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NARM Meet: The Panel Give And Take, Award Win-
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Sales Peak . . .

Cash Box

March 15, 1969

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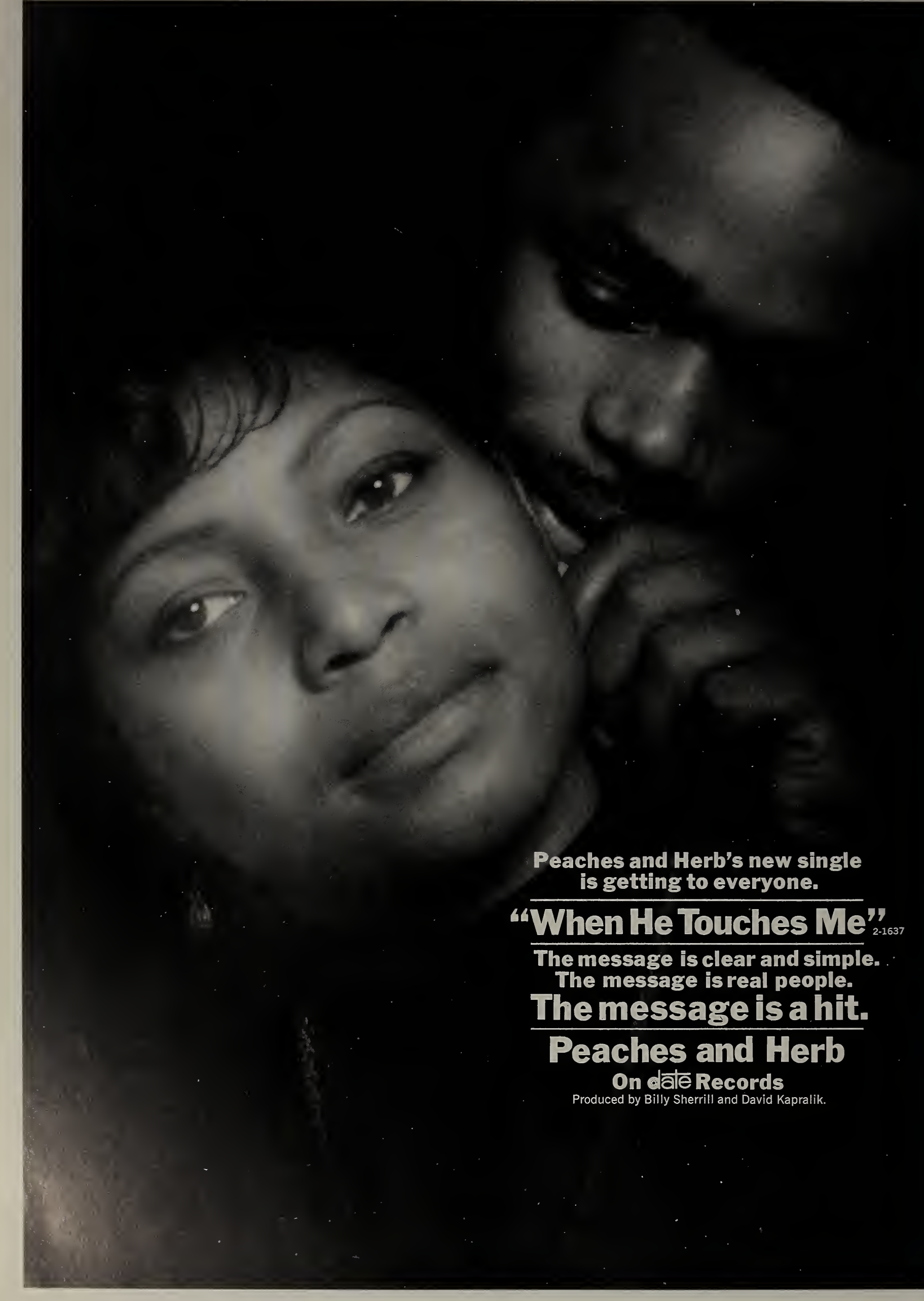
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B.J.: NO DOUBTING THIS THOMAS

Int'l Section Begins Pg. 59





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Looking Into The Business

As its key corporate dynasties move inexorably into the eager arms of conglomerates, the music business may come to grips with a showdown with Wall Street, the Federal Government and several of its agencies. This is apparent as the conglomerates are said to be losing their glamour status in financial circles and the Government—through Congress and the Security Exchange Commission—are already beginning to pursue with investigative vigor the alleged role of mergers-and-acquisitions in a drift toward monopolistic practices.

It's not inconceivable that the music business could well bear a large brunt of the hoopla that will come with an official look-see into the structure of conglomerates. Music business entities on all levels have been prime "leisure-time" targets of large companies, and there is little doubt that stock growth can be attributed partly to the touch of glamour that entertainment field acquisitions give to the more staid members of the business community. And for headline hunters—a practice both of journalism and those who seek its spotlight—the entertainment business can't be topped.

We have no real argument with the concept that it's about time for a meaningful review of the acquisitions-and-mergers scene. After all, we need only limit its influence within the music business to admit to its impact—

in terms both positive and negative, we may add. It's our intention here to inform the trade that it cannot, for reasons cited above, escape the scalpel of official probing.

Since the music business has certainly been a willing prospect for the expansionist plans of outside corporate structures than it holds that the cry of "why us?" is hardly justified. There is also the point that a proper and truly studied investigation into the conglomerate picture could be of tremendous advantage to the music business. For it could bring to light a perspective of "where are we going" that is difficult to perceive as the rush of buy-outs continues. It could provide a needed time to take stock of what the industry's great involvement in the nation's top corporations really means.

Such industry organizations as the Record Industry Association of America (RIAA) and the National Association of Record Merchandisers (NARM) will be the focal point of reference for the business as the investigation proceeds. It's our hope that both organizations take heed of the old adage, "To Be Forewarned is to Be Forearmed."

But, whatever lies ahead for the music business as the result of the official study of conglomerates, it is about to face a scrutiny that will be in-depth, demanding and no doubt enlightening.

