 job—from 9 A.M. to 5 A.M.

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PROMOTION AS I SEE IT



by CECIL HOLMES
Dir. of R&B Promotion
Buddah Records

Promotion, as I see it, is basically a three-step job. Phase one is knowing your product. For openers, ask yourself what exactly is your product? Pop, rhythm and blues, underground, easy listening or a combination of different styles. Now ask yourself if you believe in it. Do you dig listening to it? Would you buy it? Be objective — if the product's not up to par, it won't be your fault when it flops — just as if it sells over a million disks (even if only by the miracle of your super-selling power) you won't get a gold record and royalties. It is the responsibility of your company to furnish you with a product of fine quality — something you can be proud to push and willing to fight for.

Service & Follow-Up

Phase two of promotion is service. After the initial mailing of the disk and pertinent information to the trade papers and radio stations, it is your duty to check up on its progress by phone. Make sure that the trades do receive your product and do review it. Try to see that it's reviewed favorably by citing a high point of the product or expressing your own honest opinion of it to the reviewer. Say you believe in it only if you sincerely do. Also, get in touch with the station's music director — he is one of the people who pencil in the new numbers on the play list . . .

. . . Which brings us to the third and last section of promotion — follow-up. If you do succeed with step two in getting the music director to include your product on his current list, then your next job is to get in touch with the d.j.s. and find out what their opinion of the record is. It is up to the promotion man to get the ultimate concentration on his disk from the d.j. An important fact that fits right in here is that nearly all stations have a select list of the top disk which must be played. The average is the Top 25, but also common are the Top 12, the Top 14, and the Top 21. Now, if a jock has a two hour show and in that time it is possible for him to play forty records, he has to play the Top 25. This leaves him room for fifteen disks which he may select and program to his personal tastes. Of course, this is a hypothetical example — for d.j. programming varies from station to station. However, it is the promo man's most important function — his ultimate duty — to get his record into these fifteen "swimmers" and to try — with a little help from his friend, the d.j. — to move it up into the Top 25.

If, after you achieve frequent air play and d.j. cooperation, the record is still just sitting on the shelves in the stores, it is your responsibility to notify the music director of the product's sales status and tell him to pull the record.

As I see it, these three steps are the primary duties of a record promotion man today — no matter which musical category his product falls into. It goes without saying, that the

rules are subject to alteration according to different company policies and the various needs and desires of individual d.j.s. The promotion man must be flexible; it is an absolute necessity that he be willing to adapt to the ever-changing requests for his service.

The R & B jock is often his own programmer. He, like the promotion man, is concerned with promoting records, but for a different reason. He will work to push a record on radio only if he believes it is what his audience wants. The d.j. is an entertainer the same as a singer or comedian in a club, and he has to satisfy the musical hunger of his listeners. If he fails to do so, a twist of the dial will turn him off and cause his ratings to drop. Disaster!

In my field — rhythm and blues — especially, d.j. programming tends to be more individual than on the pop or easy listening stations. The reason for this is simple. The r & b jocks usually base their shows around what they feel — they groove with the music.

R & B Sells Everywhere

Like everything else in this fast paced, chameleon-kind of society, the rhythm and blues field has recently changed its spots — quite literally. Now you can not only hear r & b on the so-called "soul" stations, but you may also tune into many a pop station for the same kind of music. Rhythm and blues is no longer localized — it sells everywhere.

It's an ever expanding market — one certainly worth keeping up with. And one of the most successful pop companies to get into rhythm and blues is Buddah, which is distributing the new Curtom label. It's off to a beautiful beginning, too — with one of the greatest r & b groups of all time — The Impressions. Their current single, "Fool For You" captured the r & b stations in a flash before it moved onto the pop charts where it is now headed for the Top Ten.

Buddah also has The Five Stairsteps & Cubie, Judy White, Timothy Wilson, the Vonettes — to mention but a few.

From my vantage point now, I would say that as rhythm and blues continues to move deeper into pop and becomes a bigger music force, we will probably see more r & b radio station "chains" stretching across the country, in stiff competition for popularity with the now existing pop station "chains."

The music business — from production to promotion — as I see it . . . is . . . in a word — a groove!

BUDDAH PROMOTES FROM WITHIN

Buddah Records' policy of promoting and rewarding talented personnel is exemplified by the story of two young ladies who began their careers as secretaries and now hold assignments of major responsibility.

Jean Montgomery, who joined the Kama Sutra Group two years ago, now works directly with Buddah distributors coordinating sales. Joan Maslin who joined the company only six months ago, sees all Buddah product through from inception to conclusion. "Buddah Records, believes in talent," says Neil Bogart, the label's vice president and general manager. "Jean and Joan have proven their ability and their energy and we're proud to have them part of the Buddah team."

THE BUBBLE GUM BOYS: KASENETZ & KATZ



**JERRY KASENETZ and
JEFFREY KATZ**

"Most people spend a lot of their lives wishing they could be kids again—that's one reason why our music is popular with adults. And it's happy music—you don't have to put on a hair shirt to listen to it."

"What's important in bubble gum music is the story line. As long as that remains constant it doesn't matter what kind of music surrounds it. Bubble gum is changing even now. 'Red Light' and 'Goody Goody Gumdrops' are examples of new bubble gum. There may even be psychedelic bubble gum or blues bubble gum or cha-cha bubble gum. It's the story line that's important."

Kasenetz and Katz's knowledge of important story lines has helped them create a musical empire that includes Team Records, Kaskat Music and Super K Productions under the corporate umbrella of Kasenetz-Katz Associates.

20 Million Disks Sold
On this umbrella fall copious pen-

nies from heaven. Kaskat, in addition to owning some of the most valuable contemporary copyrights (all the Ohio Express and 1910 Fruitgum Company hits) maintains the largest staff of writers in the world—200. Together with 40 groups and 20 producers, all supervised by Kasenetz and Katz, the corporation has accounted for international sales of 20,000,000 records in 16 months, with 24 out of 28 releases hitting the charts.

"Bubble gum was created, it didn't just happen. We sat down and thought about songs that everybody could dig but that would really appeal to the little kids. They'd been ignored. The only thing they had to listen to was 'Fluffy The Cat Meets Hairy, The Chimp'—they didn't have anything musical to relate to—their own special kind of music. Kids are musical. Even a baby—the baby doesn't have to be a year old and he'll clap his hands if you show him how. They learn quickly.

Hard to Keep Simple

"We have a list of children's games and most of the songs are written from that list. The hardest part of the job is to keep it simple. Kids are automatic—they react automatically. You smile, they smile. You yell, they cry. It's that simple. Just keeping it simple in music—that's what it's all about."

Keeping it simple for Kasenetz and Katz means hits like "Chewy, Chewy", "1, 2, 3, Red Light", "Simon Says", "May I Take A Giant Step", "Mony Mony", "Quick Joey Small", "Down In Tennessee", "Shake", "Yes Sir", "You Got The Love", "Down At Lulus", "Goody, Goody Gumdrops", "S.O.S.", "Soul Struttin'", "Yummy, Yummy, Yummy", "Beg, Borrow and Steal", "Sunshine Games" and Little Bit O Soul".

Teenie-Bopper Transplants

"If you think adults don't like bubble gum check out the next neighborhood party and watch them dancing

to 'Simon Says'. We're the biggest transplant surgeons in the world. We've transplanted 25,000,000 teenie-bopper hearts."

Aiding in the transplants is young Lennie Evanoff, the fast-moving national promotion director of Team Records.

Kasenetz and Katz deal in big concepts. The biggest so far is the 46-strong Kasenetz-Katz Singing Orchestral Circus ("only it's been changed to the Kasenetz-Katz Super Cirkus—we let the kids in the group vote on the name") which debuted at Carnegie Hall last June.

Conceived, produced and directed by Messers. K & K, the Circus (or Cirkus) overpowered a capacity audience and the New York TIMES with

its splashing lights, clouds of steam, whirling dancers, glow-in-the-dark costumes and wall-shaking beat.

From this experience, the Super K boys are now moving towards producing and directing TV specials and feature films as they seek broader vehicles for their personalities and their sound.

So here is the answer to the story that asks the question: can two ex-footballers from the University of Arizona (via New York), find happiness by creating the most popular musical style of the last thirty years, and sell 20,000,000 records in the process?

You bet they can.
"We get high," they say, "on bubble gum."



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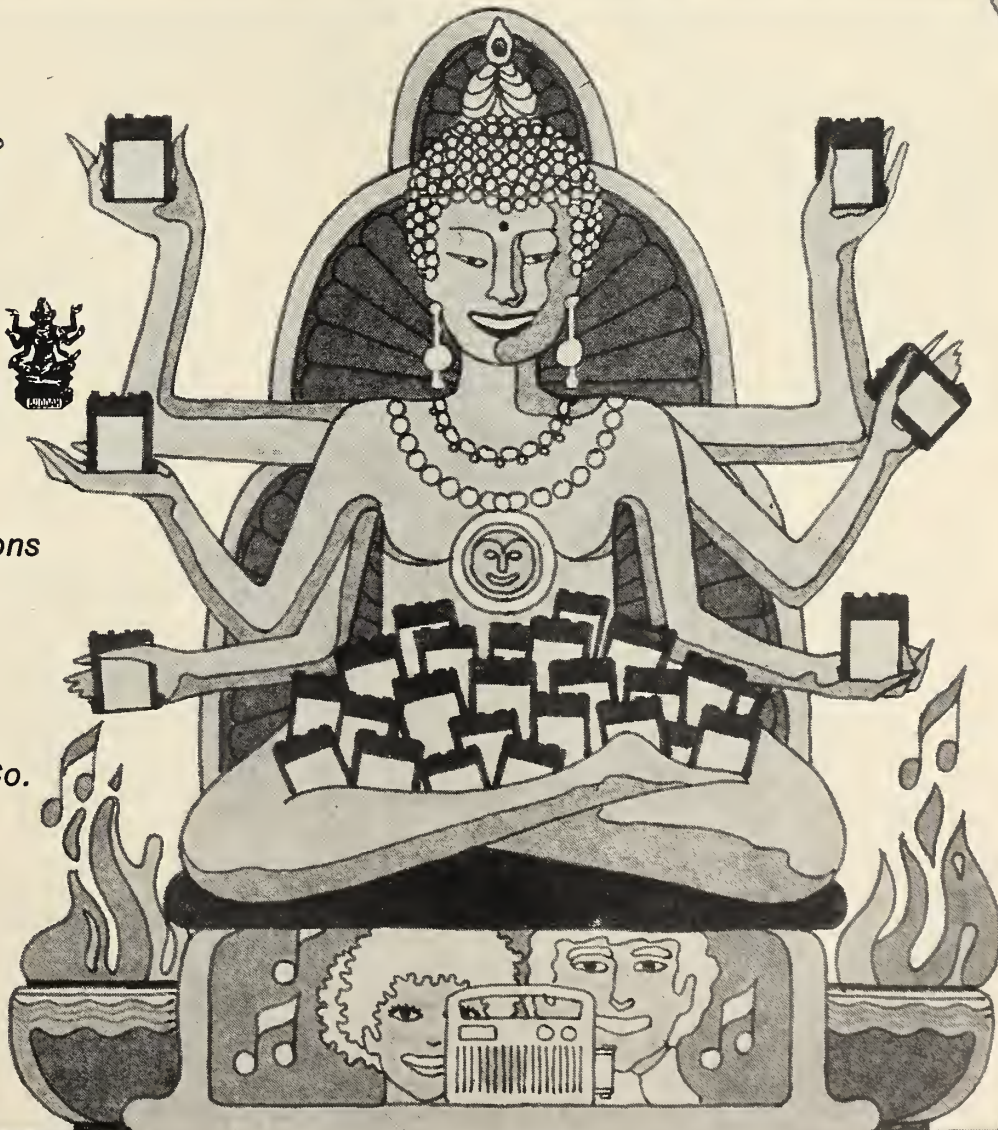


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FIRST ANNIVERSARY

Heartiest Congratulations To



by **EDDIE THOMAS**
 Pres., **Curtom Records**
 (Dist. by **Buddah Rec.**)

The phrase "We're A Winner" means several things. First, it is the title of a successful song written by Curtis Mayfield and performed by the Impressions; second, it's now the logo of Curtom Records; third, it describes our pride and confidence in what we are doing and fourth, and perhaps

THE NEW PRIDE OF R&B

most important, I think it sums up the new sense of pride in R & B. In a very real sense, the song "We're a Winner" was a breakthrough for R & B and for the black performer. I say for the black performer because R & B, as always, is his medium. When "We're A Winner" was first released there was a great deal of resistance to it from format radio stations. This song, like everything that the Impressions do received airplay from R & B stations, but many predominantly white stations shied away from it.

Time Was Ripe

In keeping with its name though, the record proved to be a winner, and those stations who would not play it at the start were more or less forced to in the end, because of the song's general popularity. It would be presumptuous of me to think that this could have happened a year earlier, regardless of how much popularity the record had achieved. The time was ripe for this breakthrough—whether the lyrics had a message or not, it was a great record.

But as it turned out, the record did have something to say, and what it said was important. It expressed concisely and rhythmically the feelings of much of the black community and

at the same time was appreciated by a great many whites. In that sense, it also served as a strong bridge between the black and white communities. And well it should have, for how many times have we all heard that music is the international language? And if music can cut across language barriers, why then shouldn't it cut across racial barriers? At first glance this may seem like a ludicrous statement but language does represent nationality. And when you consider how much friction arises simply because people are of different nationalities, I think you will see its validity.

It was shortly before the release of this particular record that the phrase "Black Is Beautiful" became a rallying cry. Clearly the black man was developing a new sense of pride, and R & B music was telling the story eloquently. Gradually, a new pride in R & B became prevalent—a pride that I share with my good friends, Neil Bogart, Cecil Holmes Marty Thau.

Reasons For New Pride

The reasons for this new pride are as numerous as the reasons for the former opposition to R & B itself. The developments in the racial situation are of supreme importance, and while I cannot call myself an expert on the situation, I think certain statements are relevant and valid. Despite the various complications and factions in the civil rights movement, one fact is clear. That fact is the gradual takeover of the movement by blacks.

In the early days of the civil rights campaign, a large portion of the control and direction came from whites, but after being put into its right perspective people began to realize that it is not only the black man's problem but all men. Once realizing this, man now sees we must all work together in order to reach our ultimate goal—Peace among all men. At this point it became evident that one of the things that was needed most was a sense of pride and solidarity—hence, the phrase "Black Is Beautiful". Naturally, it was only a matter of time before this attitude was incorporated into R & B.

Aside from all this, there was a very practical reason for the acceptance of R & B. Curtis Mayfield put his finger on it recently, when he said, "I think there is a definite reason for so many R & B things being on the charts at once. People in the business have finally gotten around to thinking, 'Who cares what it is, as long as it will sell.'"

I think that the black artist realized what a responsibility he had to his people and saw how much help he could be to their cause. Not only could he give financial aid, but he could set an example. Most important, the black performers could further this sense of personal pride through the music they sing.

Thus, songs like "We're A Winner" came about and were a great success. Curtis had been writing what he calls his songs of "faith and inspiration" long before he wrote "Winner." I'm sure you will all remember such titles as "Amen," "Keep On Pushing" and, of course, "People Get Ready", which has been recorded by dozens of pop groups as well as R & B groups. Today those songs, in one form or another, are used as marching songs for the Southern Christian Leadership Conference.

Paying Dues Song

Recently, Curtis wrote a song that epitomizes this new pride and is one of the most moving songs you will ever hear—"This Is My Country", on the Impressions' new Curtom LP. It talks about paying 300 years of dues in two minutes and 47 seconds. It sums up the pride of the black man in a way no essay possibly could.

But Curtis Mayfield isn't the only man in the R & B scene who is speaking out. James Brown has recorded, (Continued on page B-24)



*BUDDAH RECORDS
 (We'll Be Seeing A Lot of You)

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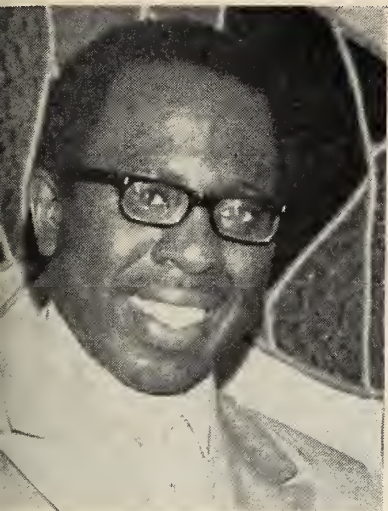


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 JACK HAKIM-Gen. Mrg.

THE ARTIST AS A RECORD PRODUCER



by
CURTIS MAYFIELD
Vice President,
Curtom Records

Being a writer as well as an artist, I find that often I had to get in the studio and work with the musicians on a recording session to get the proper feeling for a song I'd written. Whenever you come up with a fresh, new arrangement you have to explain to the musicians and show them how to play it. I would imagine most songwriters who have become producers started out the same way.

I first began producing for the group I was in, Jerry Butler And The Impressions, when I was eighteen. I also recorded a few local artists in Chicago, such as Major Lance and Jan Bradley, who had a hit with "Mama Didn't Lie" in 1959. When Jerry Butler left the Impressions to go out on his own I continued to write and produce for him as well as for Dee Clark, Gene Chandler, Walter Jackson and Major Lance, who was doing very well with hits like "Monkey Time." At the same time I was also writing for the Impressions and producing our records.

Being basically self-employed, I've always been able to arrange my schedule so I have enough time for both producing records and performing. Sometimes I'll play guitar on a session which I'm producing. It's hard to be in two places at once so I do a lot of running between the control room and the studio. I try to play as much as I can on certain dates because my guitar usually lends a lot of feeling and inspiration to a tune I've written.

When I first started producing I used to play guitar a lot on Jerry Butler and Gene Chandler sessions, but lately I've found capable musicians who are able to duplicate the feelings and ideas that I call for in a song. Most of the time I sit in the control room where I can get a better idea of what the song will sound like when it's recorded.

Whenever possible, I try to use the same musicians on my sessions. At least two thirds of the musicians on my sessions are people I've worked with for five or six years. We all have great respect for each other and these fellows do their darndest to give me the sounds I need. A producer can't get what he wants unless he has the right musicians appreciate having these guys play my sessions.

I try to be as precise as possible when it comes to spending my money on anyone else's on a recording session. I've been blessed with having very few disappointing record dates. In fact, in the eight years I've been producing I can count the disappointing sessions on one hand.

Two 'A' Sides Sometimes

What usually happens is that sessions turn out better than we expected. Often we'll expect to get two "B" sides from a session and we'll end up with four instead.

When we find ourselves with four potential hit singles we have to schedule another session just to cut some

"B" sides. We don't want to get split-play by releasing a single with two strong sides.

Usually, we can record four tunes in a four hour session. Some songs may take longer, but if you go into the studio with a clear idea of what you want, it shouldn't take very long to record it.

The first LP on the Curtom label, "This Is My Country" by the Impressions, didn't take long to record, but I think we made a great album.

From time to time I've written songs with a message that might inspire people, such as "Keep On Pushing," "We're A Winner" and "Amen." Our new album contains two tunes that will give food for thought — "They Don't Know" and the title song, "This Is My Country."

I have to be inspired by somebody or something before I can write a song. I've never been able to just sit down and turn out five or six tunes at once — even when I've wanted to. I don't write often, but through the years, I've come up with just enough songs that I feel are worth recording.

Opening The Door

As an independent producer, I've always been able to write enough songs for everybody. I've never had a problem finding material for the Impressions and all the other artists I produce. But now that Eddie Thomas and I have our own record company, Curtom Records, we'll need fresh, creative writers to meet the demand for new material for all our artists.

Many of my songs were written for certain artists. For Jerry Butler I wrote "He Will Break Your Heart," "Thank To You", "Find Yourself Another Girl," "Isle Of Sirens," "Need To Belong" and quite a few others. For the Five Steps I wrote their first record, "Don't Waste Your Time" and their latest one, "Don't Change Your Love," which is on the charts now. I've also written their next release, "Stay Close To Me."

Currently I'm producing The Impressions, of course. The Five Steps & Cubie, Major Lance whom we've just signed, a male-female act, Donnie Hathaway and June Conquest, L. C. Cooke, the late Sam Cooke's brother and Wayne Lougidge. We also have such artists as The Amazers and a couple more. The list keeps growing.

Everyone at Curtom is on the lookout for new talent. Besides myself there's Eddie Thomas, Sam Gooden and Fred Cash of the Impressions, Pepper Lewis, Emmett Gardner, Curry and Bradley. It's just one big happy family.

And with Buddah Records which is a young and ambitious company, distributing Curtom, I don't feel we can lose. They're working together with us, striving for the best. We couldn't hope for better co-operation from anybody. In a competitive business that's very important, and we're glad to be working with Buddah.

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COUNTRY MUSIC ON THE MOVE



by **DICK HEARD**
President
Royal American Records
(Distributed by Buddah)

Nashville, Tenn.—A few months ago, I flew to New York City to recommend to a large firm that they purchase a small group of lots on Nashville's Music Row for a figure in excess of a quarter of a million dollars. The firm's bright young real estate consultant (who apparently doesn't read the Country Section of CASH BOX) listened patiently, but stared at me in disbelief and remarked, "Are you kidding, a quarter of a million dollars for four lots in a hick town?"

One week later the same property was eagerly snatched up by a more progressive New York firm whose management realistically called the purchase "a bargain!"

This story illustrates the tremendously wide variance of opinion that exists about Nashville and about the Country Music business. Progressive firms around the nation are investing in Nashville because they can recognize a "happening" when they see one.

C & W Sells

You and I have both known of record firms, distributors, one-steps, stores, as well as producers and songwriters, who have maintained a condescending attitude toward Country Music. Some individuals and firms have laughed at it and said it was too petty or trite or corny to bother with. Some have even ignored completely the fact that while their pop-oriented product went through "hot" and "cold" periods that changed with the seasons, their country sales moved steadily forward and kept them going even when the going got toughest. Much akin to the jazz and classical fields, country product was and is good catalog product. The promo exec of a major diskery once told me, "we get pop returns by the car load, but the country product stays out there and eventually sells."

Having only recently returned to the South and to Country Music after a long absence, I am far from being any kind of expert on or evangelist for Country Music. But several facts must be apparent to any novice taking the most casual look around this city. These facts spell out the growing success and importance of Country Music and the increasing share of the entertainment business that Country Music seems destined to capture during the next few years.

C & W Boom Town

For instance, just two years ago there were only 10 recording studios in Nashville. Today there are 34! Two years ago there were 10 talent agencies in Nashville. Today that number is nearly double. Over the past few years the active memberships in the A. F. of M., AFTRA and the Country Music Association have swelled considerably, pointing out the growing

number of people able to make a large part or all of their income from Country Music. The number of stations programming this brand of entertainment on a part or full time basis now approximates 2,000 and every week over 300 TV stations around the nation program one or more of the several Country Music shows taped in Nashville. Almost all network variety shows have begun to pay particular attention to the country talent section of their guest lists. The tremendous success of Glen Campbell with his wholesome brand of country-oriented entertainment during this past Summer may well land him top billing on a network show next Spring. And finally, the growing number of break-throughs from the country chart to the pop chart has been a major encouragement to artists, writers, producers and record company execs.

County Music is on the move!

Fading fast is the old "hillbilly" image, while that old misnomer "Country & Western" is fast giving way to the term "Modern Country." "Western" or "cowboy" music has long since faded from popularity in all but rare instances. "Back In The Saddle Again" was yesterday's western. "You Ain't Woman Enough To Take My Man" is today's country. Because "country" like rhythm & blues "tells it like it is," there is a fast growing audience of young Americans eager to listen to its plain talk of sincerity and honest emotions.

Sincerity and honesty were two factors impelling the fledgling Royal American label to become affiliated via a distribution agreement with Buddah Records. Neil Bogart, who heads Buddah, not only finds great songs and great product in the pop and rhythm & blues fields, but he also sincerely believes in the down-to-earth honesty of the product he promotes and his tremendous success leads me to believe that the public senses this honesty and reacts favorably to it.

Sincerity and honesty were also two factors which influenced Royal American's choice for its initial release of a master called "Things That Matter" by Van Trevor. This is a great song, a sincere song, and its modern country lyric states many of the principles upon which our young company has been founded. It calls for faith in our fellowman and belief in America—the same America that was so many years ago the birthplace of a now international form of entertainment we all love and know as Country Music.