1	DIZZY Tommy Roe-ABC 11164	3/8	3/1	6	15
2	PROUD MARY Creedence Clearwater-Fantasy 619	3	9		
3	BUILD ME UP, BUTTERCUP Foundations-UNI 55101	1	1		
4	INDIAN GIVER 1910 Fruitgum Co.-Buddah 91	8	12		
5	THIS MAGIC MOMENT Jay & The Americans-United Artists 50475	5	6		
6	TIME OF THE SEASON Zombies-Date 1628	14	20		
7	EVERYDAY PEOPLE Sly & the Family Stone-Epic 10407	2	2		
8	TRACES Classics IV-Imperial 66352	12	16		
9	BABY, BABY, DON'T CRY Smokey Robinson & Miracles-Tamla 54178	9	11		
10	THIS GIRL'S IN LOVE WITH YOU Dionne Warwick-Scepter 12241	15	19		
11	YOU SHOWED ME Turtles-White Whale 292	4	5		
12	THE WEIGHT Aretha Franklin-Atlantic 2603	21	32		
13	RUNAWAY CHILD, RUNNING WILD Temptations-Gordy 7084	24	31		
14	I'VE GOTTA BE ME Sammy Davis Jr.-Reprise 0779	16	14		
15	BUT YOU KNOW I LOVE YOU First Edition-Reprise 0799	19	24		
16	MY WHOLE WORLD ENDED David Ruffin-Motown 1140	20	21		
17	THINGS I'D LIKE TO SAY New Colony Six-Mercury 72858	23	29		
18	GAMES PEOPLE PLAY Joe South-Capitol 2248	10	10		
19	MR. SUN, MR. MOON Paul Revere & Raiders-Columbia 44744	27	37		
20	HEAVEN Rascals-Atlantic 2599	17	18		
21	CAN I CHANGE MY MIND Tyrone Davis-Dakar 602	18	7		
22	ROCK ME Steppenwolf-Dunhill 4182	46	58		
23	GALVESTON Glen Campbell-Capitol 2428	39	62		
24	GIVE IT UP OR TURNIT A LOOSE James Brown-King 6213	29	33		
25	TOUCH ME Doors-Elektra 45646	7	3		
26	CROSSROADS Cream-Atco 6646	22	17		
27	CRIMSON & CLOVER Tommy James & Shondells-Roulette 7028	13	4		
28	I GOT A LINE ON YOU Spirit-Ode 115	32	38		
29	MENDOCINO Sir Douglas, Quintet-Smash 2191	38	47		
30	YOU GAVE ME A MOUNTAIN Frankie Laine-ABC 11174	33	39		
31	SNATCHING IT BACK Atlantic 2605	43	67		
32	HOT SMOKE & SASSAFRASS Bubble Puppy International Artists 128	42	54		
33	SWEET CREAM LADIES, FORWARD MARCH Box Tops-Mala 12035	34	35		
34	TO SUSAN ON THE WEST COAST WAITING Donovan-Epic 10434	31	34		
35	TRY A LITTLE TENDERNESS 3 Dog Night-Dunhill 4177	40	51		
36	LOVIN' THINGS Grassroots-Dunhill 4180	37	42		
37	TAKE CARE OF YOUR HOMEWORK Johnnie Taylor-Stax 0023	26	28		
38	A LOVER'S QUESTION Otis Redding-Atco 6654	44	52		
39	MAY I Bill Deal & The Rhondels-Heritage 803	35	40		
40	I'M LIVING IN SHAME Diana Ross & Supremes-Motown 1139	11	8		
41	I DON'T KNOW WHY Stevie Wonder-Tamla 54180	41	43		
42	TEAR DROP CITY Monkees-Colgems 191	47	56		
43	THESE ARE NOT MY PEOPLE Johnny Rivers-Imperial 66360	55	65		
44	SOPHISTICATED CISSY The Meters-Josie 1001	50	55		
45	JOHNNY ONE TIME Brenda Lee-Decca 32428	59	66		
46	BROTHER LOVE'S TRAVELLING SALVATION SHOW Neil Diamond-UNI 55109	57	74		
47	HELLO IT'S ME Nazz-SGC 001	53	59		
48	RAMBLIN' GAMBLIN' MAN Bob Seger-Capitol 2297	25	22		
49	LONG GREEN Fireballs-Atco 6651	60	82		
50	CLOUD NINE Mongo Santamaria-Columbia 44740	62	72		
51	AQUARIUS/LET THE SUNSHINE IN MEDLEY 5th Dimension-Soul City 772	64	—		
52	AM I THE SAME GIRL Barbara Acklin-Brunswick 55399	54	60		
53	ONLY THE STRONG SURVIVE Jerry Butler-Mercury 72898	71	88		
54	BACK DOOR MAN Derek-Bang 566	61	76		
55	TWENTY FIVE MILES Edwin Starr-Gordy 7083	82	93		
56	THERE'LL COME A TIME Betty Everett-UNI 55100	56	50		
57	I'LL TRY SOMETHING NEW Diana Ross & Supremes & Temptations-Motown 1142	—	—		
58	THE LETTER Arbors-Date 1638	69	80		
59	DON'T FORGET ABOUT ME Dusty Springfield-Atlantic 2606	70	84		
60	WILL YOU BE STAYING AFTER SUNDAY Peppermint Rainbow-Decca 32410	65	70		
61	BLESSED IS THE RAIN Brooklyn Bridge-Buddah 95	72	—		
62	WHEN HE TOUCHES ME Peaches & Herb-Date 1637	66	73		
63	MAYBE TOMORROW The Ivey's-Apple 1803	51	57		
64	YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears-Columbia 44776	77	87		
65	GIMME GIMME GOOD LOVIN' Crazy Elephant-Bell 763	75	85		
66	DON'T GIVE IN TO HIM Gary Puckett & Union Gap-Columbia 44788	—	—		
67	TIME WAS Canned Heat-Liberty 56097	78	—		
68	NO NOT MUCH Vogues-Reprise 0803	83	98		
69	I DIDN'T KNOW WHAT TIME IT WAS Ray Charles-ABC/Tangerine 11193	73	83		
70	DIDN'T YOU KNOW Glady's Knight & Pips-Soul 35059	80	—		
71	THE WAY IT USED TO BE Engelbert Humperdinck-Parrott 40036	81	92		
72	SOUL EXPERIENCE Iron Butterfly-Atco 6647	74	79		
73	MEMORIES Elvis Presley-RCA Victor 9731	—	—		
74	SHOTGUN Vanilla Fudge-Atco 6655	76	78		
75	WHO'S MAKING LOVE Young-Holt Unlimited-Brunswick 55400	67	75		
76	MOVE IN A LITTLE CLOSER, BABY Mama Cass-Dunhill 4184	—	—		
77	I CAN HEAR MUSIC Beach Boys-Capitol 2432	87	—		
78	IT'S YOUR THING Isley Brothers-T Neck 901	—	—		
79	I LIKE WHAT YOUR DOING Carla Thomas-Stax 24	90	90		
80	KICK OUT THE JAMS MC 5-Elektra 45648	84	94		
81	DAY AFTER DAY Shango-A&M 1014	86	99		
82	HALLWAYS OF MY MIND The Dells-Cadet 5636	85	89		
83	GIVE IT AWAY Chi-Lites-Brunswick 55398	89	—		
84	DO YOUR THING Watts 103rd Street Rhythm Band Warner Bros./7 Arts 7250	88	71		
85	HAWAII FIVE-O Ventures-Liberty 56068	—	—		
86	GOODBYE COLUMBUS Association-Warner Bros./7 Arts-7267	92	95		
87	I STILL LOVE YOU Jackie Wilson-Brunswick 55402	—	—		
88	ICE CREAM SONG Dynamics-Cotillion 44021	—	—		
89	ANYTHING YOU CHOOSE Spanky & Our Gang-Mercury 72890	93	86		
90	FOOLISH FOOL Dee Dee Warwick-Mercury 72880	97	—		
91	ONLY YOU Bobby Hatfield-Verve 10634	96	100		
92	THE PLEDGE OF ALLEGIANCE Red Skelton-Columbia 44798	—	—		
93	GENTLE ON MY MIND Dean Martin-Reprise 0812	95	97		
94	PLAYGIRL The Prophets-Kapp 962	100	—		
95	NOTHING BUT A HEARTACHE Flirtations-Deram 85036	98	—		
96	THE CHOKIN' KIND Joe Simon-Sound Stage 7 2628	—	—		
97	I HAD A DREAM Shorty Long-Soul 35054	—	—		
98	ONE EYE OPEN Maskman & Agents-Dynamo 125	—	—		
99	THE WEDDING CAKE Connie Francis-MGM 14034	—	—		
100	ALBATROSS Fleetwood Mac-Epic 10436	—	—		