The 33 rpm long-playing micro-groove record has become a major educational tool. Schools and businesses throughout the country call or Sonic Recording Products and Allentown Record Co., two major Viewlex subsidiaries engaged in custom and mass production of quality long-playing records, for the manufacture of these recordings from their own tapes or lacquer masters. Pictured above, a customer's engraved matrix receives a quality control check at the company's Allentown, Pa., plant.

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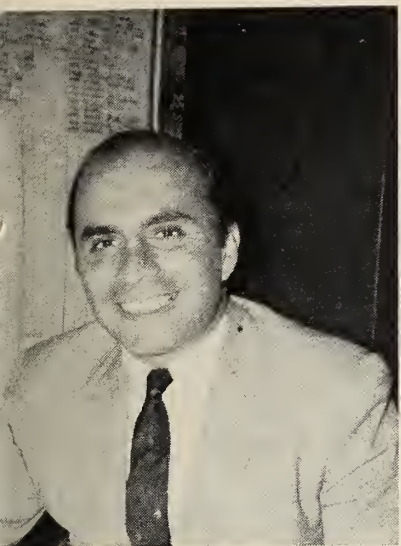
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IMAGINATION: KEY TO ALBUM SALES



by **JOE FIELDS**
Dir. of Album Sales &
Promotion, Buddah Records

You are never conscious of change until the actual change has taken place. The intermediate steps generally go unnoticed. At Buddah, we have not only been aware of tremendous merchandising changes but have been instrumental in testing and trying them out.

In the "old" days the "mama and papa" stores were the rule, there was close contact between the distributor salesman and the retailer. Often, the local salesman's urging and enthusiasm about a particular record "made" that record in that town. There was less competition for the consumers' ears. The retailer, by allowing the customer to play the record in a "listening booth", could "sell" it in that fashion. There was close personal contact at the point of purchase. This of course is now gone.

Refinement By Radio

Radio refined and broke up the market into Rock 'n Roll and Good Music. With the advent of the 45 and the LP, merchandising and the displaying of merchandise began to develop to a more sophisticated state. The post war discounting phenomenon had its effect by using price as its lure. It killed off the weak operators and for a time stagnated new outlets.

But even today, many merchants and merchandise managers don't use records as part of the "whole attraction" for the store. Rather, they sell records as flat pieces of plastic, stacked like index cards, at a price. Americans, more than any other people, are "show business" oriented. Record dealers and merchants should feel they are in the "entertainment" business. They should use the aura of the "stars" to make

their place different from the hardware store or the clothing department.

The "True" Merchant

In the towns I travel to, there are the innovators — the "merchants." I use the term "merchant" in the most complimentary and laudatory manner. To me, a true "merchant" uses radio, personal appearances, proper display of merchandise, contests, catering to customer wants, the total capture of the customer once in the department or store, by appealing to his eyes and ears. Haven't you walked into places that had no appeal to the eye and were as silent as a tomb? Is this a way to sell entertainment?

From the largest rack down to the smallest retailer, we must go back to the fundamentals. It must start with the manufacturer as the originator, to inform, to educate and motivate the sales people. There must be a continual source of information flowing from the manufacturer to the retailer. At Buddah we regard this as one of our primary responsibilities.

Flow of Information

Our attack is first setting up the lines for flow of information — sales information — who the artist is, what they are doing, history, direction, is the record being played in town, where it is being played, where the artist is appearing, place on the charts, etc. This information goes to promotion and sales people. They are in direct contact with the key retail people in their market. Next is the vital step, the direct communication with the buyer of the merchandise. This direct contact, a follow-up to the local distributor's people, takes two forms: 1. a house organ sent at regular intervals; 2. personal contact by Buddah people.

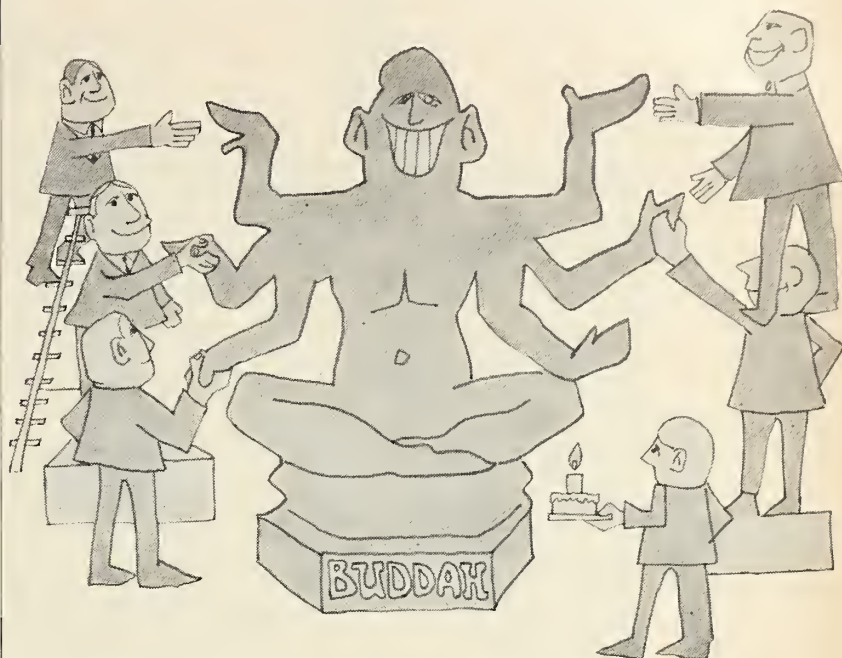
At this point, we still have not hit the target, the consumer. All of this activity is to get the goods "in position" to be bought. Most of us (the manufacturers) just hope. In many cases, for a variety of factors, the attitude is: "sales are good, so why bother to innovate?"

But are we selling up to our potential? Once the customer is in the store, can we get him into the record department, and then can we get him to buy? Have we developed into "automats" or a variation on a vending machine or do we fall in line with the supermarket concept? How can the manufacturer motivate, entice the consumer to buy the product and more of the product? The retailer has a stake in this also, to be able to generate more \$\$ per customer and broaden the number of people he is serving.

The answer is to utilize new and modern techniques. The use of sight and sound to help merchandise. There are stores and chains that use sound. The loudspeakers in the department are utilized and those who

(Continued on page B-24)

Proud to be a part of
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KAMA SUTRA RECORDS AND THE UNDERGROUND



by **JERRY LOVE**
General Manager
Kama Sutra Records

The baldness of the printed word robs me of what I hope was the persuasive oral purr of the voice of my alter ego, I. M. Flowers. But the message is still the same: follow me to tomorrow's sounds today, new horizons and journeys into concepts of sound.

Kama Sutra is the sleeping lion about to awake and lead the way in musical adventures. We will strive for product that is innovative while remaining a strong contender for Top

40 sales. There is a growing need for someone to effectively bridge the gap between the avant-garde of the under-sounds of the regular pop market.

Incense & Commonsense

It can be done and Kama Sutra has done it before. The Lovin' Spoonful is, of course, the classic example. Without diluting their musical message or their individual personalities they managed to say something and to sell records, too. Kama Sutra will naturally be sending out the talent of John Sebastian—who is now solo—and The Lovin' Spoonful. Both Sebastian and the Spoonful will be recording singles and LPs for Kama Sutra.

But Kama Sutra has not stopped there. Our "open-house" policy has already brought us masters, tapes and dubs from musicians and groups all over the country. We guarantee them a careful listening. We don't care how way-out their product is or how radical their ideas are. If it's truly creative and has commercial potential, we'll take it.

The direction of Kama Sutra has already been explained in personal visits to distributors made by myself and my good right hand, Ron Weisner, national promotion director for the label. We have explained to them that the new Kama Sutra will be a combination of incense and commonsense.

And now, O disciples, I say unto you that we fly a brave new banner. There is no use in speculating. Just open your ears and listen.

Peace.

The New Pride in R&B

(Continued from page B-20)
as I'm sure you all know, "Say It Loud (I'm Black And I'm Proud)". Besides the obvious message this number holds, its popularity speaks for itself. When I looked at the national charts recently, it was still well up in the top 50. I take this to mean that there are innumerable white buyers for this record in addition to the expected black audience. I seriously doubt this would have happened a year ago.

Signs of a Bridge

One of the surest signs of the bridge being formed came in the form of a record by the Rascals. Their recent tune—"People Got To Be Free"—is not a remarkable tune, considering all that I've mentioned thus far. Yet, in another sense, it is indeed a very remarkable thing because the Rascals are a white group. They are called by many black performers one of the most soulful white groups around. Theirs was a definite R & B record, not just an imitation.

Another white artist, Bill Medley, recently talked about the distrust for the white man in his record "Brown Eyed Woman". Would this reverse prejudice have been the subject for a popular record a few months ago?

Nina Simone performed at the Westbury Music Fair in New York this past April. The show was scheduled to be recorded for an album, and just two days before the concert, tragedy struck. The news came that Rev. Martin Luther King had been shot and killed. The concert was not cancelled, but was instead dedicated to Dr. King. Twenty-four hours before the performance took place, Miss Simone's bass player wrote a tribute to Dr. King—"Why? (The King Of Love Is Dead)". This was the first time that Nina had sung the tune, and all the poignancy was captured live. The emotion expressed by that audience when she completed the tune was unforgettable—and it was a very predominantly white audience. A little earlier, when she had sung "Backlash Blues", written especially for her by the great poet Langston Hughes a few months before he died, the reception was fantastic. It was evident that communication had been established.

And what, after all, is fear and prejudice but ignorance? An ignorance that can be attributed to a lack

of communication. It is becoming increasingly clear that communication can be established, particularly with the young people of this country. And one of the best mediums for accomplishing this in the future is certainly music.

Now A Social Awareness

A social awareness had to enter R & B. Ask some of the many whites who do not listen to that music and they will tell you that R & B tunes are just about love and dances. The tragic thing is that until a short time ago, they were absolutely right, it was only in real blues that the black man was expressing his frustration, and that was not an optimistic expression. It has now come time to express hope and confidence and pride.

That pride is the key note. How can any man expect to be shown respect if he is unable to exhibit self-pride—not arrogance but true pride. The black man has been trampled upon for hundreds of years and at times it seemed that there was no pride left. But it is still there! It has lain dormant for so many years, but it is finally beginning to swell and grow again. It thrills me to be a part of the expression of that pride through the music I have been so closely associated with—R & B.

Imagination: Key to LP Sales

(Continued from page B-23)
use this device find it very profitable. But they are still in the minority.

Betty Buddah Helps

Buddah recently initiated a "Betty Buddah" contest to stimulate retail clerk interest in the label. We experimented with the "buy one and get something free" device that has been used so successfully for years in the manufacturer-distributor relationship. A spot on the radio advertised "Buy a Buddah LP at the already low price — and receive any single of your choice free at — record shop." The result here has also been very favorable.

A few of the "underground" shops have utilized sight and sound with the attachment of colored lights to the record player. As the record plays, the lights vary in intensity according to the tune. A light show to help motivate the customer to buy.

This is only the beginning. We can all, if we use the new devices at our disposal, sell up to our potential. The key is the use of our imagination.

POW!

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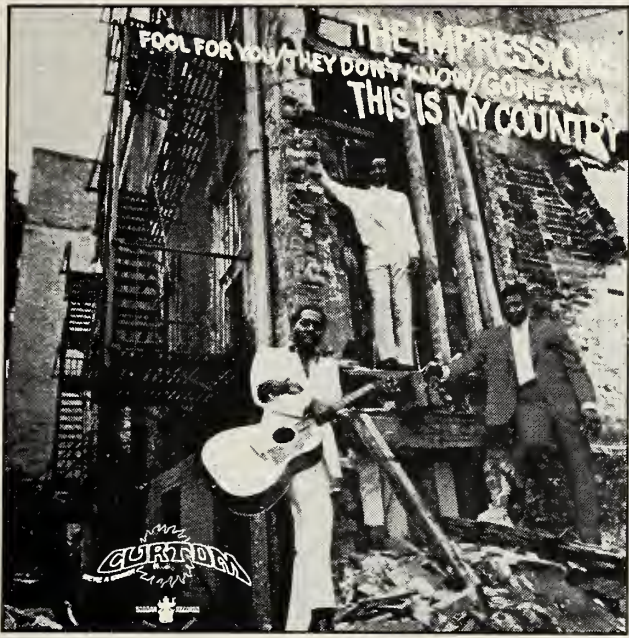
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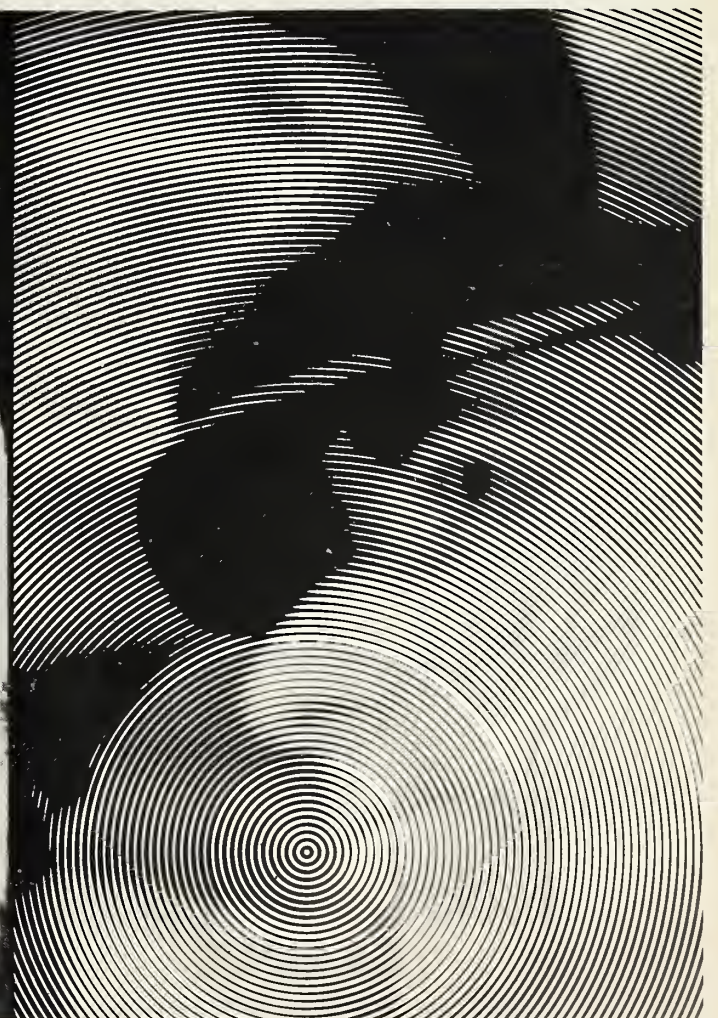
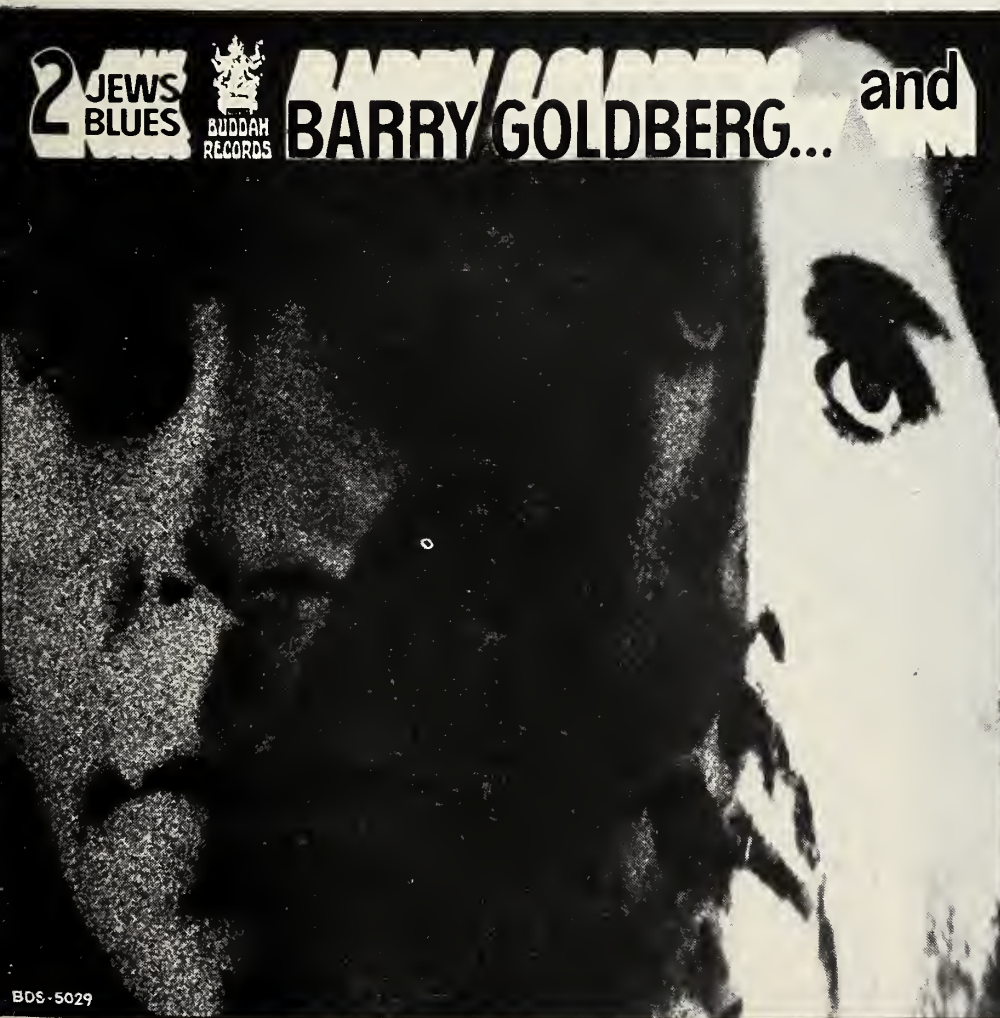


CRS-8002

*Curtis Mayfield, Eddie Thomas
and the staff of*



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BDS-5029

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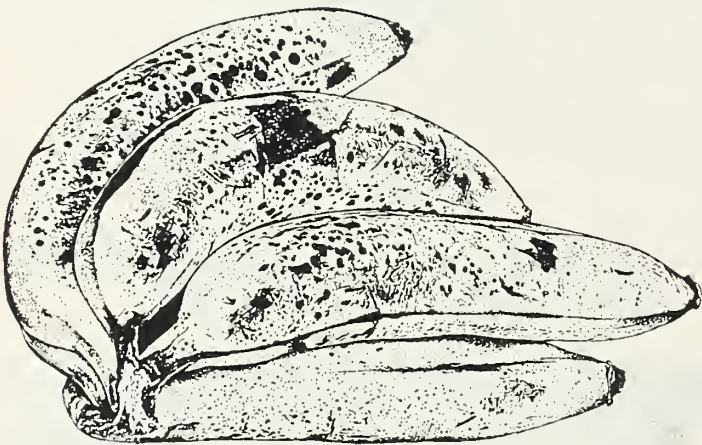
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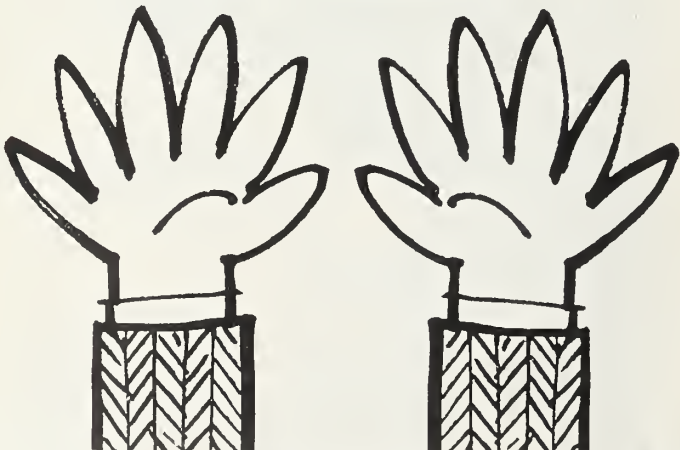


STANS

728 Texas, Shreveport, La.

12 GOOD MONTHS

Happy Birthday
BUDDAH RECORDS



CAMPUS

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JOE STANZIONE-Gen. Mgr.

Neil Bogart: Man On The Move

(Continued from page B-12)
lem: if one is to define Neil Bogart, one must first attempt to keep him within a given space for a certain amount of time. It cannot be more accurately said of a man than it can be said of Bogart: "He leapeth upon his white shining steed and gallopeth furiously off in all directions."

Bogart zips, zooms, leaps, twists, whirls, runs, jumps, slides, bounces, plunges — but never stumbles. He generates excitement like falling water generates electricity. His appearance at any scene is like mail call in a Frozen Nose, Alaska, military outpost—people are drawn to him.

And on the subject of things military, consider for a moment the walls of his office. They are not festooned with gold records or pictures of celebrity parties. Instead there appear old military recruiting posters from the Revolutionary and Civil wars: "ALL ABLE-BODIED MEN are summarily urged to join in a PROSPECT which will do HONOR to THEMSELVES and their COUNTRY" — plus rifles, maces, swords, pikes — and album covers and single sleeves of past, present and future Buddah product.

The relationship between the recruiting posters and the Buddah product is part of what makes Bogart Bogart. He believes in Buddah because he believes in himself, much like a parent believes in his own child — and as the child grows older, the parent becomes even more confident and proud.

And excited. Here is Bogart in the office, as seen by SWINGLE Magazine:

"Bogart swings back and forth on one foot, then another, as he speaks into the telephone. He twists his head to keep the receiver at his ear while he paws through the papers on his desk looking for cigarettes and a match. A secretary goes by and he waves at her, using sign language to send her rushing to her purse to look for tobacco. She comes in, he takes a filter, lights it, writes three

or four notes while he talks, gives them to the girl and she runs out. Bogart finishes the conversation, hangs up dials his secretary, orders three long distance phone calls, a ticket to Los Angeles and a shrimp salad, turns on the phonograph, smiles as he listens to the next Buddah hit, turns off the phonograph, sits down, pumps up, adjusts the flintlock rifle and the wooden mace hanging on the wall, lights another cigarette and picks up the phone again."

Keeps His Cool

Yet with all this activity and excitement, Bogart never loses his cool. He is an executive in a business whose capacity to create hits is second only to its capacity to create ulcers. But Bogart sleeps soundly at night. To him, life, the record business and Buddah are sweet adventures. Like a general who insists on marching with the troops and sharing their chow, Bogart's hunger for action de-vours challenge after challenge.

Yet he is not a one-man show. In his early days, he cut a record under the name of Neil Scott. The label copy listed him as being assisted by "the Cecil Holmes Orchestra and the Marty Thau Singers." Holmes and Thau, Buddah directors of R & B and pop promotion, respectively, are together with Bogart a legendary team. Each knows, needs, respects and galvanizes the others. Together they have created such a streak of chart hits that photographers, when filming them, invariably come out with blurred prints. Bogart, Holmes and Thau move fast.

Bogart probably cannot be defined; no neat paragraphs on him can be inserted into a Who's Who of the Music Business volume. He can only be identified by personal acquaintance or characteristics. Some of these—rapidity of motion, his military-like approach to problems and objectives — have already been mentioned. But riding over the dervish personality of Bogart is his sincerity and honesty.

Bogart tells it like it is. He says what he believes — to artists, producers, writers, his staff, his fellow executives—to anyone he deals with or meets. He believes absolutely in his product and he believes in the people who help him to make that product known and accepted. He takes financial, professional and moral responsibility for everything he does. He commits himself; he is there; he does it. Bogart is together.

But it is still not true that he hoisted a refrigerator by one hand at the age of three months. Actually, he used both hands.

Cash Box would like to express its gratitude to Richard R. Gersh Associates, Inc., public relations counsel to Kama Sutra and Buddah Records for its assistance in organizing this Special section.