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Albatross (Lovely, ASCAP).....	100	Games People Play (Lowery, BMI).....	18	Kick Out The Jams (Paradox, BMI).....	80	Soul Experience (Cotillion, Ten East, Itasca, BMI).....	72
A Lover's Question (Progressive, Eden, BMI).....	38	Gentle On My Mind (Glaser, BMI).....	93	Letter, The (Earl Barton, BMI).....	52	Sweet Cream Ladies, Forward March (Blackwood, BMI).....	33
Am I The Same Girl (Dakar/BRC, BMI).....	52	Gimmie, Gimmie Good Lovin' (Peanut Butter, BMI).....	65	Long Green (Burdette, BMI).....	49	Take Care Of Your Homework (East/Memphis, BMI).....	37
Anything You Choose (Takya, ASCAP).....	89	Give It Away (Dakar/BRC, BMI).....	83	Lovin' Things (Gallico, BMI).....	36	Tear Drop City (Screen Gems/Columbia, BMI).....	42
Aquarius/Let The Sunshine In Medley (United Artists, ASCAP).....	51	Give Up Or Turnit A Loose (James Brown & Sons, BMI).....	24	Maybe Tomorrow (Apple, ASCAP).....	63	There'll Come A Time (Jalynne, BMI).....	56
Baby, Baby Don't Cry (Jobete, BMI).....	9	Goodbye Columbus (Ensign, BMI).....	86	May I (Rhinelander, ASCAP).....	39	These Are Not My People (Lowery, BMI).....	43
Back Door Man (Cymto, BMI).....	54	Halfways Of My Mind (Chevis, BMI).....	82	Memories (Gladys, ASCAP).....	73	The Way It Used To Be (Maribus, BMI).....	71
Blessed Is The Rain (Pocket, BMI).....	61	Heaven (Slacсар, ASCAP).....	20	Mendocino (Southern Love, BMI).....	29	Things I'd Like To Say (New Colony/T.M., BMI).....	17
Brother Love's Travelling Salvation Show (Stone Bridge, BMI).....	46	Hello It's Me (Screen Gems/Columbia, BMI).....	47	Move In A Little Closer Baby (Shane, BMI).....	76	This Girl's In Love With You (Blue Seas/Jac., ASCAP).....	10
Build Me Up Buttercup (January, BMI).....	3	Hot Smoke & Sassafrass (Tapier, BMI).....	32	Mr. Sun, Mr. Moon (Boom, BMI).....	19	This Magic Moment (Rumbaero/Progressive/Quintet/Tedlow, BMI).....	5
But You Know I Love You (First Edition, BMI).....	15	I Can Hear Music (Trio, BMI).....	77	My Whole World Ended (Jobete, BMI).....	16	Time Of The Season (Mainstay, BMI).....	6
Can I Change My Mind (Dakar, BMI).....	21	Ice Cream Song (Deif, Cotillion, BMI).....	88	No Not Much (Beaver, ASCAP).....	68	Time Was (Metric, BMI).....	67
Chokin' Kind, The (Wilderness, BMI).....	96	I Don't Know Why (Jobete, BMI).....	41	Nothing But A Heartache (Felsted, BMI).....	95	To Susan On The West Coast Waiting (Peer Int'l, BMI).....	34
Cloud Nine (Jobete, BMI).....	50	I Didn't Know What Time It Was (Chappell, ASCAP).....	69	One Eye Open (Catalogue/Den, BMI).....	98	Touch Me (Nipper, ASCAP).....	25
Crimson & Clover (Big Seven, BMI).....	27	I Got A Line On You (Hollenbeck, BMI).....	41	Only The Strong Survive (Parabut/Double Diamond/Downstairs, BMI).....	53	Traces (Low-Sal, BMI).....	8
Crossroads (Noma, BMI).....	26	I Had A Dream (Jobete, BMI).....	28	Only You (Wildwood, BMI).....	91	Try A Little Tenderness (Connelly & Roberts, ASCAP).....	35
Day After Day (Goomby, Irving, BMI).....	81	I Like What You're Doing (East Memphis, BMI).....	79	Playgirl (George Koester, BMI).....	94	Twenty Five Miles (Jobete, BMI).....	55
Didn't You Know (Jobete, BMI).....	70	I'll Try Something New (Jobete, BMI).....	57	Pledge Of Allegiance, The (Valentine, ASCAP).....	92	Wedding Cake, The (Shelby Singleton, BMI).....	99
Dizzy (Low Twi, BMI).....	1	I'm Livin' In Shame (Jobete, BMI).....	40	Proud Mary (Jondora, BMI).....	2	Weight, The (Dwarf, ASCAP).....	12
Don't Forget About Me (Screen Gems/Columbia, BMI).....	59	Indian Giver (Kaskat/Kahoona, BMI).....	4	Ramblin' Gamblin' Man (Gear, ASCAP).....	22	When He Touches Me (Painted Desert, BMI).....	62
Don't Give In To Him (Four Star, BMI).....	66	I Still Love You (Dakar/BRC, BMI).....	8	Rock Me (Trousdale, BMI).....	48	Who's Making Love (East Memphis, BMI).....	75
Do Your Thing (Wright/Gerst/Tamerlane, BMI).....	84	It's Your Thing (Brothers Three, BMI).....	78	Run Away Child, Running Wild (Jobete, BMI).....	13	Will You Be Staying After Sunday (Screen Gems/Columbia, BMI).....	60
Everyday People (Daly City, BMI).....	7	I've Gotta Be Me (Dama, ASCAP).....	14	Shot Gun (Jobete, BMI).....	74	You Gave Me A Mountain (Mojave, BMI).....	30
Foolish Fool (Chappell, ASCAP).....	23	Hawaii Five-O (April, ASCAP).....	85	Snatchin It Back (Fame, BMI).....	31	You Made Me So Very Happy (Jobete, BMI).....	64
Galveston (Ja-Ma, ASCAP).....	23	Johnny One Time (Hill & Range/Blue Crest, BMI).....	45	Sophisticated Cissy (Marsaint, BMI).....	44	You Showed Me (Tickson, BMI).....	11

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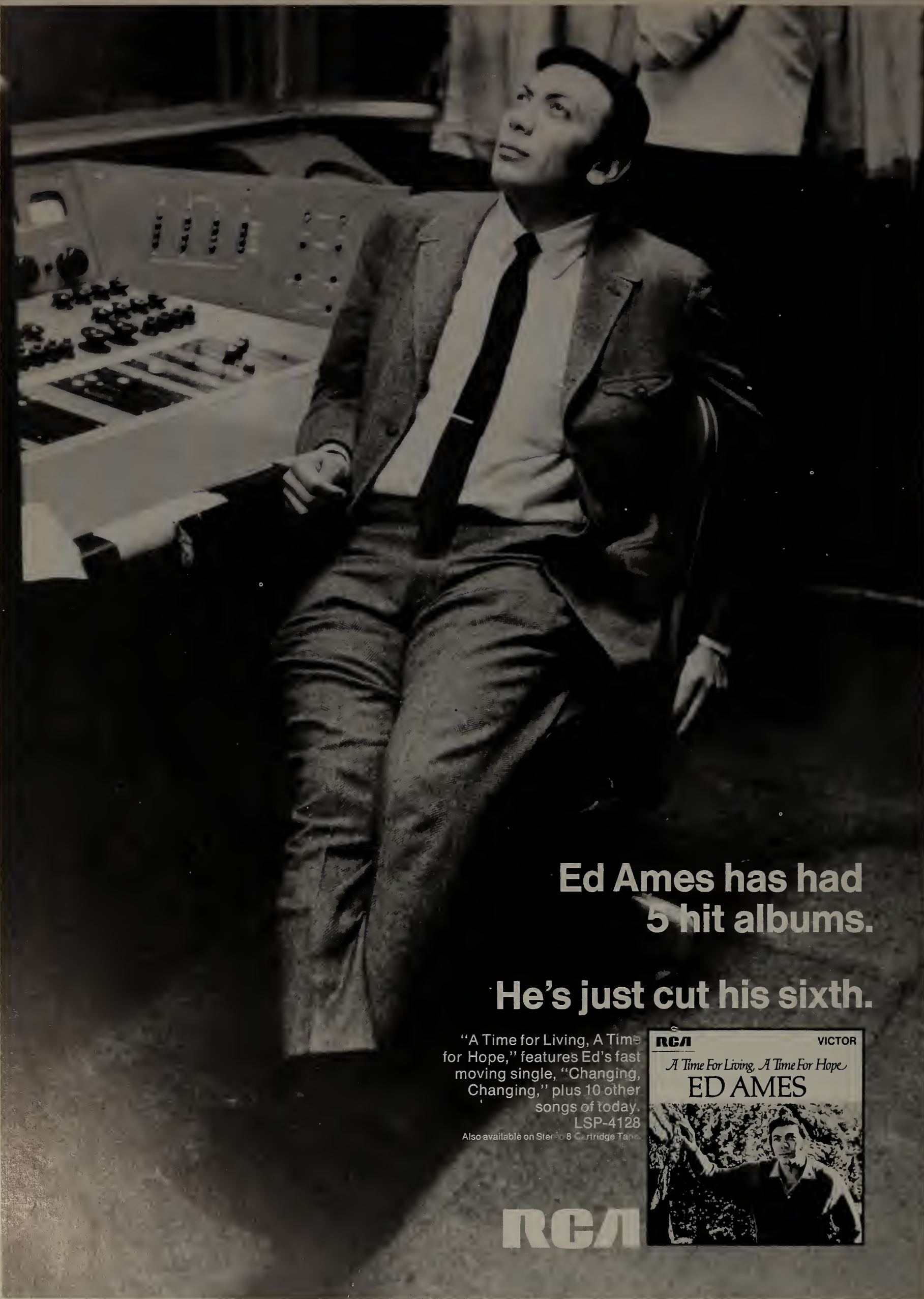
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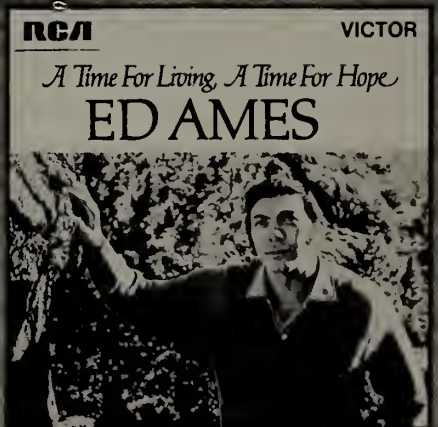
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RCA

Columbia Plans Cassette Product

NEW YORK — Columbia Records is going into the cassette market. The label expects to offer its initial cassette product by this summer. No details in reference to pricing are being made known at this time. The Columbia move follows last week's announcement by RCA that it planned a mid-year entry into cassette production. RCA said its cassette pricing would be along the lines of its Stereo 8 line.