CONGRATULATIONS
AND CONTINUED SUCCESS
Buddah Records

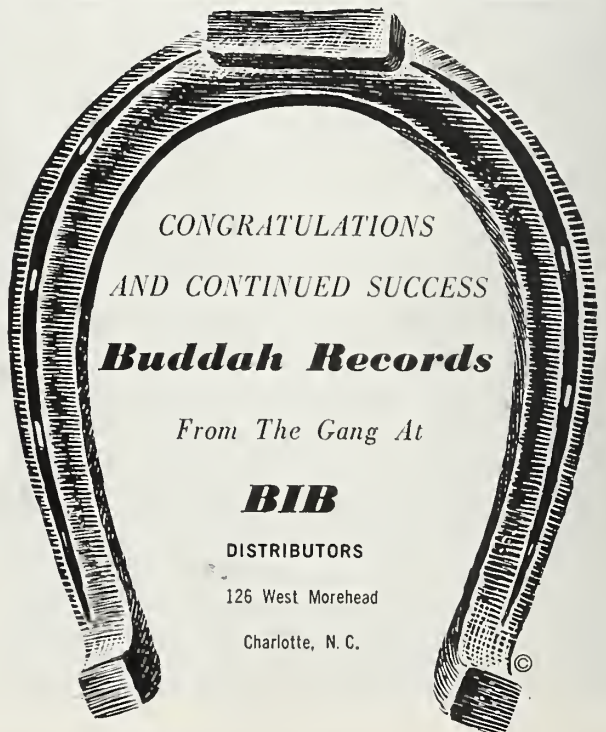
From The Gang At

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FOCUS ON JAZZ

MORT FEGA

The editorial in last week's Cash Box concerned itself with the apparent vaporation of the so-called "indie," or independent, labels. The tone of the editorial suggested that in spite of the trend toward absorption of the independent label by the major label there still remains a need for the kind of thinking that prevails among the independent record producers. The daring and the adventure that is characteristic to small company production is seldom, if ever, found in the product of the large corporation, which, because of the bureaucratic structure, dictates a safer, more predictable approach to making records.

A Crying Need for Independent Jazz Labels

Practically all of the small, independent jazz labels have also been absorbed by major labels and, as a consequence, much of the vitality that we once knew is missing from the jazz recording scene today. All one has to do to recognize the difference is reflect upon the things that came out in the early Fifties on such labels as Blue Note, Prestige, Mercury, Atlantic, Bethlehem, Savoy, Fantasy, Pacific, to name but a few. Of these labels, only Prestige has remained completely independent; the others have either expired or have been absorbed by one of the major record companies, either as a part of their regular catalog or as a jazz subsidiary label. In either case, the freedom and imagination that were so integral to the independent jazz production are now sadly lacking, and the absence of these ingredients is dramatically obvious in the jazz product that is being released.

Presently, aside from Prestige, the independent jazz labels are Milestone, headed up by Orrin Keepnews, who pioneered the Riverside label, and Blue Note, a very recent arrival on the recording scene, and Cadet, which for practical purposes, almost falls into the realm of a major label, witness its resources and its myriad involvements in the record business. If ever there was a propitious time for the emergence of several independent jazz labels that time is now. Too many young, talented jazz players are being denied the opportunity of being heard. Apparently, the major labels, recognizing a softening of the jazz market, have decided to confine most of their undertakings to the proven jazz artists. As a consequence of this philosophy it has become increasingly difficult for the new, young players to find a voice for their particular talents. To dramatize the need for some new, independent jazz labels, let's reflect on the past again; when the independent labels were flourishing, much of their success stemmed from the fact that they went out and found new talent, actually recruited it for the label. It was the success with the small labels that brought about long-term, remunerative contracts with the majors for jazz artists like Miles Davis, Thelonious Monk, Dave Brubeck, Jimmy Smith, The Modern Jazz Quartet, Herbie Mann, etc.

Shilly Jazz Fest Set

NEW YORK — Promoters Teddy Powell and Marcus Brown will present the World Series Of Jazz at the Philadelphia Spectrum, Dec. 1, at 8:00 pm. This road show version of the famed New York Jazz Festival at Randall's Island will feature Count Basie and his orchestra; Nina Simone; Arthur Prysock; Gloria Lynne; O. C. Smith; Eddie Harris; Sonny Stitt; Ron Patterson; Marlena Shaw; Eddie "Lockjaw" Davis; and comedian Irwin "Red" Watson. Master of ceremonies will be radio personalities Sid Marks of WHAT-FM and Sonny Hopson, WHAT-AM.

Sales Instead of Royalty Advances

The formulation of new independent labels in jazz faces several obstacles, each of which could be overcome with the understanding and co-operation of the jazz artist. Initially, it must be understood that the new label could not compete with the major when it comes to offering advances on royalties. It would be unrealistic to minimize the importance of money for the performer, but how he gets his money should carry some weight, too. Is it better, from a career point of view, to receive a substantial advance and end up owing the label money because his albums didn't sell in sufficient numbers, or is it better to enter into an arrangement without an advance, knowing that the small company is going to extend every effort to make the album a success, both financially and artistically? It boils down to this: is it better to be a big fish in a small pond, or a little fish in a big pond?

Active Promotion from New Labels

The principal difference between the small label and the large, from the player's point of view, should be how much time and energy will be spent promoting an album. I say album, because jazz is essentially an album product. Rarely do we see a hit jazz single. When, as with a company which produces only jazz, an album is released it's safe to assume that every channel of exposure will be exhausted. It must, because that type of product is all they have to sell. However, when a major label releases a jazz album, that release is usually concurrent with a large release that embraces many different types of music. Often the promotion man with the large company is expected to promote his jazz release in concert with his regular product and, invariably, the jazz release suffers from a lack of effort. Think of the many excellent jazz albums that never get beyond the break-even point because of lack of promotion. Might we assume that if a smaller company had that album it would have enjoyed greater success?

I firmly believe that if several enterprising jazz producers would institute some new jazz labels, and approach things in the same manner as in the early Fifties, there would be a rebirth of interest in jazz recording. I also believe that the distributors throughout the country would welcome these new labels, secure in the knowledge that they would receive every vital support from the label, something that they find very lacking at this particular time. Jazz is a special art and something that deserves special treatment by people who not only have a particular devotion to the music but who will labor tirelessly to see that the fruits are enjoyed. If there are people out there who feel the urge and the need to infuse the jazz recording business with some "old" blood now's the time to do it!

Jamal 'Live' LP From ABC

NEW YORK—Ahmad Jamal's current engagement at New York's Plaza Nine and All That Jazz (in the Plaza Hotel) will serve as the basis for the artist's next album on ABC Records. Producer Johnny Pate will fly in from Chicago to cut the jazz pianist live during the nights of November 20, 21 and 22, with the LP set for a January release. Jamal opened his two week stand on Nov. 12.



DUKE ELLINGTON is presented the ASCAP Pied Piper Award for his "artistic achievements, for his personal qualities, for his loyalty and devotion to ASCAP" and for his musical talents. The inscribed trophy was presented by ASCAP president Stanley Adams last week at a dinner in Ellington's honor at the Hotel Americana in New York. He earlier was the recipient of this year's Ed Wynn Humanitarian Award on behalf of the American Parkinson Disease Association.

Publication Date Set For Bookspan's '101 Masterpieces'

NEW YORK—"101 Masterpieces of Music And Their Composers," by Martin Bookspan, coordinator of symphonic and concert activities for the American Society Of Composers, Authors and Publishers (ASCAP), will be published by Doubleday on December 6. The book, according to ASCAP, is "an in-depth treatment of the World's most popular concert works with emphasis on today's musical tastes."

Bookspan has provided background notes on the creation of the 101 masterpieces, along with an interpretation of their structure and meaning. There are also biographies of all the

composers whose music is included in the volume. In addition, Bookspan describes the various recordings and tapes available and recommends that the reader the performance that he feels will afford the most meaningful musical and emotional experience.

"101 Masterpieces" contains classical works only and ranges from pre-Bach to the twentieth century.

Bookspan includes a glossary of musical terms in his new book together with a list of books for related reading and a check list of appropriate recordings.

Bookspan is a noted radio and television music critic and commentator, a member of the music advisory panel of the U.S. Information Agency, a contributing editor of Stereo Review and a frequent contributor to other periodicals.

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WSM Kicks Off FM Stereo Broadcasting

NASHVILLE—A new stereo signal has begun blanketing the Midstate area of Tennessee with the recent kickoff of WSM-FM, the third broadcast property of WSM, Inc., which also operates both an AM outlet and WSM-TV.

WSM-FM will broadcast on 95.5 megaHertz, and will transmit with a 100,000 watt signal in both the horizontal and vertical planes. The antenna elements are mounted on the Channel Four television tower between the 1,100 and 1,230 foot levels. The FM antennae are the highest in Middle Tennessee and the WSM-FM signal will cover a 100 mile radius, the widest coverage area of any FM station in the area.

Robert E. Cooper, General Manager of WSM-AM and WSM-FM stressed that the equipment and facilities for the new station reflect the quality usually associated with WSM endeavors. The control room console and stereo cartridge machines are by Gates Radio Company and the two-track reel tape machines are by Ampex. The solid-state transmitter is also a Gates Radio Company product.

The compact studio and separate production facility are carpeted and specially - designed furniture - finish cabinets and record shelves are built in. The stereo monitor system rivals Nashville's recording studios in reproduction quality. WSM-FM Chief Engineer Revis Hobbs has employed the most advanced transmission equipment available to insure that the studio quality will be unimpaired at the "receiving end."

WSM-FM Program Director Dick McMahon indicated the station will broadcast in full stereo during each eighteen hour broadcast day. WSM-FM will sign on at 6:00 A.M. each morning and sign off at midnight. The commercial content of the new station will be limited to 50% of the spot load recommended by the National Association of Broadcasters. McMahon states that most of the music will be selected from middle-of-the-road albums, with a program of light,

familiar classics and a two-hour sophisticated jazz show also highlighting the format. WSM-FM will also feature five minutes of local and national news every other hour, with continuing direct reports and news breaks.

Myers Renamed GMA President

NEW YORK—For the first time in its history, the Gospel Music Association at its annual membership meeting unanimously re-elected a president to serve for a second term. Receiving this high honor was W. F. "Jim" Myers, executive administrator and director of international relations for SESAC.

Myers, long active in gospel music circles, was acclaimed for his leadership during the past year. Through his efforts, the association states that tremendous strides have been made and its membership was more than doubled at the convention held in Memphis.

Other officers elected to serve with Myers were Hovie Lister, first vice president; Paul Marks, second vice president; Marvin Norcross, secretary; and Bob Benson, who was named to serve as treasurer for another year. Bob MacKenzie of Heartwarming Records was named chairman of the board, succeeding James Blackwood. Newly elected board members include Buck Rambo, Larry Orrell, Bob Woltering, Mrs. Lou Wills Hildreth, Bernie Zonderanv, Mrs. Tillie Lowery, J. D. Sumner, Ed Shea, Les Beasley and Travis Wolfe. Continuing to serve on the Association's board were holdovers Herman Harper, Harvey Lester, Bill Williams, Pierce LeFevre, Wes Gilmer, Conner Hall, Doug McClure, Bill Gaither, Joel Gentry, Armond Morales and SESAC's Norman Odum.

Myers announced that the new board will meet on Jan. 13 in Nashville.



CashBox Top Country Albums

1	HARPER VALLEY P.T.A. Jeannie C. Riley (Plantation PLP)	1	16	BIG GIRLS DON'T CRY Lynn Anderson (Chort CHM. CHS 1008)	14
2	MAMA TRIED Merle Haggard (Capitol ST 2972)	2	17	JIM REEVES ON STAGE (RCA LSP 4062)	24
3	BOBBIE GENTRY & GLEN CAMPBELL (Capitol 292B)	3	18	LORETTA LYNN'S GREATEST HITS Decca DL 5000/75000)	15
4	GENTLE ON MY MIND Glen Campbell (Capitol MT/ST 2809)	5	19	UNDO THE RIGHT Johnny Bush (Stop 1005)	23
5	SONGS OF PRIDE . . . CHARLEY THAT IS Charley Pride (RCA Victor 4041)	7	20	HAPPY STATE OF MIND Bill Anderson (Decca DL 75056)	18
6	JOHNNY CASH AT FOLSOM PRISON Johnny Cash (Columbia CS 9639)	4	21	SWEET ROSIE JONES Buck Owens (Capitol ST 2962)	13
7	D-I-V-O-R-C-E Tommy Wynette (Epic 26392)	9	22	HEY LITTLE ONE Glen Campbell (Capitol ST 2872)	25
8	BY THE TIME I GET TO PHOENIX Glen Campbell (Capitol T/ST 2851)	10	23	BORN A FOOL Freddie Hart (Kapp 3568)	21
9	JUST THE TWO OF US Parter Waganer & Dolly Parton (RCA Victor LPM/LSP 4039)	20	24	CREAM OF THE CROP Wanda Jackson (Capitol 2976)	22
10	BLUE RIBBON COUNTRY Various Artists (Capitol STBB 2969)	11	25	ALREADY IT'S HEAVEN David Houston (Epic 2639)	29
11	BEST OF MERLE HAGGARD Capitol SKAO 2951)	6	26	GOOD TIMES Willie Nelson (RCA Victor LSP 4057)	28
12	WALKIN' IN LOVE LAND Eddy Arnold (RCA Victor LPM/LSP 160)	16	27	WITH PEN IN HAND Johnny Dorrell (United Artists UAL 3660/UAS 6660)	27
13	NEXT IN LINE Conway Twitty (Decca DL 75062)	17	28	I WALK ALONE Marty Robbins (Columbia CS 9725)	—
14	FIST CITY Loretta Lynn (Decca D 4997/74997)	8	29	MORE COUNTRY SOUL Dan Gibson (RCA Victor LSP 4053)	30
15	A NEW PLACE IN THE SUN Glen Campbell (Capitol ST 2907)	12	30	A TIME TO SING Hank Williams Jr. (MGM SE 4540)	—

Winning Friends and
Influencing Sales Figures!

Wanda Jackson's newest single: "I WISH I WAS YOUR FRIEND" (2315)

Supported by The Party Timers and backed with "POOR OLE ME," this new release by Wanda joins her currently active hits: "CREAM OF THE CROP" (ST 2976) and "THE BEST OF WANDA JACKSON" (ST 2883):



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Pictured at a cocktail-dinner party given for them by the RCA Record International Department at the Rainbow Room are (front row) Mrs. J. Van Leest; Mrs. R. Posthumus; Mrs. T. Vilters; U. Glorie, Sr., classical record dealer; Mrs. J. N. Bailey; and Mrs. P. H. Bakkers, east Netherland dealer. Standing (second row) are James N. Bailey, manager of the Marketing Administration for RCA's Record International Department; P. F. Baumberger, vice president, RCA Overseas, S.A.; Mr. R. Posthumus, country and western dealer of northern Holland; Mrs. C. M. S. Bolland, country and western dealer; Theo Vilters, owner of six record shops in Amsterdam; R. D. De Graaf, opera and classical record dealer; and U. F. C. H. Glorie, Jr., pop and underground record dealer. In the third row standing are Joel A. Schneider, Artists Promotion administrator of RCA's Record International Department; John Mascini, assistant to the managing director, Inelco Holland, N. V., RCA's Dutch licensee; W. Hermans, a Belgium record dealer; J. A. F. Bolland; R. Colpin, Sales Manager, Inelco Belgium, S. A.; G. De Vries, country and western disc jockey of Radio Veronica; and J. Van Leest, dealer in southern Holland.

RCA Fetes Top Dutch Country Promoters

NEW YORK—RCA Records recently played host to nine outstanding Dutch record dealers and their wives for winning the first country and western promotion contest ever to be held in Europe. According to John Mascini, leader of the group and assistant to the director of Inelco Holland, N.V., RCA's Dutch licensee, "The winners were selected for having the best window displays and for the best total C&W sales in the Netherlands during October to December, 1967." All the record dealers in Holland were invited to participate.

The prizes, trips to the United States timed to coincide with Nashville's 1968 Country Music Festival, were revealed at a special dinner Mr. Mascini held for the contestants in an old castle in Amsterdam.

After arriving in New York, the

group was taken on a tour of NBC's television studios and on a trip around Manhattan Island. The high point of their New York stay was a cocktail-dinner party at the Rainbow Room in the RCA Building.

Included in their itinerary was a visit to Washington, D.C. and a tour of RCA's tape duplicating facilities in Indianapolis. The highlight of the entire trip was their visit to Nashville, where, after presenting each of RCA's C&W artists with a pair of wooden shoes, they were guests of honor at RCA's breakfast.

At a symposium held during the week of the Festival, Mr. Mascini told of the importance country music has to the Dutch record markets. He also stressed the tremendous value artist tours have on their buying public.

Cash Box: A Trade Magazine That Serves Its Industry

Kathy Dee Dies

WOOSTER, Ohio—Decca Records singer Kathy Dee died on Sunday morning, November 3, at Marymount Hospital in Cleveland. Her death was attributed to complications of her long-standing diabetic condition.

She was a long-time regular member of the WWVA Wheeling Jamboree and had made many guest appearances on national shows such as the Grand Ole Opry, the Midwestern Hayride and others. The Kathy Dee Show was a favorite at U.S. air bases from Maine to California, and with her show she made six major trips to the Greenland bases of Thule and Sondrestrom. Kathy was one of the very few civilians awarded the "Knights of the Blue Nose" award for spending more than 90 days inside the Arctic Circle in the service of the Armed Forces.

She was also a song-writer, having written many of the songs she recorded. A benefit show was held for Kathy in August of this year at Wheeling; the show organized by Dottie West was attended by many of the top Nashville C/W artists. Another benefit was staged in Akron in October, produced by Station WSLR and Kathy's Akron-area band-members.

Kathy's current Decca single is "The Shadow Of A Girl" b/w "Funny How Time Slips Away."

Kathy formerly recorded for United Artists, where several of her records made noise; "Unkind Words", "Don't Leave Me Lonely Too Long" and "If I Never Get To Heaven". Prior to that she recorded for Carlton Records and B-W Records, and in Canada for Compo and Rodeo International.

Services were held Wednesday, Nov. 6 at the Stampfle Funeral Home in Akron.

Joe McFadden To Direct Omac Talent

BAKERSFIELD — Joe McFadden has been named director of talent with the Omac Artists Corp., effective Nov. 1, according to an announcement from firm president Jack McFadden.

Joe McFadden, who has been working for the last several months as national promotion director for Buck Owens, will be replacing Jack Brumley in the position, and will be working directly under Jack McFadden, his father.

The younger McFadden has also had extensive experience with OMAC Artists. He served a year-long period there as assistant director of talent prior to working in the Buck Owens promotion department. He is well-versed in all aspects of his new position with the talent agency and is expected to prove outstanding as an asset to the company.

McFadden may be contacted at 403 Chester Avenue in Bakersfield, California at 805-327-7201.

More Gold For Cash

NEW YORK—Columbia's Johnny Cash, currently enjoying simultaneous success on both the nation's pop and country charts, has achieved his third gold record for his "Johnny Cash at Folsom Prison" LP. This award symbolizes sales in excess of one million dollars, as certified by the Record Industry Association of America (RIAA).

The LP, produced by Bob Johnston, was recorded live at Folsom Prison in California during the artist's visit to entertain the inmates and was the first recording cut in a prison by a major artist.

Cash has already achieved Gold Records for his LP's "Ring of Fire" and "I Walk the Line."

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CashBox Country Top 50

1	IT'S ALL OVER BUT THE CRYING (Hastings-BMI) Hank Williams, Jr. (MGM 13968)	2	14	LOVE ME, LOVE ME (Al Gallico-BMI) Bobby Barnett (Columbia 44589)	13	30	BORN TO LOVE YOU (Minute Men-BMI) Jimmy Newman (Decca 32366)	24	43	THE AUCTIONEER (Randy Smith-ASCAP) Brenda Byers (MTA 160)	48
2	NEXT IN LINE (Tree-BMI) Conway Twitty (Decca 32361)	1	15	HARPER VALLEY P.T.A. (Newskeys-BMI) Ben Colder (MGM 13997)	19	31	DESTROYED BY MAN (Sawgrass-BMI) Mel Tillis (Kapp 941)	29	44	WALKIN' THROUGH THE MEMORIES OF MY MIND (Tree-BMI) Billy Mize (Columbia 446210)	43
3	SHE STILL COMES AROUND (Al Gallico-BMI) Jerry Lee Lewis (Smash 2186)	8	16	MAMA TRIED (Theme From "Killers 3") (Blue Book-BMI) Merle Haggard (Capitol 2219)	4	32	SMOKEY THE BAR (Brazos Valley-BMI) Hank Thompson (Dot 17163)	44	45	CARROLL COUNTY ACCIDENT Porter Waganer (RCA Victor 9651) (Warden-BMI)	
4	STAND BY YOUR MAN (Al Gallico-BMI) Tammy Wynette (Epic 10398)	10	17	THEN YOU CAN TELL ME GOODBYE (Acuff-Rose-BMI) Eddy Arnold (RCA Victor 9806)	5	33	HAPPINESS HILL (Kitty Wells-BMI) Kitty Wells (Decca 32389)	39	46	SATURDAY NIGHT (Tuesday-BMI) Webb Pierce (Decca 32388)	
5	I WALK ALONE (Adams, Vee & Abbat-BMI) Marty Robbins (Columbia 44633)	16	18	LITTLE ARROWS (Duchess-BMI) Leapy Lee (Decca 22380)	26	34	THE TOWN THAT BROKE MY HEART (Newkeys-BMI) Bobby Bare (RCA Victor 9643)	45	47	DON'T WORRY 'BOUT THE MULE Glenn Barber (Hickory 1517)	52
6	BORN TO BE WITH YOU (Mayfair-ASCAP) Sonny James (Capitol 2271)	15	19	YOUR SQUAW IS ON THE WARPATH (Sure-Fire-BMI) Loretta Lynn (Decca 32392)	27	35	I AIN'T BUYING (United Artists-ASCAP) Johnny Darrell (United Artists 50442)	40	48	DRINKING CHAMPAGNE (Lesric, Wycliffe-BMI) Cal Smith (Kapp 938)	50
7	HARPER VALLEY P.T.A. (Newkeys-BMI) Jeannie C. Riley (Plantation 3)	6	20	BALLAD OF TWO BROTHERS (Tree-BMI) Autry Inman (Epic 10389)	31	36	LEAVES ARE THE TEARS OF AUTUMN (Pincus & Sons-ASCAP) Bonnie Guitar (Dot 17150)	37	49	TOO MANY DOLLARS, NOT ENOUGH SENSE (Yanah-BMI) Cannie Eaton (Chart 1048)	54
8	WHERE LOVE USED TO LIVE (Al Gallico-BMI) David Houston (Epic 10394)	12	21	I JUST CAME TO GET MY BABY (Tree-BMI) Faran Young (Mercury 17827)	11	37	BABY, AIN'T THAT LOVE (Tree-BMI) Jack Barlow (Dot 17139)	42	50	AGE OF WORRY (Matamoras-BMI) Billy Walker -Monument 1098)	
9	WHEN YOU ARE GONE (Tuckahoe-BMI) Jim Reeves (RCA Victor 9614)	7	22	I GOT YOU ON MY MIND (Blue Book-BMI) Buck Owens & Buckaroos (Capitol 2300)	33	38	JACKSON AIN'T A VERY BIG TOWN (Acclaim-BMI) Johnny Duncan & June Stearns (Columbia 44656)	46	51	TAKE MY HAND FOR A WHILE George Hamilton IV (RCA Victor 9637)	
10	LET THE CHIPS FALL (Clement-BMI) Charley Pride (RCA Victor 9622)	14	23	PLASTIC SADDLE (Acclaim-BMI) Nat Stuckey (RCA Victor 9631)	28	39	WICHITA LINEMAN (Glenn Campbell (Capitol 2302) (Canopy-ASCAP)	53	52	HOLD WHAT YOU'VE GOT Diana Trask (Dot 17160)	
11	HAPPY STATE OF MIND (Stallion-BMI) Bill Anderson (Decca 32360)	3	24	ANGRY WORDS (Mass-Rose-BMI) Stonewall Jackson (Columbia 44625)	25	40	WHITE FENCES & EVERGREEN TREES (Blue Crest-BMI) Ferlin Husky (Capitol 2288)	47	53	FREEBORN MAN Kenny Vernon (Chart 1050)	
12	SHE WEARS MY RING (Acuff-Rose-BMI) Ray Price (Columbia 44628)	18	25	I TAKE A LOT OF PRIDE IN WHAT I AM (Blue Book-BMI) Merle Haggard (Capitol 2289)	35	41	CONTINUING STORY OF HARPER VALLEY P.T.A. (Newkeys-BMI) Dee Mullins (SSS Int'l 749)	49	54	TO BE A CHILD AGAIN Anita Carter (United Artists 50444)	
13	LOOKING AT THE WORLD THROUGH A WINDSHIELD (Passkey-BMI) Del Reeves (United Artists 50332)	9				42	42	I WANT ONE (Tree-BMI) Jack Rena (Dot 17169)	51	55	HAMMER AND NAILS Jimmy Dean (RCA Victor 9652)

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CashBox Country Roundup



CashBox Country Reviews

In our Country Music Festival issue we printed an article called "Country Music In The Western Market"—with a by-line by KBBQ-Burbank program director Bill Ward, who stated that a sister California station, KRAK-Sacramento had locked up "... a solid 3rd and 4th place in the 19-county market in total listeners, according to Pulse." However, KRAK vp Jay Hoffer feels that the station's position has been underrated. Pulse, he says, has shown in its latest survey that KRAK leads its nearest competitor in the 6-10 AM, 10 AM-3 PM and 3-7 PM time slots, and this, he feels is dominance, not 3rd or 4th. He also states that KRAK was one of the first successful stations on the Coast, having started the Modern Sound on Oct. 1, 1962. . . . Down at WSWN-Vero Beach, Jimmy Sims received the first award from the "Astronaut Trail C&W Association" as the 18-county area's No. 1 country deejay. The award was presented by the Mayor of Vero Beach, following a parade held in Sims' honor. . . . Arlen Vaden, formerly with WCKY-Cincinnati is now spinning country sounds for XEG-Ft. Worth and KXEN-St. Louis. Disks and promo material should be sent to him at KXEN, P. O. Box 28, St. Louis 63166. . . . FPLO-Atlanta (AM&FM) have begun their 3rd annual scholarship competition for students planning a career in broadcast journalism. Basis for the awards, which total \$500, will be academic records at Georgia State College and work on WPLO-FM, originating on the Georgia State Campus. Also required will be work on the station's AM outlet on Peachtree St. . . . Marvin McCullough has joined the staff of KFMJ-Tulsa as music director. . . . The Earle of Norfolk takes over the 10 AM-2 PM slot at WCMS-Norfolk. The station's next country spectacular (10) features Carl Smith, David Houston, Don Gibson, Lynn Anderson, Jimmy Dickens and Carolina Charlie & the Four G's. . . . Staff changes at WPVA-Petersburg, Va. now show Jerry McKeown as general manager, Bob Peterson as station manager and Bob Snowden as program director. An added weekend personality is Mike Duncan. Disks should be addressed to music director Phil Alley at the station, P. O. Box 7, Petersburg, Va. . . . Another word about KRAK station manager Jay Hoffer, who has authored a new book directed to radio station management. Published by Tab Books, the volume, called "Managing Today's Radio Station," covers management, programming and sales and is intended to help stations stay on the profit side of their business ledger. Sounds like it's certainly worth a



SSS (Sweet Smell of Success)—Shelby S. Singleton, whose strong sessions shaped a singular success story, smilingly scans sheets to see if sequels show signs of scoring similar sales spree. Singleton's sidekicks (brother John, right, and Noble Bell, left) stand in speechless surprise, but share Shelby's spirit, a source of substantial stimulation and spark to S.S.S. staffers.

look. . . . WJRZ-Hackensack's Bob Lockwood is set to emcee the Mickey Barnett Country Music Review at Ramp Hall in Yonkers, N. Y. on Nov. 22. Show stars Kenny Price and Bobby Edwards. . . . Chubby Howard makes it back to the air with a morning disk show over KAYE-Puyallup, Wash., and needs help in rebuilding a country library which has been defunct for over a year. Disks and promo material can be sent to him at 1520 East Main in Puyallup.