GWP Launches 1st Singles, LP Dates

NEW YORK — GWP Records, the newly-formed releasing arm of Gerry Purcell's GWP Productions, will bow its initial product this Fri. (14). GWP vice president Paul Robinson announced that 28 distributorships have already been set across the nation, and Purcell and Gene Armond, the label's national promotion and sales manager, are previewing the product to distributors in a series of personal meetings.

First release will consist of five singles and a topical album, "The Poetry Of Maya Angelou," by the actress-entertainer-author-historian.

The singles are "Butterbeans" by Bob Caine, "Momma Momma" by Betty Barney, "My Old Man" by Izzy Marion, "Portabello Road" by Johnny McEvoy and "Love Letters" by the Histonations.

FRONT COVER



Though a hit artist earlier in his four-year career with Scepter Records, B. J. Thomas reached his hottest series of best sellers only nine-months ago when he became involved in a production deal with Chips Moman. The team came up with "Eyes of a New York Woman" which began a streak that has continued through his top ten RIAA — certified million seller, "Hooked on a Feeling."

This week sees the release of a new single, "It's Only Love."

Meanwhile, back at the long-playing ranch, B. J.'s "On My Way" LP has been gaining momentum as a result of appearances in southwestern nightspots and college campuses.

Early hits in Thomas' career include "Mama" and "I'm So Lonesome I Could Cry."

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Spring Splurge Of Key Disk Performers Making First Concert Tours Of Europe; See Promo Boom

NEW YORK — March is coming in like a lion for American disk acts who are making their first appearances in Europe. U. S. talent tourism abroad with regard to initial appearances is going at a record-setting pace. The importance of this invasion lies in the fact that it's becoming an increasingly critical matter for disk acts to make the European scene "live" in order to establish themselves as strong disk factors and, for veteran performers, to rekindle or maintain their stature in foreign markets.

In May, the Monkees will be starting their career on the European concert circuit. Reduced to a trio by the departure of Peter Tork, the Colgems' stars are coming to Europe through Vic Lewis, managing director of Nems. Their itinerary is yet to be worked out.

One of the most interesting p.a.

firsts for an act is Ray Conniff. The Columbia choral leader has been a best-seller for at least a decade in Europe, with particular sales momentum in Germany. Yet he is bringing his vocal entourage to the Continent for the first time. His tour begins in Vienna this week (9) via a concert in Vienna. He goes on to concert dates in Amsterdam and throughout Germany through March 27, when his visit comes to an end. Conniff's trek is being sponsored by CBS Schallplatten of Germany.

Besides the Conniff tour, the Sandpipers are presently in Europe on a debut concert binge that began March 1. They took part on three top English TV shows, "Lulu," "Dee Time" and "The Julie Felex Show" and appear in Holland's Grand Gala du Disque that started last Fri. (7). Also, the A&M songsters are doing TV's

in Stockholm and Madrid. Another key act in the concert fold this month is the Chamber Bros., the Columbia Records stars.

A further indication of increased penetration of foreign markets on the part of American performers is word that RCA songster Ed Ames is about to record his first sessions in the German language.

In an emotional footnote to American disk performers on the European concert scene, conductor-composer Andre Previn returns to Germany for the first time since fleeing that country at the age of 10. On March 16, 17 and 18, Previn will conduct the RIAS (Berlin Radio Orchestra).

ASCAP Income Up To Record Level

NEW YORK — ASCAP income for the year 1968 reached a record peak of \$58,102,631, marking a 6.99% jump over the 1967 take. Total includes a \$7,763,817 contribution from foreign sources.

In a treasurer's report submitted by Jimmy McHugh, expenses were listed at \$9,431,464, leaving almost \$42 million available for distribution to members. In addition to income from licensees, additional sources included almost \$1 million from interest on investments and \$195,039 from members dues.

At the Society's semi-annual meeting, held recently in Beverly Hill, ASCAP president Stanley Adams discussed some of the problems facing the organization, including the now-pending new copyright law; pirating via communication satellites; CATV; and possible income from jukebox play.

Adams also pointed out that 431 new members and 156 publishers have joined ASCAP in the last six months, bring the total up to 14,085, broken down to 10,578 writers and 3,507 publishers.

NARM Meet: The Panel Give & Take:

'Now Sound': Respectable Revolution

LOS ANGELES — NARM conventioners who crowded into the Beverly Hills Room at the Century Plaza Hotel (March 1) were entertained and enlightened by a nine man panel discussion on the "Now Sound," alternately described as "a revolution," "a symptom of a healthy-questioning society," "a grapevine of creative expression," "a wide open space" and "more respectable than ever."

Clive J. Davis, president of Columbia Records, acted as moderator with Ahmet Ertegun, president of Atlantic Records, serving as both speaker and panelist. Other panelists included producers, composers, and record execs Burt Bacharach, Jimmy Bowen, Roger Hall, Lee Hazelwood, Jac Holtzman, Larry Uttal, Roy Silver and Jimmy Webb.

Ertegun opened by briefly tracing the development of the industry and the indie, noting that the "second rate or lower class music" we discovered during World War II was the "now sound of its time." Along with the more sophisticated Tin Pan Alley sounds, the industry began to recognize a demand for American folk and ethnic "race" records. He reminded that rock and roll "is not a passing fad . . .

NARM Award Winners, More News On Confab See Pg. 10

Mass Media Workshop: Failure To Communicate

LOS ANGELES — Is the rack jobber failing to exploit the medium of radio, neglecting to take advantage of the motivating ammunition supplied by the record manufacturer? Or is the manufacturer unmindful of the rack jobbers' promotional needs?

Both sides of the coin were examined in a Mass Media Workshop on Consumer Communication at the '69 NARM Convention (March 3rd) with Main Line president James Shipley presiding.

Shipley opened by noting that "from the soaring sixties to the swinging affluent seventies . . . exposure and content get our message across." The message method, according to Joe Smith, vp and general manager of

(Con't on Page 36)

NARM's New Head Is Amos Heilicher

LOS ANGELES — Amos Heilicher, one of the record industry's most respected distributors and rack jobbers, has been elected president of the NARM Association for the upcoming year. Heilicher's firms, Heilicher Bros, Inc. and J.L. Marsh were recently merged with the Pickwick Records operation.

Heilicher will be backed by such capable officers as: James Schwartz 1st Vice President; Jack Grossman, 2nd Vice President; Merrit Kirk, Treasurer; and Carl Glaser, Secretary.

EIA: Home Ent. Units At Sales Peak

WASHINGTON, D. C. — Every consumer electronics category had record total market U. S. sales in 1968, according to the Electronic Industries Association.

Total 1968 U. S. sales, including both domestic and foreign-label imports, were as follows: television — 13.2 million receivers; radio — 46.8 million sets; phonographs — 6.5 million units; and tape equipment — 8.1 million units.

The figure for phonograph sales does not include sales of audio components since such sales are not revealed by the major audio companies. It's estimated that such sales for 1968 could be as much as 1 million units. This

Peirce Exits Dot

NEW YORK — Dick Peirce has left his position as executive vp and general manager of Dot Records. Peirce joined the label in August of 1967. Arnold Burk, vp of music operations for Paramount Pictures and president of Dot, noted that he and Peirce enjoyed a "warm and close relationship" and that the exec had "contributed greatly to the growth and diversification" of the label.

would mean a record year for phono sales, which hit 6.6 million in 1967.