Excerpts from Platt & Scruggs "Strictly Instrumental" LP will be used as background music for a new series of U.S. Information Agency films called "Adventure," which is being produced for African TV. . . . BB&B Distributors have announced that they are now handling such country labels as Canary, Wayside, Little Darlin', Respond, Westwind, Kloc, Vokes, Capa, Natural Sounds and Tawas. The firm is one of few, if any, to handle only country labels. . . . George Hamilton IV, having just knocked off a 5-day stint at Cactus Pete's in Jackpot, Nev., heads for a gig at the Golden Nugget this week (14-20). From there it's a quickie tour through Iowa (Surf Ballroom, Clearlake Nov. 22 and the Rainbow Garden, Waterville, Nov. 23), before heading home for Thanksgiving. . . . Bob Wills, the latest addition to the Country Music Hall of Fame, was also the first award recipient of the newly-formed Country Music International organization. The award was presented by the Mayor of Fresno, dur-

(Continued on page 66)



WENO WHO'S POPULAR—Nashville country powerhouse WENO recently ran a poll with listeners called "The WENO Americana Award for 1968," in order to determine the most popular vocalists on the current scene, and in the photo above one of the winners is shown accepting his award from Sonny Ledet (left). The winner in question is Dot's up-and-coming songster Ray Griff, who was voted "Most Popular Male Vocalist" by the WENO listeners.

Cash Box: A Trade

Magazine That

Serves Its Industry

Picks of the Week

JOHNNY CASH (Columbia 44689)

Daddy Sang Bass (2:25) [House of Cash BMI-Perkins]

More country than anything he's done in quite some time is Johnny Cash's gospel-oriented stand called "Daddy Sang Bass." However, the strong "revival meeting" sound should still find plenty of pop reaction, too. Flip: "He Turned The Water Into Wine" (2:54) [House of Cash BMI-Cash]

WYNN STEWART (Capitol 2341)

Strings (2:29) [Blue Book BMI-Stewart, Bishop]

Aptly titled is Wynn Stewart's new, string-laced session. An appealing ballad, the side gets the songster's usual winning performance, while the change-of-pace sound wraps it up nicely. Flip: "Happy Blues" (2:21) [Freeway BMI-Noe]

JOHNNY DARRELL (United Artists 50481)

Woman Without Love (3:07) [Passkey BMI-Chestnut]

The endearing sound of "Woman Without Love" is guaranteed to provide Johnny Darrell with another high chart rider and strengthen his name with country buyers. Lots of play in store for the deck. Flip: "I Fought The Law" (3:00) [Acuff-Rose BMI-Curtis]

SLIM WHITMAN (Imperial 66337)

Livin' On Lovin' (2:20) [Four Star BMI-Burgess]

Slim Whitman's revamping of "Livin' On Lovin'" is another sweet piece from the chanter, and should be well received. Bright sound is a good choice for programmers. Flip: "Heaven Says Hello" (1:51) [Four Star BMI-Walker]

BILL WILBOURNE & KATHY MORRISON (United Artists 50474)

Him And Her (2:30) [United Artists ASCAP-Wheeler]

Spritely and fun, this novelty session from Bill and Kathy should take advantage of the sales basis by the pair with their recent noisemaker, "The Lovers." Deejays will probably give it a strong shot. Flip: "You're Driving Me Out Of My Mind" (2:55) [Four Star BMI-Belew, Fuller]

GUY MITCHELL (Starday 846)

Frisco Line (3:26) [Starday BMI-Davis, Shaffer]

A completely different sound from Guy Mitchell is "Frisco Line," a lonely, rolling ballad that grows more and more contagious. The light, folksy flavor also gives it a good shot at heavy middle-of-the-road play. Flip: "It's A New World Every Day" (3:03) [Jack BMI-Fitzmorris]

Newcomer Picks

SUE RICHARDS (Epic 10411)

Too Many Daddies (2:26) [Green Grass BMI-Putnam, Sherrill]

Sue Richards debuts with a heart-tugging ballad that may well rocket her into the national limelight. "Too Many Daddies" looks like the beginning of a new career. Flip: "That's Loneliness" (2:25) [Bevis BMI-Richards, Howard]

Best Bets

BILLIE JO SPEARS (Capitol 2331)
He's Got More Love In His Little Finger (2:50) [Allroads BMI-Vickery Friend Roberts] Some great vocal work here. Flip: "A Woman Of The World" (2:07) [Hall-Clement BMI-Foster, Shiner]

WHITEY SHAFER (RCA Victor 9669)
Honey Bees And Tulips (2:15) [Blue Crest BMI-Frazier, Shafer] Lively, spirited workout makes for good listening. Flip: "The Outskirts Of Somewhere" (2:48) [Blue Crest BMI-Shafer]

SHARON ROBERTS (MTA 152)
Happiness Is A Thing Called You (2:35) [Moss Rose BMI-Rogers] Cute, romance-flavored ditty could catch on for Sharon. Flip: "You'll Always Be In My Heart" (2:42) [Husky BMI-Peppers]

RUDY LYLE (Starday 854)
Brown Eyes Crying Over Blue (2:45) [Tarheel BMI-Lyle] Tear-stained lament could be a big on juke box playlists. Flip: "Can I Come Back Again" (2:25) [Tarheel BMI-Lyle]

LUCKY WHITE (Contact 501)
I'm A-Gonna Hang It Up (2:15) [Central Songs BMI-White] Flip: "Sweet Ride" (2:40) [Central Songs BMI-White]

OTIS BERRY (Blue Angel 2020)
(B+) There Goes My Heart (Alone I Stand) (2:24) [Blue Angel BMI-Phillips] Flip: "I'm Beginning To Wonder" (2:15) [Blue Angel BMI-Phillips]

STU PHILLIPS (RCA Victor 9673)
Speak Softly, My Love (2:55) [4 Star BMI-Ruby Allmond] Very pretty ballad could have Stu connecting once again. Flip: "Bring Love Back Into Our World" (2:44) [Acuff-Rose BMI-J./S. Melson]

BOBBY BARNETT (K-Ark 877)
Rise And Fall Of A Man (2:09) [Smokey SESAC-Virgin] Plenty of appeal in this twangy blueser. Nice production on the side. Flip: "Thin Line" (2:21) [Stringtown BMI-Gruber]

KITTY HAWKINS (Capa 145)
Goin' Won't Be Easy (2:56) [Law BMI-Thomas] Blues-laced ballad gets a nice reading from the songstress. Flip: "I've Gotta Pick Up Harry" (2:52) [Law BMI-Allen]

RED RHODES (Blue River 231)
The Big Eye (2:45) [Blue Empire BMI-Willis] Catchy spoof on modern life may get a lot of airplay for Red Rhodes. Flip: "Steelin' Uptown" (2:18) [Blue Empire BMI-Rhodes]

DENZIL ALcorn (Camaro 3382)
(B+) The World Is Filled With Lovers (2:15) [Bellflower BMI-Harris, Alcorn] Flip: "Big Blue Baby Eyes" (2:12) [Bellflower BMI-Harris, Alcorn]

LITTLE RUBY JEAN (Accent 1256)
(B+) I Cried My Last Tear Over You (2:11) [BMI-Rhys] Flip: "Two Lonely People" (2:41) [BMI-Rhys]



BUCK OWENS THE GUITAR PLAYER—Capitol ST 2994

Often forgotten in the shadow of his vocal success is the guitar artistry of Buck Owens. His latest Capitol album brings this artistry to the fore in sharp focus as the Tiger goes "instrumental only" on a batch of goodies covering a globe of different sounds. From "Mexican Polka" to "Turkish Holiday" to "Things I Saw Happening At The Fountain On The Plaza, etc", it's good listening all the way.



ON TAP, IN THE CAN, OR IN THE BOTTLE—Hank Thompson—Dot DLP 25894

Hank Thompson's recent chart smash, "On Tap, In The Can, Or In The Bottle," prompts an LP followup that overflows with the famous Thompson brand of Western music. An appealing selection of material, which includes a pair of his past single sides, "He's Got A Way With Women" and "Where Is The Circus (Here Comes The Clown)," should lead to a good sales turnover.



LEAVES ARE THE TEARS OF AUTUMN—Bonnie Guitar—Dot DLP 25892

Pretty is the Bonnie Guitar sound, and strong is the material chosen for her latest LP. From track 1 (her current chart climber, "Leaves Are The Tears Of Autumn") to track 10 (another recent chart deck, "Sweet Child Of Sunshine") the music flows in appealing fashion. Fans will also dig Bonnie's rendition of the oldie, "It Keeps Right On A-Hurtin'" as well as "The French Song."



THE BEST OF COUNTRY DUETS—Various Artists—RCA Victor LSP 4082

Duet sessions by some of countrydom's top names have been collected in a package that should find a wide consumer appeal. Among some of the names teaming up herein are Chet Atkins and Hank Snow ("Reminiscing"), Jim Reeves and Dottie West ("Love Is No Excuse"), Porter Wagoner and Dolly Parton ("Holdin' On To Nothin'") and Archie Campbell and Lorene Mann ("The Dark End Of The Street").



WHEN THE EVENING SHADOWS FALL—Various Artists—RCA Victor LSP 4073 (e)

A recorded tribute to the late Jimmie Rodgers features some great names of the past and present in a collection of recordings spanning the years from 1929 to 1967. A fine collector's item, the set features Gene Autry ("Jimmie The Kid"), Bradley Kincaid ("The Death Of Jimmie Rodgers"), Ernest Tubb ("The Passing Of Jimmie Rodgers") and even Rodgers himself ("Yodeling Cowboy"). A worthwhile addition to any catalog.



KILLERS THREE—Original Motion Picture Soundtrack—Tower ST 5141

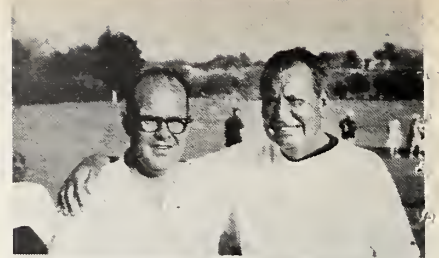
An awful lot is going for this Tower set. In addition to featuring four well-known country names (Merle Haggard, Bonnie Owens, Dick Curless, Kay Adams), the grooves are highlighted by the inclusion of Merle Haggard's recent chart-topper, "Mama Tried," which should give the package a huge sales boost. The wide distribution of the film will lend even more emphasis to the set, so distribs should get right on it.

Country Academy Sets March 3 For 4th Annual Fete

LOS ANGELES—The Academy of Country and Western Music in Southern California has set March 3 as the date for the 4th Annual Awards Dinner to be held at the world-famous Hollywood Paladium. Joe Allison was named producer of this year's show and dinner co-chairmen are Hal Blair, Harry Newman and Charlie Adams.

New Officers in the Academy this year include Johnny Bond, president; Billy Mize, vice-president; Bill Ward, treasurer; Mary Ullman, secretary, and Herb Eisman, chairman of the board.

The academy has also announced a membership drive with prizes offered to the member who brings in the most new members. One of the prizes will be tickets to the March awards show.



Paula Releasing Stereo Singles

Don Logan of Paula Records announces that the label is now issuing country singles in stereo, with three new stereo releases already issued. They include, "Did I Say Something Wrong" by Tony Douglas, "She Thinks I Still Care" by Nat Stuckey, and "Happiness Is Fallin'" by Kenny Hart. The new Paula country product is designed to be especially attractive to stereo jukebox operators and FM stereo stations.

The label has also changed the numbering system for its country product. Country records now are numbered in the 1200 series. The first release to carry the new numbering system was Mickey Gilley's current record, "Now I Can Live Again".

The new system is meant to be beneficial to both Paula distributors and one stops, keeping the country product separate from the pop product. Previously released country product will maintain their original numbers.



Roundup

(Continued from page 65)

ing Wills' recent appearance there. . . . Bill Anderson just knocked off a network shot on the Joey Bishop TVer as part of a country spectacular during election week. While on the Coast, Bill also guested on the widely-syndicated Donald O'Connor video package.

. . . The "Mountain Dew" standard from the Tannen Music catalog, which received a popularity boost as a result of its commercial tie-in with a soft drink by the same name, has several new recordings by Trini Lopez, the Nashville Brass and Larry Butler.

. . . Pete Drake has cut his first instrumental side in two years, and has already picked up a good deal of airplay from the session. . . . Jimmie Klein, in cooperation with Jack Johnson's New World Talent and Top Billing's Dolores Smiley has packaged a powerhouse show for Apr. 16 thru May 11, 1969. Lineup features Porter Wagoner & the Wagonmasters, Dolly Parton, Spec Rhodes, Mel Tillis and Charlie Pride, and dates are available in Wisconsin, Illinois, Kentucky, Georgia, Florida, Alabama, Mississippi, Louisiana and Texas. The same talent has also been packaged for a Sept. 10-31 tour through New Mexico, Arizona and the West Coast states.

. . . Clarence Selman, executive head of Jim Reeves Enterprises, has nabbed moviedom's Yvette Mimieux to record a dozen country tunes in Music City this month. . . . Entertainment Associates has signed Ray Sanders and Jerry Inman to personal management pacts, expanding a roster that now includes Gene Wyatt, Jody Miller, Ferlin Husky, Cheryl Pool and Joanie Hall. Roy Drusky has also been signed to the firm for representation in motion pictures and TV.



STATION-TO-STATION—Country radio station personnel have been having a field day with touring personalities, as shown by some of the scenes above. In the top photo, KBBQ-Burbank program director is seen taking time out on the Music City Pro-Celebrity links to visit with one of the entertainment world's greats, Phil Harris, who was playing in his second Nashville tourney at the time. . . . The second photo, KRAK-Sacramento vp Jay Hoffer (left) and Capitol Records rep Larry Binns flank Sonny James, who is shown receiving a certificate of honor for his part in headlining the station's 6th anniversary show in the state's capital. . . . Next in line, Jeannie C. Riley gets a reaction from KSON-San Diego prexy Dan McKinnon (left) and KFOX-Long Beach manager Dick Schofield when she mentions the number 4,000,000 in relation to sales of her "Harper Valley" monster. Although election results are all in, the next shot shows a Nixon-Wallace meeting in progress. The confab, between Jerry Wallace (left) and KIEV-Los Angeles spinner Russ Nixon, centers around the songster's latest chart goodie, "Sweet Child of Sunshine." . . . And finally, it's Merle Haggard (right) chatting backstage with KBER spinner George Lester, following another of the station's country spectacles at San Antonio's Municipal Auditorium.

Cash Box



NOVEMBER 16, 1968



On her way back from concerts in Mexico, Italian singing star Rita Pavone visited London to sign a recording contract with Polydor Records, Great Britain. She is seen here with Polydor A & R Controller Peter Knight (left) and Polydor managing director Roland Rennie (right). Her first Polydor single will be issued late November when she will fly in for personal appearances.

The current resurgence of interest in the Western movie genre is reaping substantial benefits for United Artists in both disk sales and from the publishing standpoint. UA did well with "For A Few Dollars More" film starring Clint Eastwood in soundtrack LP sales and also by publishing the Ennio Morricone score. Hugo Montenegro's RCA single of the title theme from "The Good, The Bad And The Ugly" is riding high in the hit parade and the UA soundtrack album is doing likewise in the LP charts. The latest interest for the company in Western terms is the new Clint Eastwood starrer "Hang 'Em High" with a score written by Dominic Frontiere. UA's Allen Warner is planning a composite LP of Western themes for February release which will include "The Magnificent Seven," "The Big Country," "The Horse Soldiers," "Duel At Diablo" and "The Way West."

On the pop single front UA is pushing "Walk Among The Roses" by Dan Bailey who recently won the ITV "Opportunity Knocks" contest. The song published by UA is a catchy sing-a-long specialty for which UA Music's Roger Welsh is getting blanket pluggage. Shirley Bassey's new single for UA is "To Give" a Bob Crewe-Bob Gaudia song recorded in Italy. The flip "My Love Has Two Faces" is a John Barry song which Shirley sings over the credits of the 20th Century Fox movie "Deadfall." A UA November LP release is "Soccer With The Stars" aimed specifically at the younger male generation and featuring football tips and tuition given by soccer stars Bobby Moore, Peter Bonetti, Alan Evans, Peter Thompson and Graham Williams. The album was produced by UA's Pierre Tubbs. Also out in November is Carlos Montoya's "Suite Flamenco" to tie in with the guitarist's concerts here late November.

UK record sales for July at £1,851,000 were 11% higher than for July, 1967, and the export total of £344,000 was 16% higher. Total disk production was 17% higher than the same period last year, and, while 45 r.p.m. records fell by 3%, LP production increased by a formidable 50%. 3,567,000 records at 45 r.p.m. were produced during the month, and 3,362,000 LPs. 78 r.p.m. pressings rose from 16,000 in July last year to 21,000.

The musical "Mr. And Mrs." opened in Manchester November 14th and comes to London's West End December 11th. Based on two Noel Coward plays, the show's songs and music are published by Edwin Morris Music. CBS will release the cast album, and two singles by cast members Honor Blackman ("Before Today") and Hylda Baker ("Give Her A Kiss") plus "I'll Be Always Loving You" by Danny Street. The same number will be covered by Kenneth McKellar on Decca. Raymond Froggatt, composer of the Dave Clark Five hit "Red Balloon," has a Polydor LP by his group out in mid-November featuring more of his compositions published by Edwin Morris. "Red Balloon," otherwise known as "Callow La Vita," has also taken off in Holland and Belgium. Stuart Reid of Edwan Morris has got the next Des O'Connor topside with "One Two Three Alaira." O'Connor scored a huge success with the Morris copyright "I Pretend," which has been covered in Italy by Bobbie Curtis.

The Beach Boys begin their next British tour December 1st at the London Palladium. Supporting acts will be Bruce Channel, Barry Ryan, Vanity Fair, Election, Sharon Handy and the Fleur-de-Lys and the compere is Radio Luxembourg disk jockey Roger "Twiggy" Day. The tour finishes at Glasgow and then plays Stockholm, Amsterdam and Paris. The promoter is Arthur Howes.

Cyril Gee of Mills Music has re-signed Perry Ford, ex-member of the Ivy League, to a songwriting contract. Ford is in company with Valerie Avon, Phil Wainman and Harold Spiro among others on the Mills writing roster. The company has been scoring well with "Jesamine" by the Casuals and internationally with Marty Wilde's "Abergavenny." Mills will enter three numbers for next year's Eurovision heats here and meantime is working on James Royal's CBS single "Time Hangs On My Mind," Phil Wainman's "Going Going Gone" (Fontana) and "A Man Without A Face" by the Chants (RCA).

Vogue president Leon Cabat was here for discussions with Pye managing director Louis Benjamin and to initiate Vogue recording and talent scouting activities. Cabat told Cash Box that the company proposed to start a program of recording is French stars in English in London, and Antoine would be the first during November. The sessions would be part of Vogue's campaign to invade the English-speaking territories, especially Britain and the States, and the label is also seeking British talent. Alain Boubilil heads its London operation.

Les Reed will write the next three "A" sides for Mireille Mathieu and publish them on a world-wide basis through his Donna Music company. The prolific songwriter-musical director has also cornered the next single topsides by Damita Jo, Jerry Vale, Brenda Lee, Ray Conniff, Lulu, and John Rowles. There are now 381 versions of "Delilah," which Reed wrote with Barry Mason, and the duo's "Childhood Place" recorded by Dottie West has sold three and a half million as well as being rated the third most outstanding country and western disk by ASCAP.

Major Minor singer Janie Jones is marrying Pye artist John Christian Dee before the duo embark on an American tour as Adam and Eve. Their first joint single A side is likely to be "Is Marriage Necessary?"

Quickies: Gene Pitney arrived November 14th for a 10-day stay including TV dates promoting his new Stateside single "Yours Until Tomorrow" . . . Anita Harris kidnapped for a few hours by Leeds University students indulging in their rag week . . . Episode Six's American topside on Les Reed's Chapter One label likely to be "Mr. Universe" . . . Mike Vernon produced "Baby Don't You Leave Me Alone" by the Web for Deram . . . Polydor rush-releasing the London cast album of the successful "Hair" show . . . Kris Ife singing "Imagination" is the first in producer Mark Wirtz's "satangelic" series for EMI . . . RCA releasing Harry Nilsson single "Mourning Glory" . . . The Locomotive's charter "Rudy's In Love" to be released in Germany and Holland, where they will appear during December . . . New Columbia single by the Dave Clark Five will be "Live In The Sky" written by Clark and organist Mike Smith . . . Herb Alpert's Christmas A&M coupling is "Winter Wonderland" and "Jingle Bell Rock" . . . David Essex landed the leading role in a new Christmas musical by John Dalby, "The Magic Carpet" at the Yvonne Arnaud Theatre . . . EMI hosted party for French singing star Mireille Mathieu after her successful three-week season of cabaret at the Savoy Hotel . . . The Nazz flew in for British dates and were given a "Welcome" reception at Ronnie Scott's Jazz Club. Their first single "Open My Eyes" is on the new S.G.C. label distributed by Atlantic . . .



TINY TIM meets Louis Benjamin, Pye's managing director, upon the artist's arrival in Great Britain for a short promotional visit. In addition to appearances on radio and television, Tiny Tim gave a special Boys Club Charity Concert at the Royal Albert Hall.



THE TREMELOES are shown at their arrival for a tour in Israel. Recently completed, the visit included a visit to CBS Records (Israel) offices in Tel Aviv as well as personal appearances on behalf of their best selling "I'm Gonna Try" single that has climbed to the top of the hit list there.