Total television sales in 1968 reached 13.2 million sets, vs. 11.6 million in 1967. Color television's share reached a record 6.2 million sets. Some 10.5 million sets of the 1968 total were produced in this country. U. S. manufacturers also imported 1.2 million sets for merchandising under their own labels; foreign-label TV sets amounted to 1.5 million units, or about 11 per cent of the total television market. This compares with 6 per cent in 1967.

The total home radio market in 1968 (excluding television and phonograph combinations and auto radios), amounted to 34.3 million units compared to 31.7 million units in 1967. U. S. manufacturers produced 6 mil-

(Con't on Page 36)

Audio Fidelity Buys Chart Label See Country News Report

Kinney Selling Ashley Famous To Josephson

NEW YORK — The Ashley Famous Agency is being sold to Marvin Josephson Associates, another talent agency. The seller is Kinney National Service, which purchased the agency and its English affiliate, London International, in Dec. of 1967. Deal, according to Marvin Josephson and Ted Ashley, president of AF, involves a payment of \$12 million in cash to Kinney.

If Kinney's attempt to purchase Warner Bros./Seven Arts becomes a reality, there is little doubt that the company would have had to divest itself of the talent agency, since the Justice Department would not tolerate a company's ownership of a motion picture producer and distributor and a major talent agency.

Kinney's has already acquired 400,000 share of WB/7. Its chief competitor in the acquisition is Commonwealth United.

Triumph Controls 70% Of Nemporer

LONDON — Triumph Investment Trust, a diversified corporation here, has purchased 70% of the holdings in Nemporer Holding Ltd., parent firm of Nems Enterprise, the agency formed by the Beatles and the late Brian Epstein. Deal, for a reported \$1.6 million, was made with Epstein's mother, Queenie Epstein. Clive Epstein, brother of Brian, owns 20% of Nemporer and is chairman of the company. The Beatles hold 10% of the company.

Ralfini Is GM Of English WB/7 See Int'l News



#1

Tommy Roe
"Dizzy"

11164

***"Congratulations Tommy Roe,
for your smash single 'Dizzy'...
No.1 on the Cash Box Top 100
Singles Chart."***

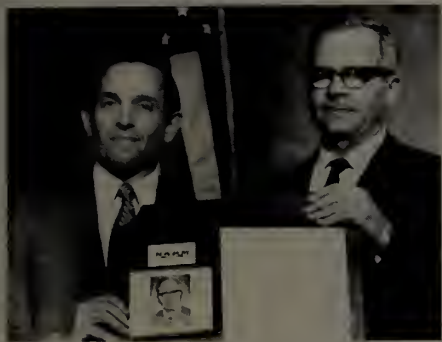
Larry Newton
President
ABC RECORDS



ABC RECORDS, INC.

Dr. Goldmark To NARM: 'Last Opportunity'

LOS ANGELES — The world may be facing "a last opportunity to utilize the communications media to help people to live together with more un-



NARM named Dr. Peter C. Goldmark (right) president of CBS Laboratories who developed the long-playing record and Electronic Video Recording, to receive its 1969 Presidential Award.

The Award is given in recognition of outstanding contributions to the fields of broadcasting and entertainment. It was presented March 1 by NARM President Jack G. Gelbart at the organization's annual conference in Los Angeles.

According to Gelbart, Dr. Goldmark was selected for his pioneering efforts in the development of the long-playing record 20 years ago and Electronic Video Recording, the video counterpart of the LP. Dr. Goldmark is the first scientist ever to receive the Award, which is the most distinguished of NARM's citations, Gelbart said.

Aretha TV Special Set

NEW YORK — MPC (Metromedia Producers Corp.) will produce an hour-long color special which will focus on Aretha Franklin.

The Franklin special, which will be telecast next fall, will be based on "Soul" music.

Executive producer Barry Wood says other talent will soon be signed for the special, which begins production in June.

derstanding . . . peacefully side by side" was the warning and challenge from CBS Laboratories president Dr. Peter Goldmark to the NARM confab a few moments before receiving the "NARM Achievement Award for '69" from Jack J. Geldbart, president of NARM.

The distinguished physicist, father of the LP (33 1/3 r.p.m. record) and the EVR (Electronic Video Recording) audio visual system, noted that we were living in "a unique century — but we have created the problems of this and the next century. About ten thousand years ago there were ten thousand people on earth. Now there are three billion . . . we have not yet learned how to use our space on earth. . . Unless science begins to divert some of its resources and tries to divert trends, we are facing a catastrophe."

His extemporaneous remarks, directed far beyond the confines of the confab, described education as an "art," stating that we must perfect communication from man to man — "the art of education."

Disk/Tape/Talent On Eatery Chain Menu

NEW YORK — The retail record and tape business is about to get a new type of store: one with a kitchen. With prospective locations on major highways and in shopping centers, Celebrity Houses, two businesses in one, will combine record and tape centers with highly automated, fast-food restaurants. They will also feature periodic, live, on-site appearances by major recording and television celebrities.

The first unit, currently scheduled to open this June, is located in Greenville, S.C. It will sell, at discount, major record albums and stereo tapes and, in addition, will offer popular foods such as pizza, hamburgers and french fries. Celebrity appearances there, and at all future locations, will be arranged in cooperation with a "Celebrity Council," which is comprised of performing artists and business executives in the entertainment field. Two of the Council's members are Martha Reeves and Jay and the Americans.

Aretha, Campbell, Beatles, S&G Are Multiple NARM Award Winners

LOS ANGELES — At a gala banquet concluding the 1969 NARM (rack jobber) convention, winners of the annual NARM award were announced by Steve Allen.

In order of their being announced the winners were:

- Best Selling Children's Line — DISNEYLAND RECORDS
- Best Selling Economy Product — PICKWICK RECORDS
- Best Selling Classical Artist — LEONARD BERNSTEIN and the New York Philharmonic — COLUMBIA
- Best Selling Jazz Artist — SERGIO MENDES — A&M
- Best Selling Female R & B Artist — ARETHA FRANKLIN — ATLANTIC
- Best Selling Male R & B Artist (Tie) JAMES BROWN (KING) AND OTIS REDDING (ATCO)
- Best Selling Hit Single Record — HEY JUDE — BEATLES — APPLE

- Best Selling Folk Artist — SIMON & GARFUNKEL — COLUMBIA
- Best Selling Comedy Artist — BILL COSBY for the product released on Warner Bros/7 Arts
- Best Selling Vocal Group — BEATLES — APPLE & CAPITOL
- Best Selling Female C & R Artist — TAMMY WYNETTE — EPIC
- Best Selling Male C & W Artist — GLEN CAMPBELL — CAPITOL
- Best Selling Male Vocalist — GLEN CAMPBELL — CAPITOL
- Best Selling Female Vocalist — ARETHA FRANKLIN — ATLANTIC
- Best Selling Instrumentalist, Instrumental Group Orchestra — HERB ALPERT & TIJUANA BRASS — A & M
- Best Selling Movie Soundtrack — THE GRADUATE — COLUMBIA
- Best Selling Album — THE BEATLES (2 pocket LP) — APPLE

A special NARM Presidential Achievement Award was presented by outgoing NARM president Jack Geldbart to Burt Bacharach and Hal David for their songwriting productivity which has resulted in so many record sales. Bacharach and David are responsible for such songs as "The Look of Love," "Alfie," "Do You Know The Way To San Jose," "What's New Pussycat," "What The World Needs Now," "Wives and Lovers," many others and the score for the current hit musical "Promises, Promises."

Handleman's 9 Mos. Sales, Earnings Up

DETROIT — Handleman Co. has reported sales and earnings increased for the nine months and third quarter ended January 31, 1969. Sales for the nine month period reached \$58,563,805 up from \$48,093,511 a year ago. Net earnings climbed to \$3,270,188 or \$1.05 per share as compared to \$2,672,880 or \$0.86 per share a year ago. For the three months ended January 31, 1969 sales reached \$24,406,021 an increase from \$19,903,672 for the same period a year ago. Net earnings were \$1,495,149 or \$0.48 per share up from \$1,235,448 or \$0.40 per share last year.

At a directors meeting held in Detroit on March 5, 1969 the directors voted to increase the cash dividend from \$.15 to \$.17 per share on the 2,821,242 shares of stock outstanding entitled to receive dividends. The cash dividend is payable April 14 to stockholders of record March 21, 1969.

Floyd Golden resigned as director but will continue to serve as assistant secretary and assistant treasurer.

The directors elected Alan E. Schwartz, a senior partner in the law firm of Honigman, Miller, Schwartz and Cohn, Detroit as a director to replace Mr. Golden. Mr. Schwartz is also chairman of the executive committee and chief financial officer of Cunningham Drug Stores, Inc. He is also a director of Allied Supermarkets, Inc., SOS Consolidated Inc., and Macoid Industries, Inc. Mr. Schwartz was formerly chairman of the board of Cunningham Drug Stores Incorporated, Arlan's Dept. Stores, Inc., and Federal's Inc.

David Handleman, president, commenting on the operations of the company during the past nine months stated, "the continued improvement in sales and earnings is due to the increasing popularity of music and to broadened sales and distribution of stereo tapes for home and automobile use."

NARM Tape Panel

Polydor Goes It Alone

SEE TAPE NEWS



NARM'S KEYNOTER Stan Gortikov, president of Capitol Records, addresses the wholesalers convention on the theme of the just-concluded confab, "The Billion Dollar Era." On the dais (left to right) are Stan Geldbart (whose face is partly hidden), past president of NARM, Jack Grossman, Dr. Peter Goldmark, Amos Heilicher, new president of NARM; and Jules Malamud, NARM's exec secretary.



'NOW SOUND' — OFF: Clive Davis, president of CBS Records, makes opening remarks at a "Now Sound" panel discussion (see complete story on page 7) at the NARM convention. Davis moderated a panel consisting of (left to right): Ahmet Ertegun, Roger Hall, Larry Uttal, Jac Holzman, Roy Silver, Jimmy Webb, Lee Hazlewood, Jimmy Bowen and Burt Bacharach.

Don Ayres Heads Hawaiian Rack Co.

LOS ANGELES — Irv Pinensky, one of Hawaii's leading record distributors and rack jobbers has acquired the services of veteran racker Don Ayres who will come to Hawaii to run Pinensky's Rack Service Hawaii Inc.

Ayres was one of the charter members of NARM and prior to his joining Pinensky headed his own Independent Sales Company in San Francisco.

ABC Buys First NARM Endowment Scholarship

LOS ANGELES — The 1100 guests attending the NARM Convention were the benefactors of a visit from one of radio and TV's leading figures, Leonard Goldenson, president of American Broadcasting Companies, Inc., parent company of ABC and Dunhill Records.

Goldenson, addressing the NARM at their Third Annual Scholarship Awards Luncheon, commented on the need within the record industry for personnel recruitment facilities which he said the record industry was terribly lacking.

"It is absolutely necessary," he said, "to excite and inform young people about the opportunities in our business."

Larry Newton, president of ABC Records followed Goldenson with an announcement that ABC was creating NARM's first \$10,000 scholarship endowment fund policy which provides scholarships in perpetuity. The Scholarship was entered on behalf of Leonard Goldenson.

The group was also delighted to hear from Irwin Lagusker, a former NARM scholarship award recipient. Ten new scholarships were given out at this year's meeting to children of employees of NARM members.

Grammy Awards Ready This Week 'Hair' Gets Longer List Of Recordings

NEW YORK — Some of the country's top recording stars have been set for the New York edition of the 11th annual Grammy Awards ceremonies to be held this coming Wednesday (12) in the Imperial Ballroom of the Americana.

Having already locked in Steve Lawrence for its m.c. and Pat Williams and his Shades of Today Orchestra, the Gotham dinner committee director George Simon, has snared multi-Grammy nominee O. C. Smith, Peter, Paul & Mary and George Carlin as several featured entertainers. Presenters of the awards will include Burt Bacharach, Count Basie, Judy Collins, Hal David, Bill Evans, John Gary, Eydie Gorme, Morton Gould, Robert Goulet, Merv Griffin, Skitch Henderson, Evelyn Lear, Dewey "Pigmeat" Markham, Ed McMahon, Artie Shaw, Jerry Vale, Dionne Warwick, Ed Hines, Jackie Vernon and Dave Garroway. Additional entertaining and presenting talent is being lined up for the affair which begins with a cocktail party at seven, evolves into a dinner at eight and is climaxed by the awards presentations at nine-fifteen, for which Dom Cerulli is writing a special script.

Decca & Metromedia Stop Mono Singles

NEW YORK — In separate statements last week, both Decca and Metromedia Records announced that they would go all stereo in their singles line. Decca has planned to eliminate all mono singles as of this week's release, and Metromedia president Len Levy stated that his firm would press only stereo commercial copies commencing with the new release set for March 10.

Decca's policy will also apply to the labels distributed by the firm: Coral, Brunswick and Vocalion. The discontinuance of monaural LP product was accomplished last year, and this new all-stereo move has solidified the label's material into one standard form.

Though Metromedia stressed the importance of stereo which has prompted the all stereo move. Levy noted that disk jockey copies will be provided in both mono and stereo to accommodate facilities of AM or stereo broadcasters.

First Metromedia stereo singles in the release will include a double release from Herb Bernstein's New Crusade featuring the band with "Delilah"/"Land of 1,000 Dances" and "Bang Bang-If You Go Away"/"While You Were Out"; a single from Verbatim called "Face on the Cutting Room Floor"; and the Cartoon Candy Carnival's "Everything Is Mickey Mouse" with the "Mickey Mouse Concerto in B Flat."

2 New Sam Goodys

NEW YORK — Sam Goody, president of Sam Goody, Inc., operators of a chain of complete home entertainment centers, has announced that leasing arrangements have been completed for new stores to be opened at Smithtown Mall, in Smithtown, Long Island, and Kings Plaza Shopping Center, at Avenue U and Flatbush Avenue, Brooklyn, New York. It is expected that the Smithtown store will be open for business within the next six months and that the Brooklyn store, the first Goody establishment in that borough, will commence its operations next year, upon completion of the Kings Plaza Shopping Center. Each store will be a complete Home Entertainment Center, fully stocked with phonograph records, prerecorded tapes and audio equipment.

The company currently operates two stores in Manhattan, a store in Philadelphia, another at the Garden State Shopping Center in Paramus, and two stores on Long Island, at the Green Acres Shopping Center, Valley Stream, and the Walt Whitman Shopping Center, Huntington. The new stores are designed to fill in coverage of the Metropolitan area.

An innovation at this year's awards ceremonies will be a continuous series of special lighting effects called "Color of Sound" which will utilize a battery of rear-view projectors with instantaneous awards results flashed on a large screen. Father Norman O'Connor, NY chapter president, predicts "the most exciting and entertaining of all our awards shows." Last-minute applications for tickets may be made by calling the awards dinner office at TE 8 5530.

Los Angeles Fete

An overflow crowd of more than thirteen hundred recording industry executives and luminaries is expected to attend the Eleventh Annual Grammy Awards dinner, March 12th at the Century Plaza Hotel.

Dave Pell, executive producer of the show, has bolstered the entertainment portion of the program with the addition of an appearance by multi-Grammy nominee Jose Feliciano, prior to the presentations. Emcee chores will be handled by Gary Owens, who will also "sock it to" the audience via a series of comedy sketches, featuring "Laugh In" regulars Henry Gibson, Chelsea Brown, Ruth Buzzi, Artie Johnson, Alan Sues and Dave Madden.

The five nominated songs will be performed by Lou Rawls ("Honey"), Jackie DeShannon ("Harper Valley PTA"), Tommy Boyce & Bobby Hart ("Little Green Apples"), Bill Medley ("Hey Jude") and The Johnny Mann Singers (Mrs. Robinson").

Those set to appear in the role of presenters are Pat Paulsen, Claudine Longet, Henry Mancini, Jackie DeShannon, Bobbie Gentry, Glen Campbell, Anita Kerr, John Hartford, Leonard Nimoy and Lalo Schifrin. The Les Brown orchestra will again backstop the entire proceedings in their seventh consecutive stint for the L.A. Chapter.

Besides Executive Producer Pell, other members of the program committee are Governors Sid Feller, Lou Busch, Larry Levine and executive director Christine Farnon. Norman Winter is directing publicity — public relations activity for the fifth year.