Great Britain's Best Sellers

This Week		Last Week		Weeks On Chart		
1	1	9	Those Were The Days—Mary Hopkin (Apple) Essex			
2	5	4	Good, The Bad And The Ugly—Hugo Montenegro (RCA) Campbell Connelly			
3	11	3	*With A Little Help—Joe Cocker (Regal-Zonophone) Northern			
4	9	3	*Only One Woman—The Marbles (Polydor) Abigail			
5	3	8	*Little Arrows—Leapy Lee (MCA) Shaftesbury			
6	13	4	Light My Fire—Jose Feliciano (RCA) Campbell Connelly			
7	2	9	*Hey Jude—The Beatles (Parlophone) Northern			
8	4	5	*My Little Lady—The Tremeloes (CBS) Cyril Shane			
9	8	5	*Les Bicyclettes de Belsize—Englebort Humperdinck (Decca) Donna			
10	17	2	*Eloise—Barry Ryan (MGM) Carlin			
11	12	4	*Listen To Me—The Hollies (Parlophone) Bron			
12	6	9	*Jesamine—The Casuals (Decca) Mills			
13	7	5	*A Day Without Love—The Love Affair (CBS) Dick James			
14	10	6	*Red Balloon—Dave Clark (Columbia) E.H. Morris			
15	—	1	This Old Heart Of Mine—Isley Brothers (Tamla Motown) Jobette			
16	15	3	*Wreck Of The Antoinette—Dave Dee Group (Fontana) Lynn			
17	19	2	All Along The Watchtower—Jimi Hendrix (Track) Feldman			
18	20	2	Breaking Down The Walls Of Heartache—Band Wagon (Direction) Screen Gems			
19	14	9	Lady Willpower—Union Gap (CBS) Dick James			
20	16	7	Classical Gas—Mason Williams (Warner Bros.) Rondo			
			*Local copyrights			

Great Britain's Top Ten LP's

1	Hollies Greatest Hits (Parlophone)	6	Sound Of Music—Soundtrack (RCA)
2	Live At The Talk Of The Town The Seekers (Columbia)	7	The World Of Mantovani (Decca)
3	Idea—Bee Gees (Polydor)	8	This Was—Jethro Tull (Island)
4	Bookends—Simon & Garfunkel (CBS)	9	The Good, The Bad & The Ugly—Soundtrack (United Artists)
5	Delilah—Tom Jones (Decca)	10	Electric Ladyland—Jimi Hendrix (Track)



Oldfield Post At English MGM

LONDON—Rex Oldfield, managing director of MGM Records Ltd., resigned his position Nov. 5. Oldfield had headed MGM Records since it set up independent operation in the UK July 1, 1967.

This summer Oldfield and former MGM president Mort Nasatir were involved in a decision to switch MGM's British distribution from EMI to Pye. The decision was rapidly revoked, and litigation is pending initiated by Pye as a result. Nasatir earlier resigned his MGM position.

"Following fundamental differences over policy, I have decided to resign my position as managing director," Oldfield told Cash Box. "This will take immediate effect."

Oldfield had no comment on his future plans, but is using the Harold Davison office and the Institute of Director headquarters as contact bases.

Dec. Tour In Eng. For Beach Boys

NEW YORK—The Beach Boys have finalized plans for a London Palladium concert on Dec. 1st as the first overseas date in a seven-city United Kingdom schedule which will take them to Bristol (12/2); Sheffield (12/4); Manchester (12/5); Birmingham (12/6); Cardiff (12/7); North London (12/8) and Glasgow, Scotland (12/10).

The Palladium engagement marks the first time that The Beach Boys have appeared in concert backed by a 45-piece orchestra, which is being assembled to provide special accompaniment of several new Brian Wilson compositions which are to be heard for the first time by the public.

Ri-Fi Reps Visit U.S.

NEW YORK—Representatives of Ri-Fi Records of Milan, Italy, have just completed a visit to New York for conferences with representatives of the various catalogs, as well as for conferences with Richard H. Roemer, the Ri-Fi rep in the United States.

G. B. Ansoldi, managing director of the company, Antonio Ansoldi and Giuseppe Velona, director of international operations for Ri-Fi, also discussed with various people the licensing of other catalogs as well as the acquisition of publishing catalogs and copyrights for exploitation by Ri-Fi's active affiliated publishing company.

Ri-Fi is a major factor in the Italian market and presently handles the Atlantic, Monument, Laurie, Jay-Gee, 20th Century-Fox, Westminster and Vox record catalogs for the territory of Italy, as well as other catalogs from abroad. It was recently announced that Ri-Fi plans the opening of production offices for France and England.

Ri-Fi will be present at Midem in Jan. 1969, in its own offices there, as last year, and will be well represented at the San Remo Festival which follows Midem.

No official announcement concerning Oldfield's successor has yet been made, but strong rumors tip Ian Ralfini, at present general manager of Robbins Music, another MGM subsidiary. Ralfini would neither confirm or deny these rumors.

MGM's Arnold Maxin was due in London November 11th, and the main reason for his visit was believed to be the naming of Oldfield's successor.

RCA Eng. Names Sparksman Mktg Head

LONDON—RCA Records has promoted Walter Sparksman to manager of marketing. Sparksman, who joined the company in July as sales manager, now assumes overall responsibility for RCA's sales organization, distribution, sales promotion and advertising. Announcing the new appoint-

Sonopresse & Festival Create Large Distribution System On French Mkt

PARIS—An important fusion has just taken place between Festival Records, a part of the Havas Group, and Sonopresse, a rack-jobber associated with the Hachette Group.

Scope of this association, named Messageries Francaises du Disque, is to launch a complete distribution or-

ganization covering 7,000 sales points in France. Festival, which remains an independent production firm, gives Sonopresse its distributing dept., which covers a network of music shops. Already one of the most important rack companies in France, Sonopresse is also a distributor in the Lyon area, where it services many small music shops.

Madame Laniaux, who manages the Messageries Francaises du Disque, explains that the object of the merger is not to absorb the production phase of Festival, but to deal only with it as its distribution unit. As directed by Mr. Chateau, Festival will remain fully independent, with its catalog distributed by the new company. This is believed to be the first French operation catering under one roof to music shops, distributors and rack-jobbers.

Teldec Celebrates WB-7's 10th Yr w/Massive Promo Drive In Germany

BURBANK, CALIF.—Teldec of Germany, the Warner Bros.-Seven Arts Records' licensee, is putting one of the biggest merchandising and promotion campaign into gear in honor of WB-7's 10th anniversary.

Integral parts of the program include an elaborate press kit containing the history of Warner Bros.-7 Arts Records, photographs and biographies of every artist in the release which includes every album in the Warner Bros.-7 Arts domestic issue, and a sampler which consists of representative cuts of each album.

In the area of retail display, Teldec has developed a piece including the complete release which is appearing in eighteen store windows in Hamburg alone. In the whole of the Federal Republic, a total of 650 windows are being displayed at the same time. To coordinate these activities throughout Germany, dealer meetings were

conducted in every major German city. Further complementing this program Teldec also sent its representative to Scandinavian licensees, which Teldec serves as a source of supply, to carry out the program in its complete form. In an effort to expose the new talent on the release, a special sampler was prepared highlighting this new talent. It is being distributed throughout Europe at an attractive price.

Warner Bros.-7 Arts foreign licensee Phil Rose, vice president in charge of the international department said, "Teldec's initiative in developing this 'Birthday Program' is indicative of the support Warner Bros.-7 Arts artists receive from our international affiliates. Hard-hitting effective promotion designed with the specific needs of each individual country is responsible for the exposure and resultant sales growth of our repertoire worldwide."

King Offering British Decca's Complete 'Ring' Set In Japan

TOKYO—King Records, Japanese rep for British Decca, is launching a \$30,000 drive for Richard Wagner's tetralogy, "Der Ring des Nibelungen," a 22-LP set—including three instrumental disks—that will be distributed this month at the price of \$111.

Despite the fact that a Japanese cast has never performed the works, Minoru Suzuki, managing director of King, says that Wagnerian buffs are on the increase in Japan. The four Wagner operas will finally get a Japanese rendition starting in Jan. They will be performed by Nikikai, an operatic troupe in collaboration with Tomin Gekijo, a music appreciation society. One work will be presented each year over a period of four years.

Since the weight of the complete set is about 28.6 pounds, each retail store has come up with various conveniences to buyers, such as free taxi fare, home delivery via hired car. Suzuki claims a subscription list for the set at 3000 so far.

The works have been broadcast over FM radio in Japan, eliciting, Suzuki says, an enthusiastic response from fans in all age groups. The Nihon Gakki record shop on the Ginza is already displaying the set in its windows.



Complete 'Ring' Set

Jules Sylvain Dies

STOCKHOLM—Jules Sylvain (real name: Stig Hansson) died on Friday, Nov. 1, in his home at Castiglione della Pescaia, Italy, at the age of 68. Swedish pop music has lost one of its most active and colorful personalities.

Born in Stockholm Aug. 11, 1900 as son of a wellknown Swedish actor and actress, he studied at the Conservatory of Music in Stockholm 1918 to 1920 and at the High School of Music in Weimar, Germany, 1920-1922. He then turned to the pop music field, making songs for Sweden's top show producers at the time, such as Ernst Rolf and Karl Gerhard.

Very few, if anyone, know exactly how many tunes he wrote. He has around 800 copyrighted at STIM (Swedish Performing Society), and he used some 25 pen names of which the most wellknown was Jules Sylvain. During the 1930's, he was also active as composer of film music and was more or less involved in practically all films produced in Sweden before the end of World War II.

In 1945 he left Sweden and became a ranch owner at Fiji Islands, where he spent ten years before he returned to Europe, and for a while he lived in Copenhagen. After a time, he went to Mallorca, Spain, where he stayed at his home Randa for 13 years. In the end of last year he returned to Sweden—it was understood that his relations to the political regime of Spain had turned into a smaller cold war.

Six months ago, he found a new home in Italy. It is known that he had had a number of heart attacks in recent years.

At the time of his death, he was negotiating with SBC-TV for a series of TV shows about him and his tunes.

Box Tops To Remo

MEMPHIS—The Box Tops will be featured performers at the San Remo Song Festival, to be held in San Remo, Italy, January 28-February 1, 1969.

The selection of the "Memphis soul" group as one of the American representatives to the Festival comes hard on the heels of their "I Met Her In Church" hit single on the Bell label, the fifth straight smash since their international multi-million seller, "The Letter" took over the world charts in 1967.

The Box Tops are composed of drummer Tom Boggs, organist Rick Allen, lead guitarist Gary Talley, bassist Bill Cunningham and vocalist Alex Chilton.



CashBox Scandinavia

A/S Nordisc just released the new Swedish produced Polydor LP album with local songbird Wenche Myhre. Same company is also very active with Musicassettes, now a great sales item here. The recent catalog includes more than 400 numbers. A/S Nor-Disc also has a new local single with Toril Stoa at the Nor-Disc label.

Norsk Phonogram A/S last week released four CBS singles here. Titles include "Mixed Up Confusion" with Bob Dylan, "Little Green Apples" with O. C. Smith and two Swedish singles with Lars Lonn Dahl and Jan Malmström. Also a number of LP albums was among the releases.

"The Fugitive" in Norwegian, recorded by Gluntan at Odeon for EMI, is this week's newcomer at the charts here. Palace Music (Sweden) AB in Stockholm is Scandinavian publisher of the song.

Karusell Grammofon AB gave a press party for Julie Driscoll, who was here for the Saturday night TV show "Timmen" (The Hour).

Stig Anderson of Sweden Music AB reports good success for "My Little Lady" published by his Sweden Music AB. Originally an Italian tune, "Non illudermi mai," it has been recorded by Tremeloes at CBS and appears this week at the charts in Denmark.

Metronome Records AB is just out with a new Siv Malmkvist LP album titled "Nu!" (Now!). Miss Malmkvist is at the moment doing very well at the charts here with her Swedish version of "Sadie The Cleaning Lady." Other releases from the same company include Archie Bell & Drells at Atlantic with "Do The Choo Choo," Percy Sledge, also Atlantic, with "You're All Around Me" and Arthur Conley (Atlantic) with "Aunt Dora's Love Soul Shack." At the Elektra label a number of new releases with among others Theodore Bikel, Bob Gibson and Cynthia Gooding.

Gothenburg-based Megafon is just out with another jazz LP album. Svend Asmussen and Jan Johansson have done "Jazz pa ungerska" (Jazz In Hungarian). The album includes nine titles, all of Hungarian origin.

Recent releases from EMI here include Lou Rawls at Capitol with "I'm Satisfied," Gods at Columbia with "Baby's Rich," Andy Kim at Dot with "Shoot 'em Up, Baby," Symbols at President with "Do I Love You," Grass Roots at Stateside with "Midnight Confessions" and Diana Ross & Supremes at Tamla Motown with "Love Child." Local production includes a single with Thore Skogman at Odeon. Nine low price LP albums and 27 normal price LP albums complete last week's EMI releases in Sweden.

Denmark's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Label
1	1	7	Hey Jude (Beatles/Parlophone)	Dacapo Musikforlag, Denmark
2	2	4	Those Were The Days (Mary Hopkin/Apple)	Musikforlaget Essex AB, Sweden
3	3	4	Little Arrows (Leapy Lee/Stateside)	Sweden Music AB, Sweden
4	7	3	*Vil du saenke dit oje (Keld & Donkeys/HMV)	Wilhelm Hansen, Musik-Forlag, Denmark
5	4	17	Vi skal ga hand i hand (Dunja, Du) (Keld Heick/HMV)	Multitone A/S, Denmark
6	10	2	Du og jeg (Bjorn & Okay/Polydor)	Wilhelm Hansen, Musik-Forlag, Denmark
7	5	6	I've Gotta Get A Message To You (Bee Gees/Polydor)	Dacapo Musikforlag, Denmark
8	—	1	My Little Lady (Tremeloes/CBS)	Sweden Music AB, Sweden
9	6	7	Gid du var i Skanderborg (Wärst du doch in Heidelberg geliebten) (Dorthe/Philips)	Dacapo Musikforlag, Denmark
10	—	1	The Sound Of Silence (Simon & Garfunkel/CBS)	

Norway's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Label
1	1	9	Hey Jude (Beatles/Parlophone)	Sonora Musikforlag A/S, Norway
2	2	5	Those Were The Days (Mary Hopkin/Apple)	Musikforlaget Essex AB, Sweden
3	3	11	Romeo og Julie (Romeo und Julia) (Inger Lise Andersen/RCA Victor)	Sweden Music AB, Sweden
4	4	4	Little Arrows (Leapy Lee/Stateside)	Sweden Music AB, Sweden
5	8	3	Jesamine (Casuals/Decca)	
6	10	5	*Om du visste (Odd Borre/Triola)	Arne Bendiksen A/S, Norway
7	7	13	Delilah (Tom Jones/Decca)	Arne Bendiksen A/S, Norway
8	12	2	I nästa stad (finns manga vackra flickor) (Sven-Ingvars/Philips)	Multitone AB, Sweden
9	—	1	Langs hvr en vei (The Fugitive) (Gluntan/Odeon)	Palace Music (Sweden) AB, Sweden
10	9	2	I Say A Prayer (Aretha Franklin/Atlantic)	

Sweden's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Label
1	1	5	Those Were The Days (Mary Hopkin/Apple)	Musikforlaget Essex AB, Sweden
2	2	8	Hey Jude (Beatles/Parlophone)	Sonora Musikforlag AB, Sweden
3	3	4	Mamma är lik sin mamma (Sadie The Cleaning Lady) (Siv Malmkvist/Metronome)	Sweden Music AB, Sweden
4	4	3	I Say A Little Prayer (Aretha Franklin/Atlantic)	
5	5	6	Let It Be Me (Hep Stars/Olga)	Sonora Musikforlag AB, Sweden
6	—	1	Leva mitt liv (I Wanna Live) (Svante Thuresson/Metronome)	Reuter & Reuter AB, Sweden
7	—	1	Du och jag (Sten Nilsson/Decca)	
8	7	4	*Allting har förändrat sig (Agnetha Fältskog/Cupol)	Ken Walls Musikforlag, Sweden
9	6	7	Röd var din mun (Help Yourself) (Sten Nilsson/Decca)	Edition Liberty, Sweden
10	—	1	On The Road Again (Canned Heat/Liberty)	

*Local copyright.



CashBox Japan

Record companies are becoming active in exploring the sales network of the automobile industry. The music tape market, with 1-track cartridge tapes as its mainstream, has been showing a remarkable growth backed with the increasing demand for car-stereo-tape players, and at present, 50% of the total sales is brought through the distribution routes of automobile industry including car dealers. Exclusive music tape makers, affiliated to the commercial broadcasting corporations such as Nippon Hoso Service, Apollon Music and TBS Service, have been pushing into these routes since they started the business. It is estimated that they share 80% of the music tape sales in this distribution field, showing a rapid increase of monthly sales, although those record companies who have been mainly depending upon the existing record retail system are rising rather slowly. It is urgently required for record companies to enlarge the market by launching into the automobile sales networks.

Two labels will be added to the international popular repertoire of Nippon Grammophon. One is Riverside Records, as previously reported and the other is Karussell Records, a sub-label of Deutsche Grammophon with Polydor budget line repertoire, and the recordings of International Magna Tape of the U.S. are to be included in Grammophon's release of this label. The release has been started with the two albums of Ricardo Suntos Orchestra and other German orchestras, "Golden Symphonic Mood" and "Dancing For You," followed next month by a Helmut Zaharias Orchestra album of Russian standard numbers. The records are sold under the budget price, ¥1,500. The initial release of the Riverside label by Grammophon is scheduled in March next year with such LPs as "Brilliant Corners" by Thelonious Monk, "Freedom Suite" by Sonny Rollins and "Ugetsu" by Art Blakey and his Jazz Messengers, which were all the label's best selling products once released by Victor-Philips.

As already reported, Nippon Columbia has just put on the market Paul Mauriat recordings on Bel-Air Records in two albums. Stimulated by the event, Phillips-Victor has started Paul Mauriat Grand Sale which will run to the end of December for all the previously released albums of Mauriat (totalling eight), especially featuring the latest issues: second single of the artist "La Reine de Saba b/w Rain and Tears," LP "Uune Larne Aux Nuages/Paul Mauriat" and a renewed Christmas album "Paul Mauriat Christmas Present." The aim of this sales campaign is to make "La Reine de Saba" hit the charts here and to impress on the public the image of "all new Mauriat recordings on Philips" in order to compete with Columbia's promotion for their Christmas album.

Beside the Beatles' "Hey Jude/Revolution" which has been strongly supported by D.J.'s and pop commentators, they recommend the following among the current single issues: "Amen" by Otis Redding (Atlantic-Gram.), "Be My Baby" by the Ronettes (London-King), "People Got To Be Free" by the Rascals (Atlantic-Gram.), "Street Fighting Man" by the Rolling Stones (London-King), "Fool On The Hill" by Sergio Mendes & Brasil '66 (A&B-King), "Indian Lake" by the Cowsills (MGM-Gram.), "This Little Bird" by Nancy Sinatra (Reprise-Victor), "I Close My Eyes and Count To Ten" by Dusty Springfield (Philips-Victor) and "Oh, Pretty Woman" by John Mayall and Bluesbreakers (London-King) pulled from the group's LP "Crusade."

A press meeting was held for Bobby Goldsboro who visited Tokyo for promotion. He did four TV shows but made no live public appearance this time. Eric Burdon & the Animals, who were scheduled to make a Japan tour in October and later cancelled the booking, will carry out the tour end this month. Trini Lopez, who succeeded in his first concert tour in Japan last autumn, has appeared here again brought by Kyodo-Kikaku Agency.

Japan's Best Sellers

ALBUM	
1	1 Monkees Golden Street—The Monkees (RCA Victor)
2	2 Sound Of Silence—Simon & Garfunkel (CBS Sony)
3	2 The Golden Cups No. 2—The Golden Cups (Capitol)
4	— Otaru-No Hitoyo—Sam Taylor (Teichiku)
5	5 Dock Of The Bay—Otis Redding (Atlantic)

LOCAL	
1	1 Koi-No Kisetsu—Pinky & Killers (King)
2	2 Kiri-Ni Musebu Yoru—Ken Kuroki (Toshiba)
3	4 Shririsugita-None—Los Indios (Polydor)
4	3 Kushiro-No Yoru—Keni Mikawa (Crown)
5	6 Shianbashi Blues—Colo-Ratinos (Columbia)
6	5 Hana-To Cho—Shinichi Mori (Victor)
7	— Asa-No Kuchizuke—Yukari Itoh (King)
8	— Ina-Wa Shiwese-Kai—Mitsuo Sagawa (Columbia)
9	7 Hoshikage-No Waltz—Masao Sen (Minoruphone)
10	10 Nagasaki Blues—Mina Aoe (Victor)

INTERNATIONAL	
1	2 Haikyo-No Hato—The Tigers (Polydor) Publisher/Watanabe
2	1 Yuuzuki—Jun Mayuzumi (Capitol) Publisher/Ishihara
3	3 Okaasan—The Tempters (Philips) Publisher/Tanabe
4	4 Sound Of Silence—Simon & Garfunkel (CBS) Sub-Publisher/Shinko
5	5 Hey Jude—The Beatles (Odeon) Sub-Publisher/Toshiba
6	6 Girlfriend—The Ox (Victor) Publisher/Top Music
7	8 Simon Says—1910 Fruitgum Co. (Columbia) Sub-Publisher/Aberbach Tokyo
8	7 Aisuru Kimi-No—The Golden Cups (Capitol) Publisher/Pacific
9	9 Hello I Love You—The Doors (Victor)
10	— Aoi Kajitsu—The Wild Ones (Capitol) Publisher/Watanabe
11	10 Dock Of The Bay—Otis Redding (Atlantic) Sub Publisher/Taiyo
12	11 Dancing Seventeen—The Ox (Victor) Publisher/Top Music
13	— Sayonara-No Atode—The Blue Comets (Columbia) Publisher/Watanabe
14	13 Olivia-No Shirabe—Four Leaves (CBS Sony) Publisher/Watanabe
15	12 Jimpin' Jack Flash—The Rolling Stones (London) Sub-Publisher/Shinko

Last week-end Rotterdam was overwhelmed by jaz and blues artists. During three nights an impressive array of American jaz and blues artists appeared with the Newport Jazz Festival Package. Bovema was glad to see a bit of their established and very promising artists performing in this festival. Roel Kruize and Joop Visser welcomed Horace Silver, Elvin Jones, Otis Spann and great soul-singer Joe Simon. The performance will be shown on T.V. in the fall of this year.

Bovema released the motion picture sound-track on single and L.P. of "Barbarella." The Gods, a new progressive E.M.I. group on the Columbia label, was introduced with their first single "Baby's Rich," while the first L.P., "Genesis," is waiting for its release as soon as the group established their name.

Last week Bovema proudly released its first Command Package consisting of wonderful albums by Count Basie, Benny Goodman, Doc Severinsen and the Ray Charles Singers. A big press and promotional campaign will surely help give this wonderful repertoire the place on the Dutch market it deserves.

Most significant in Bovema chart's position is the raise of Joe Cocker's "With A Little Help From My Friends" to 4th place. The promotion of the Hollies' "Listen To Me" resulted in the 15th place with a star.

Important CBS additions to the single field include a locally produced single by J. B. Euson: "I Want You Around Me" c/w "Shadow Of Love." Both songs are penned by the singer himself. J. B. Euson and his orchestra Stax are touring Holland as well as other European countries. Further releases are by the Dutch group Sweet Nothing: "You And Me," Trio Los Panchos with "Habla Me" and Puedo Fallar," Gene Autry's "Back In The Saddle Again" as well as a single from the soundtrack recording of "Soy Mexico" by Francois Reichenbach.

CBS releases in the popular LP field include the latest Tony Bennett disc entitled "Yesterday I Heard The Rain," the Chambers Brothers' "The Time Has Come," Percy Faith's Orchestra and Choras in "Angel Of The Morning" as well as the original soundtrack recording of the famed Reichenbach film about Mexico, "Soy Mexico." Further CBS releases the first Herb Wonder album with the swinging organ and combo: "Hammond Goes Latin." In the classical field CBS new additions are a wonderful album by the Philadelphia Orchestra conducted by Eugene Ormandy entitled "Wine, Women & Song" containing the world's favorite waltzes as well as Bernstein's serenade performed by Zino Francescatti coupled with Copeland's "Organ Symphony" with E. Power Biggs, with the New York Philharmonic conducted by Leonard Bernstein.