Although the event will not be televised live, many of the recipients of the coveted "Grammy," will be invited to perform on the annual Timex sponsored, "Best On Record: The Grammy Show," beaming on the NBC-TV network May 5th.

Bernstein Makes Artistic Debut With Metromedia

NEW YORK — Writer/producer/arranger Herb Bernstein adds a new facet to his career when he debuts as an artist on Metromedia Records. Bernstein's exclusive signing was announced last week by label president Len Levy.

During his many years in the music business, Bernstein has worked with such artists as the Four Seasons, Laura Nyro, the Cowsills, Dusty Springfield, the Happenings, Mitch Ryder and Julie Budd. His Metromedia LP, skedded for late March release, will showcase Bernstein as an instrumentalist.

Two singles from the LP, titled "Herb Bernstein's New Crusade," are set for simultaneous release: "Delilah" b/w "Land Of 1000 Dances" and "Bang Bang" — "If You Go Away" b/w "While You Were Out."

Schechtman & Casey Form N.J. One-Stop

SPRINGFIELD, N. J. — Ralph Schechtman and David Casey have opened Program One-Stop of Springfield, N. J. The operation, on Route 22 and Fadem Road, will carry disks and tapes, offering hit product, in-depth inventory and a full line of oldies, R&B and import merchandise. Schechtman is formerly New York district sales manager for Capitol Records, while Casey is former manager of the Springfield branch of Service One-Stop.

NEW YORK — In spite of the show's reception, until recent weeks, the score of "Hair" had been sorely overlooked. A recent rush of material from the Galt MacDermott/Gerome Ragni/James Rado score, however, has the music shaping up as one of the most heavily recorded play-song collections in recent Broadway annals.

Now being performed on stages in New York, Los Angeles, London, Munich and Stockholm the show is also preparing for openings in Paris and Tokyo shortly.

On wax, material from the "love-rock tribal musical" has hit the American market in two original cast versions (Broadway on RCA and England's from Atlantic) as well as composer/producer MacDermott's instrumental album "Hair Pieces" from MGM. Now, a singles rush has begun to bring further attention to individual selections once thought improbable as releases.

Heading up the best seller 45's is the Fifth Dimension's medley of "Aquarius/Let the Sunshine In" and the title song performed by the Cowsills. Earlier sales had been seen by Carla Thomas with her rendition of "Where Do I Go" and Nina Simone's "Ain't Got No/I Got Life" which carried r&b attention in the U.S. and became a major hit in Holland. Dutch

best seller "Hair" and "Aquarius" by the Zen has also been issued here by Philips.

Among the other new performances from the United Artists Music score feature separate singles of "Frank Mills" by Barbra Streisand and Liza Minelli among others; a series of "Where Do I Go" performances from the Four Lads, Nelson Riddle and Ron Eliron; "Aquarius" from the Staple Singers and the Collection; original cast star Lynn Kellogg's "Easy to Be Hard" and "I Believe in Love" and Eddie Hazelton's "Good Morning Starshine."

International Action

Outside the American recording scene, added score action has been generated through English performances by A.V. Edwards, Madeline Bell, guitarist Barney Kessel, Paul Jones, the Beverly Sisters, Jean Livingstone and Sonja Kristina. Nina Simone's U.S. single is also moving well with English sales.

Original cast versions are currently in the heavy seller category with Swedish and German activity, and singles in Germany include Caterina Valente & Edmundo Ros performing "Be In" and a new Spencer Davis release "Let the Sunshine In."

NAL Sets 'Xmas In August' Incentive

NEW YORK — Under the slogan "Christmas In August," North American Leisure will launch a massive sales incentive program on its entire catalog, providing an unlimited prize ceiling for its customers.

NAL will provide each purchaser with a "Gold Cartridge Certificate" for each \$1,000 of merchandise bought between Mar. 15 and Aug. 31, 1969, and the certificates can be redeemed up to five times, depending upon the total amount of purchases during the contest period.

Similar to the old TV contest shows, the firm has set up five plateaus, at \$10,000, \$50,000, \$100,000, \$200,000 and \$350,000, but in this case there can be no losers.

Upon reaching the \$10,000 mark, the first prize, a choice of a color TV or mink stole, can be claimed, and if the customer reaches that mark within the first 30 days of the contest, he will receive both prizes. He also keeps his 10 Gold Certificates for use towards additional prizes. Similarly certificate returns are made at the other five levels.

There are also prizes available for customers whose final purchases fall short of one of the other four totals, so that a customer whose final total is, for example, \$120,000 will receive a prize in addition to the one he claimed upon reaching the \$100,000 mark.

First Six

According to NAL president Larry Finley, the firm has reached its Sixth Month Anniversary in very good shape. Production problems have been resolved, and NAL opens its own warehouse today (10) at 635 West 55th Street in New York, enabling same day shipment on the majority of orders.

Newly appointed sales manager Larry Sikora announced the addition of several new series of Twinpaks to the catalog. A second set of Tennessee Sound Twinpaks will be available immediately. A series of NAL Double 8 and Eight On Eight Twinpaks, featuring big name pop artists, will be available by Mar. 25, and the NAL Jazz Series will debut by Apr. 1. All prepaks will contain a 4-color window streamer.



FOR CHARITY'S SAKE Pete Bennett (left), record business promoter with Allen Klein's Abkco Industries, Inc., meets with U.S. Senator Charles E. Goodell to plan a series of fund-raising drives benefiting the war ravaged nation of Biafra.

Goodell recently came back from a special investigative mission to Biafra, and appointed Bennett coordinator of entertainment for all Biafran affairs. In addition, the Senator has put Bennett in charge of entertainment for his own 1970-re-election campaign. Goodell was appointed by Governor Rockefeller to fill out the remainder of the late Senator Robert Kennedy's term. Bennett has also been placed in charge of entertainment for the American Youth Foundation, a favorite of President Nixon's.

Any performer wishing to participate in the Biafran fund-raising drives can contact Bennett.

ATLANTIC HAS THE HITS!



**wilson
pickett**

**“mini-skirt
minnie”**

atlantic 2611
produced by rick hall



**Archie Bell
& The Drells**

**“I LOVE
MY BABY”**

Atlantic 2612
Produced by Gamble and Huff



Decca Drives For Vocalion & 'Best' Lines

NEW YORK — Decca Records has begun a special promotion drive to run through the month featuring 15 new Vocalion releases and the entire budget-priced Vocalion catalog. Highlighting the package campaign will be an added push on the "Best of" series which will add four new LP's to its roster this month, each a two-record set.

Along with virtually all the best selling artists on Decca, Coral and Brunswick, the Vocalion catalog includes many performers who have since joined other labels. Among the figures featured in the promotion will be Carmen Cavallero, Jimmy Davis, Lenny Dee, Earl Grant, Goldie Hill, Wanda Jackson, Wayne King, the Lennon Sisters, Robert Maxwell, the Mills Brothers, Webb Pierce, Jo Stafford, Jimmy Wakely, Lawrence Welk and a performance of the "Sweet Charity" score by the Sound Stage #9.

Along with a new price structure ex-

pected to strengthen the Vocalion standing among budget-priced labels, the month-long promo will make available vertical and horizontal "kleen-stik" streamers, a special floor display which will hold 100 LP's, specially prepared ad mats and a complete catalog order-form listing and litho book for dealers.

Best Of Drive

The promotion's second half will feature new two-record sets from Bill Anderson, Pete Fountain, Earl Grant and Bert Kaempfert as a highlight segment of the "Best of" series. These recordings will be spotlighted along with catalog collections by Bing Crosby, Sammy Davis, Jr., Ella Fitzgerald, Judy Garland, Billie Holiday, Danny Kaye, Peggy Lee, Al Jolson and others.

Stickers, lithos and added merchandising aids are being provided to assist in this end of the push as well.

MRC Enters Ad Field With Radio-TV Music

NEW YORK — MRC Music has taken its first step into the field of supplying music for radio and television commercials according to the firm's general professional manager Bob Reno. The first venture will be an Eastern Airlines commercial prepared by Young & Rubican and featuring material by MRC staffers Vic Millrose and Alan Bernstein.