Last Month, Iramac started new budget-line label Relax 7.50 with the Starday promotion LP "20 C&W Hits." In this successful series, two promotion albums for the Kent/Modern "20 R&B Hits" and Project 3 "Stereo Mosaic" labels will follow. This month Iramac released on this label "The Sound of Pop Music" with the Critters, B. B. King, Ike & Tina Turner, the Hep Stars and other local artists. "Toon At Toronto," a live recording from performances by No. 1 Dutch showman Toon Hermans in Toronto, Sept., '68, will be released mid-November.

Holland's Best Sellers

This Week	Last Week	Title
1	2	Heidschi Bumbeidschi (Heintje/CNR) (Vivace-Basart/Amsterdam)
2	1	Hey Jude (The Beatles/Apple) (Leeds-Basart/Amsterdam)
3	3	Those were The Days (Mary Hopkin/Apple) (Essex Holland-Basart/Amsterdam)
4	7	With A Little Help From My Friends (Joe Cocker/Stateside) (Leeds Holland-Basart/Amsterdam)
5	—	I've Got Dreams To Remember (Otis Redding/Atlantic) (Sparta/Amsterdam)
6	4	My Little Lady (The Tremeloes/CBS) (World Music/Amsterdam)
7	—	La Bambola (Patty Pravo/RCA) (Francis Day/Amsterdam)
8	5	Only One Woman (The Marbles/Polydor) (Basart/Amsterdam)
9	—	Hold Me Tight (Johnny Nash/Injection) (Essex-Basart/Amsterdam)
10	6	Need Your Love So Bad (Fleetwood Mac/Blue Horizon)



BEST OF C&W competition winners are shown arriving in Amsterdam upon return from a trip to America at the invitation of RCA Records and Inelco of Holland. The winners of Europe's first country-western promotion are (from left to right): Mr. & Mrs. J.A.F. Bolland, "Cowboy" Gerard (de Vries) from Radio Veronica; Inelco's Belgian sales manager R. Colpin, U. Glorie, Jr.; Mr. & Mrs. R. Posthumus, c&w dealer of northern Holland; Mrs. Van Leest, dealer R.D. De Graaf; Belgian dealer W. Hermans; Mrs. Bakkers; J. Van Leest, dealer in southern Holland; dealer U. Glorie, Sr.; Mr. & Mrs. Theo Vilters, owner of six Amsterdam record shops; John Mascini, assistant to the managing director of Inelco, and his two children.

Polydor Records made a considerable effort for the release and the promotion of Serge Reggiani's new album. This effort is explained by the fantastic success of his previous album which scored more than 250,000 records sold, which is an enormous figure for France. The new album includes songs by contemporaneous authors and one single with 2 poems by Francois Villon and Verlaine, the verses of which were set to music. Reggiani was just awarded in Brussels the Prize of the Music Critics' Association.

Barclay Records, after CBSB, making a considerable effort for singles interpreted by French artists. The single, which last year was adopted by all record companies for foreign records, has not up to now had great success with the French artists, apart from CBS. Barclay decided to follow the same policy as CBS and this week releases singles cut by Mireille Mathieu, Hugues Aufray, Alain Barriere, Henri Tachan. Mireille Mathieu, her new single, registered in London 2 songs composed by Les Reed: "Ensemble," French lyrics by Bouquet, and "Les Bicyclettes de Belsize," French lyrics by Ithier. This record is produced by Les Reed.

Philips publishes an album by the author-singer Serge Lama titled "D'aventure en Aventure." Lama, who was obliged to interrupt his career for two years after a very serious car crash, is the revelation of Bobino's new show. Claude Francois, under his own label Fleche Records, just cut a record of the French version of Ray Stevens' success "Mr. Businessman."

Festival artist Gigliola Cinquetti releases in France "Quelli erano i giorni" which is the Italian treatment of "Those Were The Days." At the same time, CBS artist Ivan Rebroff has a good success with the Russian version of that song. Barclay Records doing strong promotion for the new Michel Dintrich record. Dintrich is presently the most popular artist (guitar) recording for the Barclay's Classic catalog.

QUICKIES: Pathé Marconi just released a Christmas album from the Beach Boys. . . . Marc Lafontaine recorded a new album for Decca with his Jazz Band. . . . Booker T. came to Paris to register the music of Jules Dassin's film which is coming out soon. . . . CBS releases the first record in France of Ines and Charlie Foxx. . . .

France's Best Sellers

- 1 Those Were The Days (Mary Hopkin) Apple; Essex
- 2 Plus Long Sera l'Hiver (Sheila Carrere; Carrere)
- 3 Hey Jude (Beatles) Apple-EMI; Northern-Tournier
- 4 Monia (Peter Holm) Riviera-CED; Vogue International
- 5 Le Temps Des Fleurs (Mary Hopkin) Apple; Essex
- 6 Irresistiblement (Sylvie Vartan) RCA; Tournier
- 7 Le Temps Des Fleurs (Dalida) Barclay; Essex
- 8 Siffler Sur La Colline (Joe Dassin) CBS
- 9 Les Baisers (Pierre Perret) Vogue; Vogue International
- 10 Le Temps Des Fleurs (Sandie Shaw) Vogue; Essex
- 11 On The Road Again (Canned Heat) Liberty; United Artists
- 12 On Prend Toujours Un Coin Pour Quelquepart (Gilbert Bécaud) Dimension; Rideau Rouge
- 13 Baby Come Back (The Equals) Fontana; SEMI
- 14 Quand On Est Musicien (Les Sunlights) AZ;
- 15 With A Little Help From My Friends (Joe Cocker) EMI

Sao Paulo's Best Sellers

This Week	Last Week	Title
1	1	*Eu Te Amo, Te Amo, Te Amo (Genial) Roberto Carlos/CBS
2	6	Hey Jude (Fermata) The Beatles/Odeon
3	2	I Love You (n.p.) People/Capitol-Odeon
4	3	*Segure Este Sambó, Ogunhe (Euterpe) Osvaldo Nunes/Equipe
5	5	Kokorono Niji (RCA) Os Incriveis/RCA Victor
6	7	MacArthur Park (RCA) Richard Harris/RCA Victor
7	4	*Sá Marina (Ebrau) Wilson Simonal/Odeon
8	15	*Pra Não Dizer Que Não Falei Das Flores (n.p.) Geraldo Vandré/Som Maior
9	8	*Tenho Um Amor Melhor Que O Seu (RCA) Antonio Marcos/RCA Victor
10	9	Look to Your Soul (RCA) Johnny Rivers/RCA Victor
11	13	Hurdy Gurdy Man (n.p.) Donovan/CBS
12	12	Light My Fire (RCA) José Feliciano/RCA Victor
13	10	*Ultimo Canção (n.p.) Paulo Sérgio/Caravelle
14	11	Mony Mony (Fermata) Tommy James & The Shondels/RGE
15	17	A Pretendida (Embi) Altamar Dutra Odeon
16	—	Sealed With a Kiss (RCA) Gary Lewis/RCA Victor
17	16	*Eu Ja Nem Sei (Mundo Musical) Wanderléa/CBS
18	20	Pictures of Matchstick Men (n.p.) The Status Quo/Musidisc
19	—	*Helena, Helena, Helena (n.p.) Taiguára/Odeon
20	—	*Vai Ser Triste (RCA) Os Caçulas/RCA Victor

* Original Brazilian Copyrights

Top Twelve LP's

- 1 Realization—Johnny Rivers/RCA Victor
- 2 1 *As 14 Mais, Vol. XXI—Several Brazilian Artists/CBS
- 3 3 Look Around—Sérgio Mendes & Brasil 66/A&M-Odeon
- 4 4 Love Is Blue—Johnny Mathis/CBS
- 5 7 It Must Be Him—Ray Cuniiff/CBS
- 6 6 *Ultima Canção—Paulo Sérgio/Caravelle
- 7 5 Alegria Alegria, Vol. II—Wilson Simonal/Odeon
- 8 8 *Chico Buarque, Vol. III—Chico Buarque de Hollanda/RGE
- 9 9 The Papa's & The Mama's . . . Mama's & Papa's/RCA Victor
- 10 11 *O Sucesso E O Astro—Agnaldo Timóteo/Odeon
- 11 12 *Rc Em Ritmo De Aventura—Roberto Carlos/CBS
- 12 10 *Elis Especial—Elis Regina/Philips-CBD

* Original Brazilian Recording



Argentina

Felix Lipesker of Korn Publishers infos Cash Box that this pubbery has acquired the rights to four publishing catalogs from the States: Borscht Music, Fling Music, Tridon Music and Kasket Music. The first three include not only Argentina but also rights to Brazil, Bolivia, Chile, Peru, Paraguay and Uruguay, while the fourth doesn't cover Brasil.

CBS has celebrated its Third Sales Convention with premiere of its Year End product which includes albums by top selling artists. Sandro will start shooting a film soon, while Favio is planning a musical show and composing more music with Vico Berti, recently inked also by CBS. The diskery infos also that Brazilian chanter Roberto Carlos will visit Argentina next February to appear at the Carnival festivities and dance parties.

Emi invited the press and deejays to night-club Goyo to be present at the performances of new melodic chanter Robertha, daughter of Peruvian chantress Fetiche. The diskery headed by Menna is releasing an album by the lark and has also launched the latest album by Johnny Rivers, "Realization," which is expected to sell strongly since Rivers' latest effort, "Live," is currently in the charts.

Odeon reports that it will be moving to new offices near its factory in a few weeks and that new recording facilities will be made available soon at the same place. The diskery is now preparing the release of the recordings made through singles and an LP. On the International side, the effort goes on Franck Pourcel who recently visited Argentina and has had two singles recently marketed: "Those Were The Days" and "If I Only Had Time."

Music Hall is working strong on the promo of Roulette artists Tommy James and the Shondells with a new single titled "Somebody Cares" and the featuring of them in an EP tagged "Greenwich Village" with the Loved Ones, the Fugitives, and the Choir. On the local side, the new recording by Rodolfo Zapata seems to have strong potential, as well as another LP by regional music artists Ambrosio Nicola. On the classical music field, the main feature this week is an LP by Henry Purcell, "Celestial Music."

A whole carload of newies from Disc Jockey this week. Besides the already strong selling albums by Rosamel Araya and Pepito Perez (and you can see Araya once more in the charts), there are singles by Elio Gandolfo (cut by Carosello in Italy), the Geraldo Singers (produced by Major Minor), Odin's People (also coming from Major Minor), Nicoletta (from the French Riviera catalog and Augusto Alguero (from Fonogram of Spain). The Rodriguez Luque label is currently willing to add more labels to its catalog, and negotiations are being held with diskeries from the States and Europe.

RCA's Palito Ortega is currently shooting a film with Mexican chanter-composer Armando Manzanero, with lark Angelica Maria also having a part in it. The flick will have a double title: "Corazon Contento" in Argentina, and "Somos Novios" in Mexico. Reason is that those were the biggest 1968 hits of Ortega in Argentina and Manzanero in Mexico. It is interesting to note that Palito is currently adding new artists to his record-production deal with RCA and is now producing the recordings by lark Violette Rivas, one of the three founders of the "New Wave" movement that in 1961 reshaped the whole local industry. Name of the record producing outfit is Producciones Chango, S.C.A., and it is located in the same place as Palito's pubbery, Clanort: Corrientes 824.

Mauricio Brenner of Fermata is working hard on the promotion of the winner of the Rio de Janeiro Son Festival, "Sabia." Spanish lyrics have been prepared and several local versions besides the original ones. On the record side, Fermata continues work on the recent John Foster single, and also on the PDU album cut by Mina, a big star in Argentina a few years ago when her "Studio Uno" RAI TV program was aired weekly here.

Phonogram has released a good album by the Who under the Polyder logo as well as another single by the Bee Gees (I Got A Message For You) and a new one by Topo Gigio. It is worth mentioning that the Polyder logo has been gaining force in Argentina during the past months through a string of best selling releases. A move stated by Hugo Persichini is that in the future kiddie music will be released almost exclusively on EP's, the format that seems to be the best one for this type of product.

Recently launched label Doma infos about the release of new recordings by folk artist Juan de los Santos Amores, Juan Jose Herrera, Alberto Cuello and the trio Luz Y Sombra. Doma is currently devoted to local repertoire, but expansion into the International market is predicted for 1969.

Mario Kaminsky of Microfon infos about a special products deal arranged with Aerolineas Argentinas, the state-owned air company, including a special record and a song performed by folk group Los Andariegos and devoted to the carrier. Microfon's Special Products Div. has been very active during these months, as well as the division of Microfon handling the Asi budget-priced records, which have reportedly shown very good sales.

Argentina's Best Sellers

This Week	Last Week	Title	Artist	Label
1	1	*Fuiste Mia En Verano	Melograf) Lonardo Favios	(CBS)
2	2	*La Primavera	(Clanort) Palito Ortega	(RCA)
3	3	*Porque Yo Te Amo	(Melograf) Sandro	(CBS)
4	4	Yo Tengo Penas	Herve Vilard	(Philips)
5	5	The Music Played	(Smart) Matt Monro	(Capitol); Rosamel Araya, Lucio Milena (Disc Jockey); Udo Jurgens (Neptuno); Willy Martins (EMI)
6	9	Those Were The Days	Mary Hopkin (EMI); Gigliola Cinquetti (CBS); Franck Pourcel (Odeon); Sandie Shaw (RCA)	
7	8	*ASI	(Ansa) Sandro	(CBS)
8	6	Tu Nombre En La Arena	(Melograf) Carlos Barocela	(CBS)
9	—	*Ja Chevecha	(Clanort) Palito Ortega	(RCA)
10	7	Hey Jude!	(Fermata) Beatles	(Odeon)
11	11	Delilah	(Fermata) Jimmy Fontana, I Nomadi (RCA); Tom Jones (Odeon); Willy Martins (EMI); Raymond Lefevre, Augusto Alguero (Disc Jockey); Miguel Ramos (Music Hall); Paul Mauriat (Philips); Mafasoli (Fermata)	
12	12	Gimme Little Sign	Connection Number Five	(RCA)
13	10	El Trotamundos	(Relay) Nicola de Bari	(RCA)
14	13	*El Mimoso Coco Diaz	(Odeon)	
15	14	Topo Gigio Topo Gigio	(EP-Polydor)	
16	14	Retrato De Hombre Con Baston	Status Quo	(Music Hall)
17	15	My Way Of Life	(Relay) Frank Sinatra	(Reprise-MH)
18	—	Got A Message For You	Bee Gees	(Polydor)
19	20	If I Only Had Time	John Rowles	(EMI)
20	20	Soy Loco Por Ti, America	Los Iracundos (RCA); Susana, Jack y Jorge (CBS); Caetano Veloso (Philips)	
20	—	Sookie Sookie	Steppenwolf (RCA)	

* Local



Canada

In view of the fact that Jeannie C. Riley's single of "Harper Valley P.T.A." picked up a Country Music Association award as the "Most Outstanding Country & Western Single of the Year," there has been an extra spurt in sales on both her single and album by the same title. Johnny Dee Driscoll, Quality singles promo man, advises that Jeannie will be headlining a show at Toronto's O'Keefe Nov. 26. Wilson Pickett is on the same bill as well as the Masqueraders. November is "MGM MONTH" at Quality, and they are presently launching a special incentive program. Winnipegger Chad Allen has had his Quality outing of "Through The Looking Glass" picked up by Bell for U.S. distribution. The Sweet Inspirations will be appearing at Toronto's Hawks Nest Nov. 10, followed by a week at Montreal's Sahara Club (11-17). The Iron Butterfly, currently happening with their Atco LP "In-A-Gadda-Da-Vida," will be appearing at Toronto's Rock Pile Nov. 16. The release is expected soon of Acto's "Soul Christmas" and, with the lineup of artists, this could be one of the best sellers of the season. Included on the album are cuts by Clarence Carter, King Curtis, Booker T. & M.G.'s, Otis Redding, Solomon Burke and William Bell.

Roger Stevens, promo manager of Phonodisc, advises that the new premises are almost completed and a move is expected by the end of the month. New address is 30 Malley Road, Scarborough, Ontario. Stevens and Phonodisc president Don McKim have just launched their Phase 3 Sales Spectacular which includes album releases from Chess Checker, Cadet Concept, Vanguard, Paula, Pye, and Motown. The Buffy Sainte Marie release will be of particular importance being as she will be making several appearances in Canada before the end of the year. She will be at Hamilton's McMaster U, Nov. 10. Her Vanguard LP is "I'm Going To Be A Country Girl Again." Stevens has found exciting acceptance to the Stevie Wonder deck of "For Once In My Life." The Supremes have moved into the top end of most charts across Canada with their lid of "Love Child." James Brown, who will be appearing at Toronto's Maple Leaf Gardens Nov. 15, is still making gains with his outing of "Say It Loud, I'm Black And I'm Proud (Part 1)."

Ken McFarland, promo man for London Records (Ontario), notes that "Chitty-Chitty Bang Bang" by the Chipmunks, has picked up important play on many of the middle of the road stations throughout Ontario. Art Collins, music librarian of CFRB, was one of the first to realize the potential of this novelty number. Mel Torme is currently appearing at Toronto's Beverly Hills (4-15) and giving a boost to the sale of his Liberty single "Five, Four." McFarland advises that sales on Torme's album "Bonnie & Clyde" are also looking good. Booker Ervin, who releases on World Pacific, opened at George's Spaghetti House (4-9). This could help sales of his two albums and the one on the way. London's Poppy Family, from Canada's west coast, are picking up national action on their single release of "Beyond The Clouds." The lid is considered a best seller in their home province of British Columbia. Adran Bilodau, national sales manager of London, reports that London Records are considered the No. 1 Canadian supplier for "underground" product. This involves LP releases by John Mayall and his Bluesbreakers, the Moody Blues, Ten Years After, Canned Heat and Blue Cheer. John Mayall and his Bluesbreakers jetted into Montreal (Oct 23) for a one niter at McGill U and brought in a capacity house. Their new album "Bare Wires" is chalking up impressive sales from coast to coast in Canada. Bilodeau is currently boosting the Paul Mauriat single "Ma Maison Et La Riviere" (My House And The River) which is catching fire throughout Quebec. Initial reaction from the other provinces indicate that Mauriat could have another "Love Is Blue."

New distributor for SPARTON product on Canada's West Coast is EMERSON SALES LTD, who will also look after Alberta. Sparton now distribute Ahley, Boone, Contemporary, Discotheque, Ford, Eurotone, Good Time Jazz, Hi Fi, Life, Mira, Mirwood, MTA, Sparton, Summit, Surrey, Sound, Tiffany, Vee Jay, as well as a special agreement with Capitol and Tower. Larry Page sends along "The Auctioneer," a rare female offering of the once-upon-a-hit by Brenda Bvers. This release is on the MTA label.

Capitol's Sugar Shoppe, fresh from an important showing on the Johnny Carson Tver, opened at Toronto's Friar's (4-9). Al Martino, a favorite of Torontonians will be appearing at the The Royal York Hotel from Nov. 18 to the 29th. Bobbie Gentry, moves into Vancouver's Cave from Nov. 29 through Dec. 7. Salvatore Adamo is currently riding Capitol's best seller charts with his Paul White produced album "Adamo." The album is in French and was recorded live at Montreal's Place Des Arts, during one of Adamo's sold out appearances.

The jingle "Hip Flip, currently catching time on television stations from coast in Canada, was written by Stitch In Tyme members Bob Murphy and Grant Fullerton. This is a McConnel Eastman production for a new toy. The session was cut at Toronto's Hallmark Studios.

Argentina's Top 10 LP's

This Week	Last Week	Title	Artist	Label
1	1	En Castellano	Herve Vilard	(Philips)
2	2	Los Preferidos	Selection	(RCA)
3	4	Lafayette	Lafayette	(CBS)
4	3	Una Muchacha Y Una Guitarra	Sandro	(CBS)
5	6	Topo Gigio	Topo Gigio	(Polydor)
6	5	El Angel	Palito Ortega	(RCA)
7	—	Dedicado A Ti	Pepito Perez	(Disc Jockey)
8	8	Live!	Johnny Rivers	(Liberty)
9	7	Digan Lo Que Digan	Raphael	(Odeon)
10	10	El Mimoso	Coco Diaz	(Odeon)

Mexico's Best Sellers

1	Hey Jude	The Beatles (Capitol)—César Costa (Capitol)
2	Bin Bin	Tito Bauche (Musart)—Tito Bauche (Orfeon)
3	Te Amo (I Love You)	People (Capitol)—Los Shippys (Capitol)
4	Palabras (Words)	Johnny Dinamo y los Leos (Orfeon)—Bee Gees (Polydor)—Roberto Jordán (RCA) Monna Bell (Musart)
5	Reconciliación	Hnas. Núñez (Orfeon)—Marco Antonio Muñoz (RCA)—Flor Silvestre (Musart)—Conchita Solís (CBS)
6	Camino A San José	(Show Me The Way to San José)—Dionne Warwick (Orfeon)—Los Rockin Devils (Orfeon)
7	Enciende Mi Fuego	(Light My Fire)—The Door (Elektra)—José Feliciano (RCA)—Los Ovnis (Peerless)—Boz (Capitol)
8	Pandilla De Cadeneros	(Chain Gang)—Jackie Wilson (Orfeon)
9	Revolución	(Revolution)—The Beatles (Capitol)
10	Muchachita	(Young Girl)—Union Gap (CBS)—Los Leos y Johnny Dinamo (Orfeon)—Los Yaki (Capitol). Los Belmont (Orfeon)



MEET AT THE MIDEM

STEP IN THE ONLY LIVE
ENCYCLOPEDIA OF THE MUSIC WORLD

JANUARY 18-24

1969 - CANNES - FRANCE



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DU DISQUE ET
DE L'ÉDITION MUSICALE

RECORD AND MUSIC
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PUBLISHING MARKET



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N.Y. 10019. U.S.A. Telephone : (212) 582-0252, -0253

GREAT BRITAIN REPRESENTATIVE : Mitch MURRAY - "The Mill Hilton", 13, Sunnyfield - MILL HILL LONDON W.7
Telephone : 959 14 11 - Cable : Foggy London

EDITORIAL: *P. R. On the Route*

Three of the greatest public relations programs ever conducted in the U.S.A. drew to a dramatic close November 4th as Messrs. Humphrey, Nixon and Wallace wound up several pressure-packed months' campaigning for the White House. These presidential campaigns provide a priceless lesson in applied public relations techniques to the coin machine operator who can see how well the politicians take advantage of every mass communications media (TV, radio, newspapers, etc.), personal appearance, promotion through advertising and direct mail—all to get their message across to the public and create the impression of talent and integrity that voters find necessary in their selection of a president.

We in the coin machine industry are all quite pleased that MOA chief Howard Ellis has decided to get a trade-wide public relations program going . . . a campaign, if conducted with the cooperation of every operator, would finally give the coin music and games business that "seal of approval" it's wanted these many years . . . a public approval that means respect and a better climate in which to conduct business.

But let's put public opinion aside for a minute and talk about something more immediately important—**location relations**. Question—how do you think your locations think of you and your operating company: #1. as a clean, prosperous, well-oiled and reliable service organization that commands respect and trust; or #2. a shoe string gypsie operation trying to put a couple of greasy bucks together. Think about it seriously for a minute.

How do your location owners **really picture you?** If you fall into anything near category #2 you're either an amateur operator, a poor businessman or guy who's trying to milk as much out of the route as possible without leaving as much as a prune pit's worth of

equity for the years ahead.

Equity—maybe that's a word we should all think about a little more seriously. It's something the operator builds that offers intrinsic value **now** and in the **future** . . . something solid that can be banked on or sold off at some future time or left to a successor like a son or son-in-law. And the worth of a route is a great deal more than just the market value of the machines on location . . . it's all the good will, contracts and friendship built up with your locations that in the last analysis are really what keep you in business in the first place.

That brings us back to location relations. How does the operator create and keep up a close and cooperative contact with his customers. He does it by conducting his business in first class fashion . . . by employing all the sound business concepts that make for a better functioning and better looking operation.

There are several factors which combine to create the location's opinion of your business. You yourself, your route collectors, your machines and your service. You as head of the operation must look the part through your dress, your attitude. Your employees must also be polite, efficient and properly outfitted when they visit your locations. Your machines, needless to say, should be either new or new-looking and function well. Finally, service to your customers should be speedy and effective.

Operators might say they do all these things already and not principally to create an impression of professionalism in the eyes of the location. Maybe, but it's well worth mentioning these items anyway because it's this attention to detail . . . attention to all the exterior and interior facets of the route operation that create the proper relation between operator and location that can often mean more than all the bonuses and gifts in the world.



PEORIA, Ill.—Jack and Betty Moyle of Clydesdale Music in Oglesby, Illinois, admire the new Seeburg "Gem" which was on display during the recent showing, hosted by World Wide Dist., at the Ramada Inn, in Peoria, Ill. (30).

Some 23 of the area's operators and servicemen attended and freely expressed their satisfaction with the new phonograph to World Wide representatives Harold Schwartz, Art Wood and John Neville who were on hand throughout the showing.

Rubin Joins Expanding Betson Staff

NORTH BERGEN, N.J.—Betson Enterprises has announced that Howard Rubin has recently joined its sales staff. Howard, though comparatively young in years, has extensive experience in coin machines and he will team-up with John Rafer, Jerry Gordon, Louis Avoglia and Joseph Cirillo and will add considerable strength to Betson sales force and field service. Betson serves operators with equipment by Rock-Ola, Automatic Products, Fischer, American, United and other lines.

As a result of its considerable growth, construction is now underway to add an additional 10,000 square feet to our present 20,000. Although the showroom, parts department and shop facilities were re-done several years ago, they will undergo a complete overhaul, resulting in more spacious and more modern quarters in keeping with the new-look image of the industry.

A service school was held on October 30, 1968, for the Automatic Products line, which was attended by over fifty (50) operators and servicemen. In the coming months, service schools will be held for the other lines of equipment distributed by Betson.

As soon as the expansion and modernization program is completed in-customer and friends for the annual vitations will go out to all of Betson's

Open House, which is usually attended by nearly three hundred (300) people.

The industry is undergoing vast changes. Although Betson is an old line company, it is going to keep up with the fast moving changes which are taking the industry into a new era of growth, acceptance and excitement. "Our spirit is youthful and full of anticipation of the prospect for the future," said its president Bert Betti.

Martin & Snyder Into New H.Q.

DETROIT—A dual celebration was held in the new Martin and Snyder headquarters at 8880 Hubbell in Detroit, last weekend, to herald the firm's move into larger quarters and to unveil the new Seeburg "Gem" for the local trade!

Frank Martin and Jerry Snyder welcomed a steady flow of operators and visitors during the 3-day affair.

The spacious, new facilities house the entire Martin & Snyder Dist. complex, including the one-stop outlet helmed by Chet Kajeski, the Martin & Snyder Produce department, and all other departments.

Triangle Eyes Victor Pdts.

NEWARK, N.J.—Triangle Industries, Inc., and Funkhouser Industries, Inc., of Ranson, W. Va., have agreed in principle on a plan whereby Triangle would acquire Funkhouser Industries' interest in Victor Products Corporation, it was announced today jointly by Carl S. Menger, chairman of the board of Triangle Industries, and Justin Funkhouser, chairman of the board of Funkhouser Industries and of Victor Products.

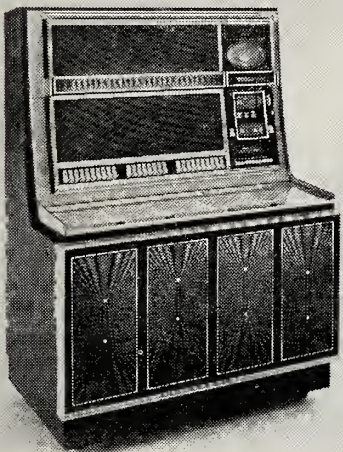
Funkhouser Industries, a private holding company owns 37 per cent of the common stock of Victor Products. Funkhouser will make a cash tender offer to purchase, at \$2 per share, the 376,831 shares of Victor Products held by the public, the offer being contingent upon the tender of not less than 191,683 shares.

If the necessary quantity of Victor Products stock is tendered to Funkhouser Industries, Funkhouser, the estate of the late R. J. Funkhouser and trustees of several trusts created by him, as well as management of Victor Products, will sell all of their present holdings in Victor Products, totaling 348,913 shares, to Triangle for a total of approximately \$419,000, which is substantially less than the tender price. Triangle Industries will be given a five-year option to acquire the convertible voting debentures of Victor Products now held by Funkhouser Industries.

New Sights & Sounds

For Music Operators

In Seeburg 'GEM'



Seeburg GEM

CHICAGO—The Seeburg Corporation, in a series of cross country distributor presentations held during the past few weeks, have debuted their 1969 Gem phonograph to the coin-phonograph industry.

New styling, a big new sound, extra profit play—all are the latest 1969 Gem features created by Seeburg and geared specifically to a profit conscious operation, the factory reports.

"Seeburg's major accomplishment in the new Gem design revolves around a sweeping array of subtle location geared colors which are highlighted by the cool sleekness and snap of stainless steel," said Seeburg president Bill Adair.

"The 1969 Gem," comments Adair, "is a continuation and further enhancement of Seeburg's people engineered tradition. Gem's exciting color, fantastic sound, and extra play attractions have been developed to appeal to locations everywhere."

The top of the Seeburg phonograph encloses the ear-level speaker components, and is covered by a front-lighted grille in metallic blue. Gem's lower front door paneling of translucent, break resistant glass is color-coordinated with the upper grill in tones of blue and purple. Each of the four front panels is back-lighted to show-off a Moire pattern for added visual excitement.

"Built to stop the crowd, catch the eye, encourage the plays—This is what we've put into our new Gem," continues Adair.

A bright red "jewel" is an additional visual highlight to the over-all Gem look. The Gem console is a slim-trim size with Rose Wood replaceable side panels, waist-level selection panel and specially designed 450 selection buttons for effortless selection of music.

A rear access panel provides quick servicing from the rear of the machine. Printed circuitry is incorporated into Auto-Speed and Solid State Control Center as well as in the high power amplifier. Records can be added and removed without scanning mechanism carriage. Record mechanism can also be removed from the front of cabinet. All one hundred and sixty selection titles are illuminated for easier scanning and easier reading beneath shatter-proof glass display area.

"We've created something new and different with our speaker components," states Al Bodoh, vice president, director of engineering. "Our first approach was to put the speakers at a sensible ear-level position to allow full dispersion of the stereo sound over the heads of seated patrons in a given location. Now with Gem, we've utilized a new sealed bass reflex, acoustically tuned speaker enclosure which incorporates a two-way cone and horn speaker system plus cross over network. This entire enclosure is

Victor Comptometer to Acquire Valley

CHICAGO—A. C. Buehler, chairman, Victor Comptometer Corporation, Chicago, and Earl Feddick, president, Valley Manufacturing & Sales Company, Bay City, Michigan, announced an agreement under which Victor plans to acquire Valley and its wholly-owned subsidiary, Valley Cues, Inc. of Shakopee, Minnesota, on an exchange of stock basis.

Valley is privately owned and is a manufacturer of commercial and home pocket pool and "Bumper Pool" tables, including its popular coin-operated models; and a broad line of cues. The company also markets a complete line of parts and accessories, including pool and billiard balls, cue racks, and billiard conversion rails.

Victor is highly diversified in two major growth areas: products and services for business, and recreational equipment and toys.

Buehler said Valley would operate as a subsidiary of Victor under the present Valley management. He said, "Valley has been a growing factor in its segment of the expanding leisure-time market, and its products will extend Victor's role in the recreational field. Victor now is a leader in golf with its PGA and Burke-Worthington lines, in sport shooting with its Daisy products, in fishing with its Heddon tackle, in archery with its Bear line of equipment and accessories, and in toys with its Daisy toy and play guns and its Ertl line of scale-model, cast-aluminum trucks, tractors and farm implements. Recreational products



Earl Feddick

and toys account for about 32 percent of total corporate sales."

Victor's business products and services include adding machines, calculators, cash registers, Electrowriter communications and educational systems, electronic computer systems, temporary office help and Comptometer Schools, and business forms.

acoustically floating in the cabinet, suspended so to speak, for full dimensional projection of the entire tonal spectrum without vibration or feedback," he added. "The resultant stereo sound quality is phenomenal."

"Current trends in sound reproduction," Bodoh continues, "for popular music indicates the emergence of two important preferences—extremely high level reproduction, and projection of the sound to chest-high level for full enhancement of the listener's tactile sensations. These important aspects of today's sound have been incorporated into the Seeburg Gem."

The sound is dispersed from a position where it will be more effective and will impress the listener in the most favorable way, Bodoh offers.

The improved bass and higher sound output of the Seeburg Gem presents music in a more saleable way in terms that meet the demands of current music listening trends, he adds.

Gem makes possible a wide variety of optional coin and pricing combinations which can be incorporated into the musical currency exchange area. These combinations have been developed to meet the individual demands of either the operator or the location.

These features include the Dollar Bill Special which is operatable with the Gem Dollar Bill Acceptor. With this "special" feature a customer inserts a dollar bill and sees two buttons light up. He can push either. One gives him a pre-determined number and selection of album sides. The other gives him a pre-determined number and selection of singles.

If the customer does not wish to take advantage of either of the two "specials", he can make individual selections in the regular manner. Normally, the patron would get extra album or single selections as a bonus for selecting either of the "Special" buttons.

Northwest for Bally

CHICAGO—Paul Calamari, sales manager of Bally Manufacturing Corp., announced the appointment of Northwest Sales Co. as distributor for the states of Oregon and Washington.

"We are confident," Calamari stated, "that the addition of Marshall McKee of the Portland office of Northwest and Ron Pepple of the Seattle office to the Bally ranks will be a distinct benefit, not only to the factory, but also to operators of the area."

Ill. Ops & Fed. Agency

Join to Train Mechanics

SPRINGFIELD, Ill. To ease the shortage of coin machine mechanics, the Illinois Coin Machine Operators Assn. (I.C.M.O.A.) has secured M.D. T.A. (Manpower Development Training Act) funds to train mechanics at the National Institute of Coin Mechanics in Denver — at no cost to the operator. The federal government pays the tuition, transportation to Denver, and living expenses in Denver, according to Fred Gain, Executive Director of I.C.M.O.A.

Initially 10 trainees from Illinois will go. They will be chosen from qualified names furnished by Illinois operators on a first-come, first served basis.

Who is qualified for mechanic training? One who is "unemployed" (but who has sought work within 3 months), "under-employed" (working part time), or "under-employed" (working under their skill level, e.g. has ability to be a mechanic but due to lack of training is only moving machines). This program is designed to train underprivileged persons.

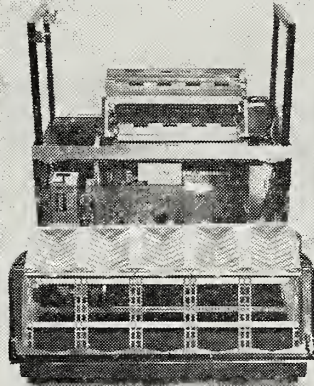
How do you have a prospective mechanic trained? First find someone whom you would hire or promote if trained. If you cannot find a suitable person, contact your local Illinois State Employment Service office, interview the persons they recommend and if you find someone suitable, suggest him.

Next, write a letter to I.C.M.O.A. stating you want him trained at the Denver Coin Machine School, that he is "unemployed" or "under-employed" and why, and that you intend to hire him on completion of training. Next, send the letter to I.C.M.O.A. and they will process the application.

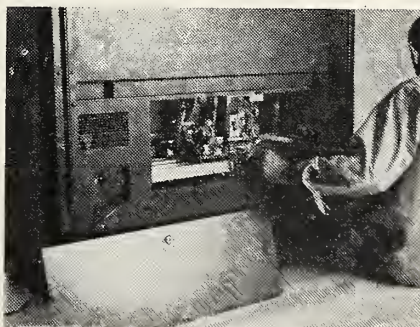
One operator asked, "How does this help me?" It helps him in several ways: First, a greater supply of mechanics prevents employee hold-ups (e.g. "pay me more or I'll work for another operator who will.") Second, it saves training time and expense as the school trains and the government pays. Thus, it is money in the operator's pocket.

I.C.M.O.A. and Illinois operators thank Joe Robbins (Empire Distributing Co., Chicago) and Don Rudolph (Bern's Amusement, Chicago) the committee members who made this program possible. It also thanks Bob Rondeau (Empire Distributing Co., Menominee, Mich. who outlined the procedures and guided the committee. Bob started a similar program in Wisconsin which has to date trained 30 mechanics who are now helping Wisconsin operators.

"The Gem is built especially for the profit conscious—location geared colors, location geared pricing, location geared sound and fast paced servicing ease," Bill Adair declared.



Slide-In-Slide-Out record mechanism is designed to reduce record changing time for the routeman. When doors are opened, the entire mechanism rolls forward for necessary changes. Record changes can be made without "scanning." The entire Gem concept has been developed to enhance servicing speed and reduce servicing costs, according to the factory.



A rear access panel offers quicker and easier servicing of the Gem machinery. "Because all internal components are readily visible, accessible and easily worked. All servicing time is cut drastically. This added Gem convenience reduces labor and the high cost involved," factory executives state.

Phono. Equip. to Merge

LONDON — A proposed merger between Phonographic Equipment, one of Britain's largest juke-box distributors, and the Butlin Holiday Camps organisation could lead to British entertainment centers rivaling Disneyland if it materialises.

Phonographic, which distributes Seeburg juke-boxes here, and acquired the Ruffler and Walker company and distribution of the Rock-Ola line in January, has approached the Butlin organization to effect a merger, but Sir Billy Butlin is believed to favor a merger with a company other than Phonographic. If the merger moves fail, Phonographic is expected to make an outright bid.

Phonographic became a public company four years ago, and has supplied many of the concessionaires in Butlin amusement arcades. Its chairman is Max Fine, and Cyril Shack is the joint managing director with Gordon Marks.

The firm began its life sixteen years ago when Shack and Marks bought two juke-boxes for £1,100 and rented them out in London. The first week's profit as £21, and Phonographic's 1967 profit exceeded £1½ million.



The following list is compiled from the current Cash Box Top 100 Chart. The new chart additions are in numerical order as they broke onto the Top 100.

- 57 See-Saw*
Aretha Franklin—Atlantic 2574
- 61 Cloud Nine*
Temptations—Gordy 7081
- 72 Ballad of Two Brothers*
Aury Inmon—Epic 10389
- 73 Scarborough Fair*
Sergio Mendes & Brasil '66—A&M 986
- 78 I Heard It Thru The Grapevine*
Marvin Gaye—Tomlo 54176
- 79 A Man & A Half*
Wilson Pickett—Atlantic 2575
- 82 Con't Turn You Loose*
Chambers Bros.—Columbia 44679
- 84 Till*
Vogues—Reprise 0788
- 87 People*
Tymes—Columbia 44630
- 93 Soulful Strut
Young-Holt Unlimited—Brunswick 55391
- 97 Chitty Chitty Bong Bong
Paul Mauriat—Philips 40574
- 98 Come On Reect
Fireballs—Atco 6614
- 99 Run To Me
Montonos—Independence 89
- 100 Romblin' Gomblin' Man
Bob Seger—Capitol 2297

* Indicates Chart Bullet



THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

Adult Locations

- SEE SAW (2:42)
ARETHA FRANKLIN
My Song (3:23) Atlantic 2574
- I CAN'T HELP IT (3:09)
AL MARTINO
I Can See Only You (2:50) Capitol 2355
- LIGHT MY FIRE (2:58)
CHET ATKINS
Mrs. Robinson (2:52) RCA 9672
- SCARBOROUGH FAIR (3:25)
SERGIO MENDES & BRASIL '66
Canto Triste (4:17) A&M 986
- THERE'S A BABY (2:26)
JERRY VALE
Where Are They Now (3:13) Columbia 44687
- I DON'T WANNA PLAY HOUSE (3:05)
CONNIE FRANCIS
The Welfare Check (3:02) MGM 14004
- TOMORROW NIGHT (2:02)
RAY ANTHONY
Honky Tonk (2:17) Ranwood 829

Teen Locations

- DO YOU WANNA DANCE (2:58)
THE MAMAS & THE PAPAS
My Girl (3:35) Dunhill 4171
- GOOD TIME GIRL (3:05)
NANCY SINATRA
Old Devil Moon (1:52) Reprise 789
- RIVER DEEP, MOUNTAIN HIGH (3:52)
ERIC BURDON & THE ANIMALS
White Hores (3:02) MGM 14013

- YOU (2:47)
JOHNNY JOHNSON & THE BANDWAGON
I Ain't Lyin' (2:08) Epic 10412
- SON OF A PREACHER MAN (2:28)
DUSTY SPRINGFIELD
Just A Little Lovin' (2:19) Atlantic 2580
- REACH OUT (4:42)
MERRILEE RUSH
Love Street (2:40) AGP 107
- RAINMAKER (2:25)
NILSSON
I Will Take You There (2:35) RCA 9675
- TILL (2:17)
THE VOGUES
I Will (2:34) Reprise 788
- GROWN UP GAMES (3:40)
DAMITA JO
Lonely Letters (2:32) Ranwood 826
- I CAN'T TURN YOU LOOSE (4:50)
THE CHAMBERS BROTHERS
Do Your Thing (3:18) Columbia 44679

C & W

- VANCE (4:35)
ROGER MILLER
Little Children Run and Play (2:20) Smash 2197
- DADDY SANG BASS (2:25)
JOHNNY CASH
He Turned The Water Into Wine (2:54) Columbia 44689
- LIVIN' ON LOVIN' (2:20)
SLIM WHITMAN
Heaven Says Hello (1:51) Imperial 66337

check your local One Stop for availability of the listed recordings

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PRESENTING THE AWARD—(Left to right) Al Rodstein, recipient Joe Ash, Joe Silverman and George Workman.

Joe Ash Honored at Israel Bond Affair; \$182,000 Raised at Philly Testimonial

PHILADELPHIA — Approximately 250 Philadelphia area tradesmen and other guests honored Joe Ash president of Active Amusement Machines, at a State of Israel Tribute Dinner held Sunday evening, Nov. 3rd. The testimonial, which was held in the Bellevue-Stratford Hotel, was chaired by Al Rodstein, assisted by co-chairmen Joe Silverman and George Workman.

A phenomenal grand total of \$182,000 was pledged toward the purchase of State of Israel Bonds by those in attendance at the Ash tribute. The enormous generosity of the assemblage was attributed to their esteem for the guest of honor and also in lieu of the present emergency in the Near East.

Also highlighting the evening was the presentation of the coveted 'State of Israel' award, a beautifully engraved plaque, to Ash by Joe Silverman, executive director of the Automatic Coin Machines Association. Members of Ash's immediate family

who witnessed this proud event, included wife Hilda, sons Frank and Larry and Joe's mother. Other industry notables in attendance, included Marvin Stein (a past recipient of the State of Israel Award and president of Eastern Music Systems), Mark Rodstein (Banner Specialty Co.), Elliot and Lewis Rosen (of the David Rosen, Inc.) and several representatives of Philadelphia's major banking institutions.

Entertainment for the evening was ably provided by comedian-speaker Hy Sands, who spends much of his time touring on behalf of Israel Bonds. Music was supplied by Roy Gold's orchestra.

Along with his work on behalf of Israel Bonds, Ash was commended for his other charitable endeavors, which include: the Allied Jewish Appeal, and the 1967 Vending Division Bond Drive. Ash is also a longtime leader of the Har Zion Temple here in Philadelphia.



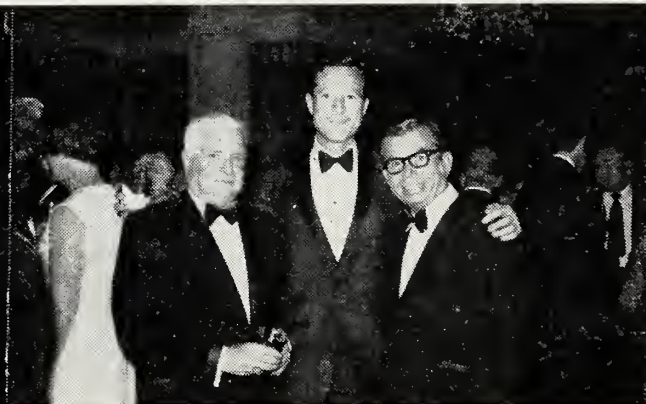
At cocktail reception (l to r) are: Lewis Rosen, Mrs. Dave Rosen, Mrs. Elliot Rosen, Elliot Rosen and their younger sister.

(Left to right) Nate Silverman, his wife, George Silverman and guest of honor Joe Ash.

Good friends of Joe Ash who attended the testimonial were Mr. and Mrs. Charles J. Solomon, shown above with the guest of honor.



Popular figures in the Philadelphia music and games trade above are Mr. and Mrs. Charles Factor.



The big three—Joe Silverman, Al Rodstein (of Macke Vending) and Joe Ash.



Enjoying themselves at the cocktail party are Frank Ash and his charming wife Sharon.

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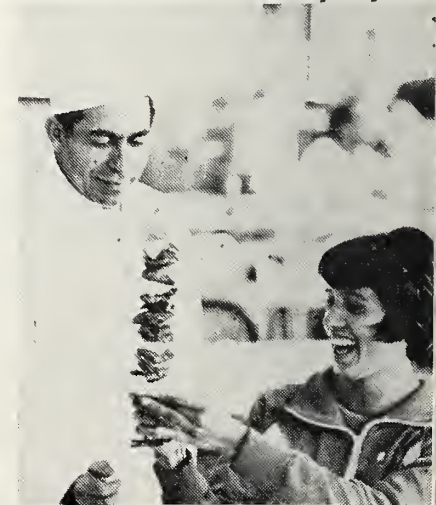
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ARA Scores at Olympics



MEXICO CITY: Mariano Martinez, ARA Services executive chef at the Olympic Village, introduces flaming shishkabob to Queta Basilio, Mexican runner who is the first girl ever to carry the Olympic torch on its last lap to the Olympic flame. ARA provided technical skills to operate 12 cafeterias for 10,000 Olympic athletes and coaches.

Wurlitzer New England Outlet in Full Operation

EAST HARTFORD, CONN.—The Wurlitzer Distributing Corporation, established last May, has already out-grown its original location. Rather than holding off too long before it actually became so over-taxed for space, Robert H. Bear, manager of sales, insisted on doing something about it!

The result has been that the New England branch of the Wurlitzer Company is now settling down in a more modern and expansive location. Its new address is 360 Tolland Street in East Hartford.

Along with this expansion program, Bob Bear has just appointed Ben Gordon as acting manager of the branch store. Ben was extremely enthusiastic when queried on the moving to the new location, "Our new spot couldn't be more advantageous to our New England operation," said Gordon. "From this location, we can easily and conveniently service our extensive territory, including Maine, Vermont, New Hampshire, Rhode Is-

land, Massachusetts and our local state of Connecticut," he added.

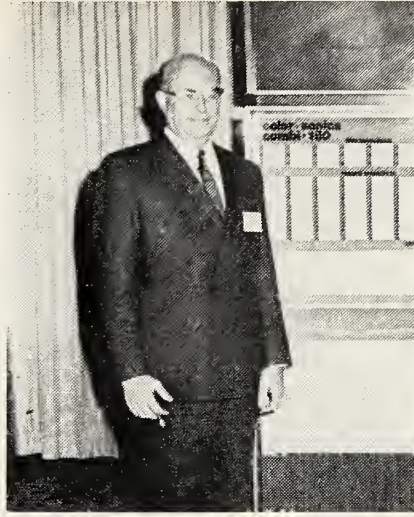
The one-story building comprising over 6250 square feet is constructed of dark gray Roman style brick with white painted trim. The interior is handsomely decorated in light tan pegan paneling; the building is completely air-conditioned.

The parts and service department is something to boast about. Recognizing the importance of carrying a large supply of Wurlitzer phonograph parts, the architect, when planning the interior space area, wisely allotted more than ample room for this highly important and productive area . . . even with an eye to future expansion.

With Ben Gordon as its spark plug, the sales and service team consists of Nat Hockman, H. F. "Paddy" Pepper, H. W. "Hank" Petect, Wurlitzer Field Service Representative, Mrs. Lorraine Rataic, in the role of secretary and bookkeeper, and Paul Levasseur as parts department manager.

Nat Hockman, Eastern Regional Sales Manager for Wurlitzer, has been playing two roles the past few months. In addition to his permanent title, Nat was formerly manager of the East Hartford store. It was his responsibility to plan and launch the original operation, oversee the present move to Tolland Street and, finally, gather together all the loose ends.

Horner, Greenman, Elevated at Color-Sonics



Ray Horner

MELROSE, MASS.—Several top-level appointments have been announced at Color-Sonics, Inc., effective Oct. 25th, in line with a marketing reorganization which will bring their popular audio-visual products into the educational field as well as the coin-op industry.

Ray Horner has been appointed president of Color-Sonics, by exec-

utives of the National Radio Co. Inc., C-S parent company. Mickie Greenman, formerly sales director of their audio-visual market, has been promoted to marketing vice president of National Radio. His scope will now include all of the parent organization's product sales, including its entertainment products division which takes in the Combi-150 unit.

Another appointment announced by Horner is the elevation of coin industry veteran Art Rapacz to director of sales for Color-Sonics. Rapacz has a long history in the industry, which includes several years with Midway Manufacturing.

Horner advised that the primary purpose of the reorganization is to better serve all the product lines manufactured by National Radio and Color-Sonics. "For example," he stated, "we now have the experience of Mickie Greenman working for the growth of the company's entire line as well as Color-Sonics." Horner is particularly interested in expanding the audio-visual machine's use in the educational field, himself having several years of experience in the area of visual education.

National Radio also manufactures such electronic items as ham radio equipment, audio component hardware, wireless educational devices for language labs and of course, the Color-Sonics Combi-150 machine.

Love that Americana III



Bob DuPuy

NEW ORLEANS—The "blue chip" investment theme, chosen by the Wurlitzer Company for its recent introduction of the Americana III phonograph, was also used by the company's branch in New Orleans. The occasion was the celebration of their annual "Wurlitzer Week."

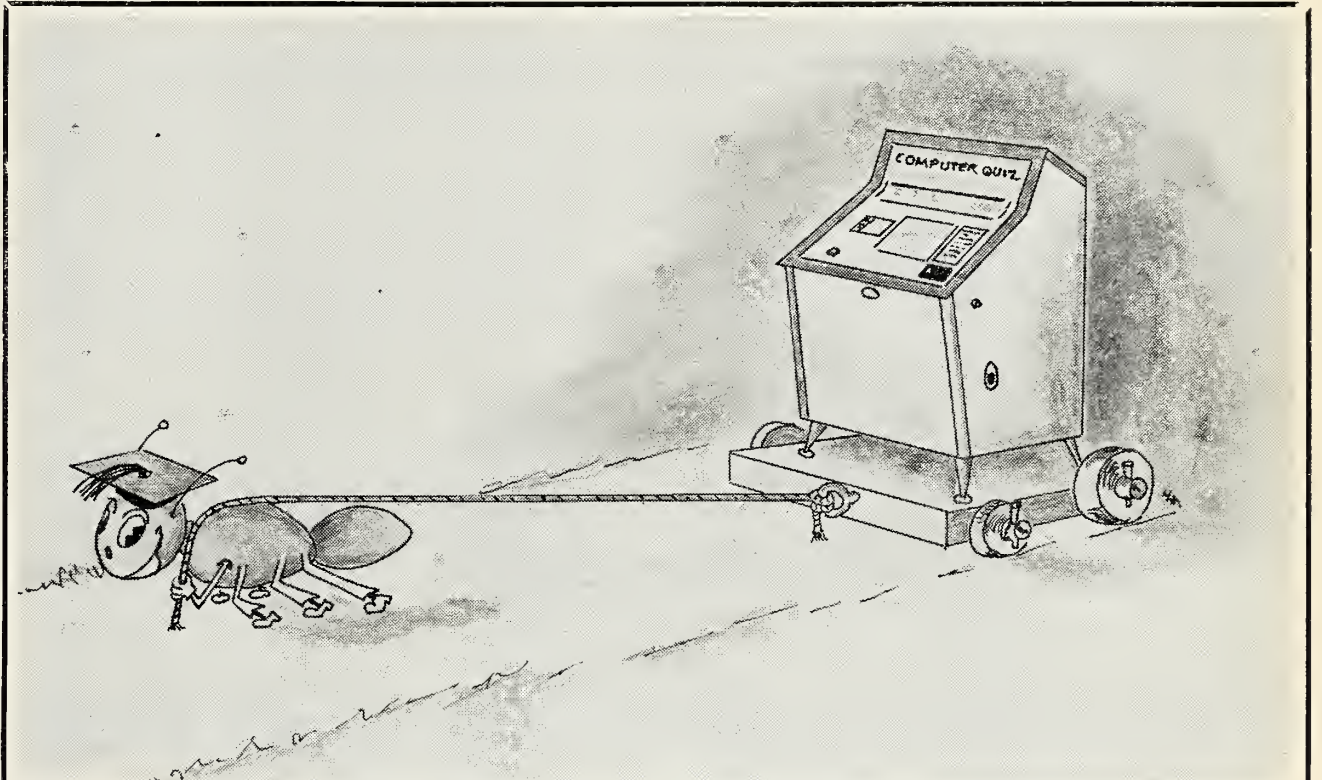
Operators, salesmen, servicemen, established customers and prospective customers of the New Orleans area were invited to participate in the special, week-long showing of the new Americana III phonograph.

The new Americana III was designed by Van Dyke Associates of Southport, Connecticut. On all three of the models . . . the 100, 200 and the newly-introduced 160 selection . . . the designers have used side panels of richly-grained black walnut colored laminate on a three-quarter inch special Formica core. As DuPuy explained to a group of interested guests, "You can easily see how skillfully constructed this phonograph is. It is not only beautiful, but warp-free, strong and mar-resistant."

It was also pointed out to the interested guests that the designers also used durable leather-like vinyl for the side panels of the dome section and also on the bottom kick plate. DuPuy also told the group that the latter material is highly resistant to grease, detergents and cleaning fluids.

E. J. Tanguis, parts manager for the New Orleans branch, was interested in the newest service features. "This new coin chute of rugged polyester will be our salvation. To have something like this that won't corrode, get dirty or plug up is a swell improvement," he said.

The Wurlitzer Company has operated a factory branch in New Orleans for two and a half years. It was recently redecorated, with a modern air-conditioning system being added at the same time. Wurlitzer owns the two-story building, the ground floor of which is used exclusively for showrooms, offices and an extensive, well-stocked parts department. The second floor is utilized strictly for storage area.



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EASTERN FLASHES

EAST SIDE, WEST SIDE—The grand prize drawing for the 1968 Boys' Towns of Italy fund drive was held at the Commodore Hotel, Saturday, Nov. 9th. Winners names came in too late for prestime but will appear next week. The annual drive is co-chaired by Al Miniaci and Meyer Parkoff. Grand prize offered was a trip for two to Italy via Alitalia. . . Ben Chicofsky of MONY says the association's major medical plan has reached ¾ of the necessary operator quota and he expects to close off registration very shortly. The plan is excellent, inexpensive and any operator wishing to enroll himself, his family and employees, better contact Ben immediately if he hasn't done so already. Ben also reports that a final decision on the state sales tax matter should be in by this week. . . Sam (Musical Moments) Morrison would like the Federal Government to keep daylight saving time standard throughout the year. Sam says the early darkness these days can be dangerous to collectors who service machines located in "undesirable areas" of the city and recommends operators to schedule their stops there during the early part of the day. Sometimes there's nothing more attractive to "midnight" troublemakers than a route truck parked in front of a bar, loaded with records, cigarettes and coins. . . Chatted with Leo Michner of Kelmar Films here in New York who info's his firm's currently servicing the film needs of Scopitone ops about the country with fresh, new material. Kelmar presently has over 40 new subjects in stock and another 25 being processed.

END OF AN ERA—Metro area operators will be saddened to learn of the death of veteran 10th Ave. one-stopper Eric Bernay last Sat. Nov. 2nd. Eric, who was 62, suffered a heart attack the day before the annual victory dinner of the UJA Music Division, the charity arm he organized three years ago. Eric has been identified as the record man among the local trade who frequently visited his A-1 Record Sales outlet to buy their replacement records and to chat with the amiable Bernay whose "showbiz" talk always fascinated his friends and customers. He will be missed.

FUND DRIVING—Gil Sonin, chairman of the 1967-68 JUJA Coin Machine Division, info's that a dinner for the executive committee will be held at 58th St. UJA headquarters on Wed., Nov. 13th to plan the 1969 campaign. The meeting, which starts promptly at 6:00 P.M., will include the selection of a chairman and guest of honor. . . The big news from Philly comes from the Bellevue-Stratford Hotel where \$182,000 was pledged toward the purchase of State of Israel Bonds at a testimonial dinner honoring Joe Ash of Active Amusement. See complete details elsewhere in this issue. While down there we enjoyed chatting with Nate Silverman, manager of one of Active's Philadelphia arcades, who believes that a well-lit, clean and properly run amusement room can attract the whole family, and put more coins in the collection bin.

ASSOCIATION MEETINGS—Florida ops take note: a district #2 meeting is scheduled for Jacksonville, Tuesday, Nov. 12th and a district #1 gathering is slated for Pensacola on Wed. Nov. 13th. . . Jack Wilson, president of the New York State Operators Guild, reports the next regular monthly dinner meeting for that group will be held Wed. Nov. 20th at the Hotel Washington in Newburgh. Meet gets underway promptly at 7:30 P.M.

HERE AND THERE—Bert Betti and family off to their Cape Cod retreat last Thursday for an extended weekend before the real cold weather sets in. . . American Shuffleboard's Sol Lipkin off on the road again, this time to Dallas, New Orleans and other

points in the Southwest. The sal- director only just returned from trip to the Coast and Montana. Another American Shuffle exec, Mike Bozz came into the big city last Wed. ev for a night on the town with the Missus which included the hit music: 'Man of La Mancha'. . . Jim Galuppi reports his music op pick of the week as 'Scarborough Fair' by Sergio Mendez & Brazil '66 on A&M Records. . . Hey fellas, don't forget to send your birthday wishes to coin biz vet Jim Mangan, celebrating his 72nd this week. Address is: 10613 S Laramie Ave., Oak Lawn, Ill. 60451. . . The George Washington Honor Medal of the Freedoms Foundation was presented to ARA Services for their six travelling exhibits of American history which are made available to schools, hospitals, libraries and museums at no charge. That's public relations at work.

CALIFORNIA CLIPPINGS

WURLITZER TRAINEE PROGRAM OFF TO GOOD START. . . Spok with Clayton Ballard of the Los Angeles office who told us that every one with the Wurlitzer organization is tremendously pleased with the way that this program has been progressing. Clayton went on to tell us that their sales trainee, Bill Cravens spent the past two weeks in New Orleans then he was off to the New York factory. From there he will travel to the San Francisco office for another two weeks. This is all part of the program that will train him in the various aspects of the coin business. When Bill finishes his training he will be based in the L.A. office. Hea that they have two new "parts", Ud Winkler, and Danny Hovell, will be working in the shop. . .

SIMON DISTRIBUTING VERY HIGH ON "PRESTIGE 160". . . George Muroaka says that he is tickled pink with the success that the "Prestige 160" has been having ever since the MOA showing. George feels the main reason for his machines big acceptance is because the mechanism is so simple "it's a mechanics dream". George reports that he is eagerly awaiting the arrival of his first shipment. He also went on to say that it will be quite some time before he gets caught up on all the orders for this beautiful phonograph. Hear that Don Hutmore Associated Coin Amusements in River side, was in to visit with the gang. George says that both he and Don are very pleased with the way that the "Consul 130" has continued to be an outstanding seller. Speaking of visitors, we hear that they had one from across the seal, Marty Bromley was over from London, England for a visit. Also, we have been hearing rumors to the affect that Simon Distributing may be moving to a newer and larger headquarters in the very near future. . .

FROM THE RECORD RACKS. . . From San Francisco we are getting reports on the "Great Escape" by Ray Stevens on Monument. From the Seattle area we hear that Joe Cocker is just asking for "A Little Help from My Friends" on the A&M label. Also doing well for A&M is Chris Montez's latest, "Where Are You Now?". From Portland we are told that Temptations are floating on "Cloud 9" with their newest hit for Gordy. Sergio Mendez and Brasil 66 are scoring well with their latest "Scarborough Fair". From Jerry Barish at California Music we are told that Aretha Franklin is out in front with "Sea, Saw" on Atlantic. The Chambers Brothers are coming on strong with "Can't Turn You Loose", on Columbia. Lou Rawls is warbling title song from the flick "The Split". . .

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CHICAGO CHATTER

On November 13th, the Music Operators Society of St. Joseph's Valley, will hold their annual banquet at Garrett's Restaurant in Mishawaka, Indiana. We talked to Frank Fabiano (Buchanan Music), a member of the association's entertainment committee, and he tells us a lively evening is planned with cocktails, dinner, music, dancing—the works, and a full membership turnout is expected. MOA's Fred Granger will be on hand to lend his support and deliver a brief talk. . . . Fresh on the heels of the most successful service school at Active Amusement in Philadelphia, Rock-Ola's field service engineer Bill Findlay headed for the West Coast to conduct a session at Bob Portale's Automatic Music. Of special significance, according to Bill, is the enthusiasm with which the 440 is being received wherever he travels. . . . Empire Distributing's Joe Robbins gives a thorough account of the recent MOA Expo and a big pitch for continued and increased cooperation in both MOA and State associations, in his current newsletter. Joe, himself, is very much involved in ICMOA's scholarship program for the National Institute of Coin Mechanics in Denver, as a member, with Don Rudolph of Berns Amusement, of a two man committee to arrange for interested parties to take advantage of this fine training opportunity under the Manpower Development Training Act. Can we say he's practicing what he's preaching! . . . "Domino" continues to reign supreme at D. Gottlieb & Co. Production has been stepped up repeatedly, according to Alvin Gottlieb, and there's no let-up in sight. Here's word from Dorothy Christensen, executive secretary of the Montana Coin Machine Operators Association, that the fall meeting has been scheduled for November 16th at the Sherman Hotel in Wolf Point, Montana. Planned agenda will include a board of directors meeting at 1:00 P.M. followed by a general membership meeting at 3:00 P.M., a cocktail hour at 6:30 P.M. and dinner at 7:30 P.M. All members are urged to attend. . . . Our condolences to W. R. (Bud) Patton of Patton Music Co. in Modesto, Cal. (Rock-Ola distributor) on the sudden death of his son David. . . . From the daily papers: a recent survey by John C. Maxwell, Jr. for the November issue of Marketing Communication, shows an increase in smoking this year attributable to the "rise in smoking by women." . . . There's just no stopping the one man public relations campaign being waged by Eddie Zorinsky of H. Z. Vending and Sales in Omaha. Ed was recently honored by COIN for his continuous efforts in improving the image of the coin machine industry. Now, after campaigning vigorously for the post of Director of the Omaha Public Power District, the results of Tuesday's election gave him a resounding victory of 62,000 votes against 42,000 for the incumbent! The Omaha papers hailed this victory of a comparative newcomer against a seasoned office-holder by such a wide margin as a "first" in Omaha's history! Do you wonder why Hymie Zorinsky is one of the proudest men in our industry at this moment? But, getting back to Eddie, he's not one to rest on his laurels. Immediately following the election, he took off for Palm Springs where, as a board member, he participated in the National Association of Tobacco Distributors meeting. . . . Bally sales manager Paul Calamari announced the appointment of Northwest Sales Co. as the firm's distributor for the states of Oregon and Washington. (See story). . . . Get well wishes to Leo Lewis of World Wide Dist's parts Dept. . . . World Wide, by the way, will be hosting its third Seeburg GEM showing this Wednesday Nov 13th at the Black Hawk Hotel in Davenport, Iowa.

HOUSTON HAPPENINGS

Frank Sinatra and daughter Nancy Sinatra headlined an hour long variety show preceeding a fantastic Humphrey for President rally at The Astrodome Nov. 3rd. Other show biz celebrities on program included Trini Lopez, Edie Adams, recording group "The Blossoms", along with a 40 piece orchestra. George Foreman, Houston, recently crowned Olympic heavyweight champion, also was on hand. Houston Baptist College did a great job with Star-Spangled Banner without error or controversy. Nancy Sinatra, reportedly awed by vastness of the enclosure and size of crowd, moved onstage and soon proved she was indeed the star. Her biggest ovation came after she had dedicated "My Buddy" to President Johnson, Vice President Humphrey, and all the American soldiers. Trini Lopez drew a mighty hand when she walked onstage, yelled "Viva Hubert Humphrey" then went into his act. Frank Sinatra, cool and collected as ever, registered a hit when he calmly replied to "We want Humphrey" chant with "You're gonna get him Baby". Despite cold and cloudy weather a standing room only crowd of 55,000 packed The Dome. Had favorable weather prevailed, turnaways might have crowded

(number wise) those able to get in. President Johnson, Vice President Humphrey, together with high ranking National and State officials too numerous to name, were present throughout the rally.

A most successful showing of the Wurlitzer Americana III for 1969 was held Oct. 27 by Gulf Coast Distributing Co., Houston and San Antonio, in the Spanish Main Club, Sheraton Marina hotel, at Corpus Christi, Texas. Gulf Coast Distributing personnel participating included L. C. Butler, Ben Wells, Louis Joeris, Janie Teran, Dick (Turk) Farrell, Billy Rider and Lynch Segura. Wurlitzer factory was represented by Ralph Cragen, Regional Sales Mgr.; Karel Johnson, Regional Service Mgr.; Joe Gustovich, credit dept. Guests, composed of operators, servicemen and families, enjoyed cocktails, dinner and professional entertainment headed by songstress Harla Day and comedian Paul Gilbert. The affair set a high attendance record in the South Texas trade area for a Wurlitzer new model phonograph showing. . . . H & H Music Co. opened their seventh store Oct. 24 in Northwest Mall with Norman Cunningham as manager. The new retail outlet boasts a one stop service for everything musical from a complete line of records and tape to top quality name brand instruments. Northwest Mall, with 60 shops, is Houston's newest major shopping center.

MILWAUKEE MENTIONS

Center of excitement at S. L. London, needless to say, is the new Seeburg "Gem". We've been flooded with orders, says Nate Victor, since the recent showing and there's no let-up in sight! Nate also points out that the vending department has been more than holding its own lately, adding that sales for the month of October reached record breaking proportions with everyone stocking up prior to November 1. . . . A cute story making the rounds here concerns a speeding ticket, issued (by the police air patrol yet) to Bob Jenner, collection manager at Jenner Amusement in Waupaca! Bob was in such a hurry to finish his route for the day that he kind of got a little carried away. Now they're calling him the "red baron of the coin machine business!" . . . For a rundown on what singles local operators are buying we called John Jankowski of Radio Doctors who listed the following: "Big Fanny" by Neil Ray (Plantation), "Not Enough Indians" by Dean Martin (Reprise), "The Ol' Racetrack" by The Mills Bros. (Dot) and "Mule Skinner Blues" by The Nashville Brass (RCA). John also noted operator interest in a novelty record by Johnny White tagged "Two Old Maids."

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FOR SALE: MODEL 14 AUTO PHOTO, Excellent condition. Call or write New in original cartons, Hollywood Driving Range, 15 ball golf game. Closeout \$295 each. Cleveland Coin International, 2025 Prospect Ave. Cleve., Ohio Phone: (216) 861-6715.

BINGOS FOR EXPORT. All models available up to Bountys. Wantd Orients, and Zodiocs for our Maryland operation. Write D. & P. Music 27 E. Philadelphia Street, York, Pa. Phone 848-1846. Ask for Phil or Dove.

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FOR SALE: Wurlitzer 3000—\$575.00; Seeburg LPC1—\$625.00; LPC 480—\$675.00; Midway Cobra S.A.—\$495.00; U/Skippy S.A.—\$275.00. Call or write: Bird Music Distributors, 124-126 Poyntz Ave. Manhattan, Kansas 66502—(913) 778-5229.

FOR SALE: PANORAMS—12 RCA 16mm Fully Equip. \$600.00 ea. B&W Film used special—\$8.00. Approx. 400 ft. rolls color film, used special—\$25.00, approx. 400 ft. rolls. Beautiful Girls. All Money-Makers. Large Selection. R. RICHTER, 1063 MARKET ST., SAN FRANCISCO, CALIF. 94103.

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POKERINO, RECONDITIONED, REFINISHED IN Blond Birch, with new drop chute, points, sockets, wire, knock off, trim, back-glass, playfield decals. Write for details. New socket and point drop board wired for your games. JAMES TRAVIS—P.O. BOX 206—MILLVILLE, N.J. 08332.

FOR EXPORT—All makes and models late phonographs, pin games and vending equipment. Write for our latest bulletin. ADVANCE DISTRIBUTING COMPANY, 4710 Delmar Blvd., St. Louis, Missouri (314) FC 1-1050, Cable Address ADCOIN.

30 BINGOS, 20 TURF KINGS TO BE SOLD in Virginia only, 25 Novelties, 4 Guns, 4 Shuffles, 3 Baseballs, Lord's Prayer. Call or write E. L. SIMMONS, DANVILLE AMUSEMENT CO., 620 WESTOVER DR., DANVILLE, VA. Phone: 792-5044.

1 Keeney Rainbow 6 card bingo game in A-1 condition. This machine is in storage in Chattanooga, Tenn. If you can use it make best offer to TRI-STATE DIST. BOX 615. ROME, GA. 30161.

"FOR SALE: Seeburg 480's A-1 condition—\$600. Call or write: TOLEDO COIN MACHINE, 814 Summit St., Toledo, Ohio 43604. Tel: (419) 243-7191."

SUMMER CLEARANCE Pinball machines right off our routes. Mechanically reconditioned. Hi Dolly, \$235; Alpine Club \$195; Bonanza, North Star, Merry Widow \$165; Zigzag \$145; Gigi, Cover Girl, Sweethearts, Tropic Isle \$100. STAN HARRIS & CO., 508 W. Venango St., Phila., Pa. 19140.

K-200—\$150; AY-160—\$375; Flipper Parade, Flipper Claw, Skill Ball, Jolly Joker—\$90 each. Flipper Cowboy—\$175; Ice Show—\$250; Code-A-Phone (Automatic telephone answering machine)—\$450. STARK NOVELTY CO, 239 30th St. N.W., Canton, Ohio 44709. Tel: 492-5382.

FOR SALE: BALLY BINGOS & BALLY SLOTS. Also for sale, Jennings, Mills, Poca slots and Uprights, Consoles. WANTED TO BUY: Uprights & Bingos. BALLY DISTRIBUTING CO., P. O. BOX 7457, RENO, NEVADA. PHONE: 702-323-6157.

FOR SALE—20 Bally Champion Horses—\$250.00 each. All working mechanically perfect. Phone or write—reference Mr. F. Roper, Mid-West Distributing, 212 N. Madison Street, Rockford, Illinois 61104—962-8887.

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BINGOS—All models available including GOLD-EN GATE and SILVER SAILS. These games are shopped! Call WASSICK NOVELTY at (304) 292-3791. (Morgantown, W. Va.)

FOR SALE: Gott: King of Diamonds, North Star, Crosstown, Bank A Ball, Hi-Dolly (2 pl), Wms: Apollo, Teachers Pet, Alpine Club, Hot Line, 8 Ball (2 pl), Wurlitzer 2900, 2910 and 3000, Wms Grand Slam B, B, D & L Coin Mach. Co. 414 Kelker St. Harrisburg, Pa. 17105 (717) 234-4731

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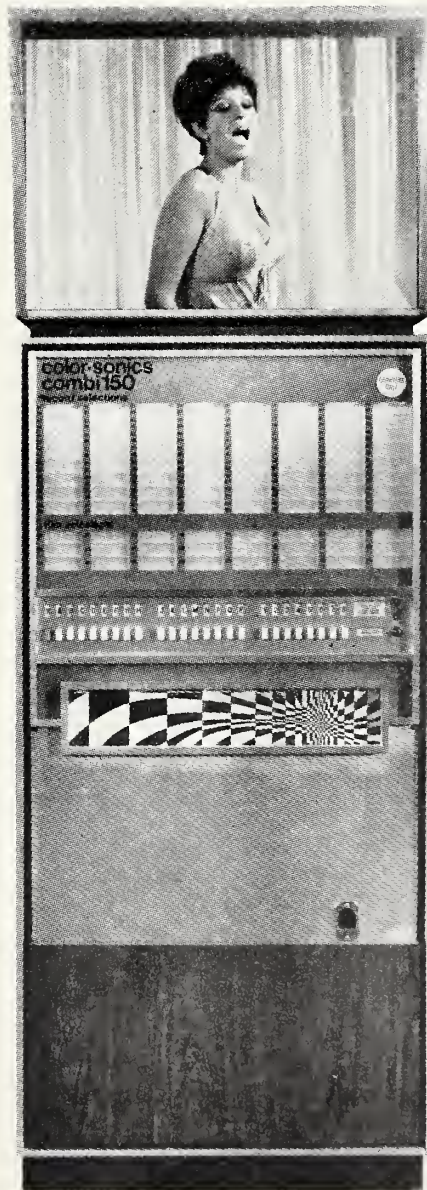
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