Describing his views, Reno commented: "I think that the agencies have finally fully realized that there are a number of young, heretofore untapped talents working in the music business, who can do a superior job in writing and producing commercials. More than ever . . . advertising agencies are relying on the music business as a source of supply and seeing this, MRC has geared itself to handle the job." In conclusion he noted that "this is similar to the record manufacturer seeking the indie producer for the freshest and brightest of new ideas."

TJB's 'Vibrations'

HOLLYWOOD — Nick Ceroli and Bob Edmundson, both members of Herb Alpert and the Tijuana Brass, have formed "Vibrations Productions" which will produce records independently for other recording companies. Their first record was released on A&M, "The Dweller" b/w "Bittersweet".

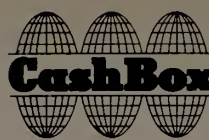
Decca Hurries Who Lid From Upcoming LP

NEW YORK — Decca Records is this week rush releasing a new single by the Who. The track, "Pinball Wizard," is the first recorded material to be issued from the anticipated album which has been generating interest through English and American underground publicity.

Written by Peter Townshend, the song comes from a rock-opera concept LP newly labeled "Tommy, 1914-1984" and scheduled for release in May. The album has been in the works for some two years and is to be marketed as a two-record set with surrealistic cover depicting the "opera's" story line. Material will portray the life story of a blind, deaf-mute boy who registers everything through musical vibrations. Developing into a national pinball champion, Tommy makes a miraculous recovery and develops into a national religious/rock hero.

The album, which is being released to coincide with the beginning of a concert tour of the United States and Canada, is the first totally new LP from the group since their "Who Sell Out" hit. They have also achieved best seller status with "The Magic Bus" set that featured several of their earlier singles hits.

Release of the "Pinball Wizard" single will be the first in Decca's all-stereo single policy (see separate story).



Cash Box Looking Ahead

- 1 **HAIR**
(United Artists — ASCAP)
The Cowbills (MGM 14026)
- 2 **AS THE YEARS GO PASSING BY**
(Lion — BMI)
Albert King (Atlantic 2604)
- 3 **FIRST TRAIN TO CALIFORNIA**
(Yugoth — BMI)
Cryan Shames (Columbia 44759)
- 4 **LONG LINE RIDER**
(Argent — BMI)
Bobby Darin (Direction 350)
- 5 **NOVEMBER SNOW**
(Wingate — ASCAP)
Rejoice (Dunhill 4176)
- 6 **ALMOST PERSUADED**
(Al Gallico — BMI)
Etta James (Cadet 5630)
- 7 **THE BIRD HAS FLOWN**
(Ganja — ASCAP)
Deep Purple (Tetragrammaton 1519)
- 8 **FEELINGS**
(Screen Gems/Columbia — BMI)
The Cherry People (Heritage 810)
- 9 **LILLY'S BACK**
(Brave New World — BMI)
Verrill Keene (Show Town 460)
- 10 **MORNING GIRL**
(Acuff-Rose — BMI)
The Neon Philharmonic
(Warner Bros./7 Arts 7261)
- 11 **WHAT'S WRONG WITH MY WORLD**
(Regent — BMI)
Ronnie Dove (Diamond 256)
- 12 **LOOK HOMEWARD ANGEL**
(Vimar — BMI)
Velvet Crests (Harbour 303)
- 13 **CHANGING, CHANGING**
(Solar System — ASCAP)
Ed Ames (RCA Victor 9726)
- 14 **THIS IS A LOVE SONG**
(Screen Gems/Columbia — BMI)
Bill Medley (MGM 14025)
- 15 **SHE'S ALMOST YOU**
(Lowery — BMI)
Billy Harner (Or 1253)
- 16 **LAS COSAS**
(Pecos — BMI)
Rene & Rene (White Whale 298)
- 17 **DON'T TOUCH ME**
(Pamper — BMI)
Bettye Swann (Capitol 2382)
- 18 **MEDICATED GOO**
(Tro-Cheshire — BMI)
Traffic (United Artists 50500)
- 19 **TRICIA TELL YOUR DADDY**
(Unart/New Life — BMI)
Andy Kim (Steed 715)
- 20 **SABRE DANCE**
(Leeds — ASCAP)
Love Sculpture (Parrot 335)
- 21 **ARE YOU READY**
(Dolot — BMI)
Chambers Brothers (Columbia 44779)
- 22 **IN THE STILL OF THE NIGHT**
(Cherio — BMI)
Paul Anka (RCA Victor 0126)
- 23 **KUM BA YAH**
(Clinton — ASCAP)
Tommy Leonetti (Decca 32421)
- 24 **HEY JUDE**
(Maclen — BMI)
Paul Mauriat (Philips 40594)
- 25 **SWITCH IT ON**
(Dandelion/James Boy — BMI)
Cliff Nobels & Co. (Phil LA Of Soul 324)
- 26 **TOO LATE TO WORRY**
(Elvis Presley — BMI)
Esther Phillips (Roulette 7031)
- 27 **VIRGINIA GIRL**
(Jetstar — BMI)
Five Americans (Abnak 134)
- 28 **APPLE CIDER**
(Beechwood — BMI)
Five By Five (Paula 319)
- 29 **CHITTY CHITTY BANG BANG**
(Unart — BMI)
New Christy Minstrels (Columbia 44631)
- 30 **"SEATTLE"**
(Screen Gems/Columbia — BMI)
Perry Como (RCA Victor 9722)
- 31 **APRICOT BRANDY**
(Nina — BMI)
Rhinceros (Elektra 45647)
- 32 **IS THERE ANYTHING BETTER THAN MAKING LOVE?**
(James Boy — BMI)
Fantastic Johnny C (Phil LA Of Soul 327)
- 33 **LOVE THEME FROM 'LA STRADA'**
(MCA — ASCAP)
Roger Williams (Kapp 975)
- 34 **BABY MAKE ME FEEL SO GOOD**
(Camad — BMI)
Five Steps & Cubie (Curton 1936)
- 35 **BORN AGAIN**
(Birdees/Walden — ASCAP)
Sam & Dave (Atlantic 2608)
- 36 **THE JIMTOWN ROAD**
(Famous — ASCAP)
Mills Brothers (Dot 17198)
- 37 **MY WAY**
(Spanka — BMI)
Frank Sinatra (Reprise 0817)
- 38 **MORE TODAY THAN YESTERDAY**
(Spiral — BMI)
Spiral Starecase (Columbia 44741)
- 39 **MEMORIES ARE MADE OF THIS**
(Blackwood — BMI)
Gene & Debbie (TRX 5017)
- 40 **JULY YOU'RE A WOMAN**
(Great Montana — BMI)
Pat Boone (Tetragrammaton 1516)
- 41 **DID YOU SEE HER EYES**
(Unart — BMI)
The Illusion (Steed 712)
- 42 **30-60-90**
(Jec — BMI)
Willie Mitchell (Bi 2154)
- 43 **GAMES PEOPLE PLAY**
(Lowery — BMI)
Boots Randolph (Monument 1125)
- 44 **THE WORM**
(Jell — BMI)
Jimmy McGriff (Solid State 2524)
- 45 **SNOWBALL**
(Cymto — BMI)
American Machine (Tower 473)
- 46 **YOU ARE MY DESTINY**
(Spanka — BMI)
Vic Dana (Liberty 56098)
- 47 **DON'T YOU KNOW A TRUE LOVE**
(Ginrick — BMI)
The O'Jays (Bell 770)
- 48 **SOUL PRIDE (Part I)**
(Golo — BMI)
James Brown (King 6222)
- 49 **MY SPECIAL PRAYER**
(Maureen — BMI)
Percy Sledge (Atlantic 2594)
- 50 **SNAP OUT**
(James Boy, Milstan, Aye Bee — BMI)
Interpretations (Bell 757)



CALLA CARES: Attorney Gloria E. A. Toote, owner of Town Sound Recording Studios in Englewood, N. J., assigns Nate McCalla, president of Calla Records, to cooperate with "Conscience For Mankind" in getting artists and executives of the music and allied industries to help in raising money for Biafra relief via public service messages on the air. At left are Dave Hepburn of Metromedia and public relations counsel Larry Lowenstein, members of the board of directors. "Conscience For Mankind" was created recently and is dedicated to the establishment of better understanding and a more friendly relationship between the races. The organization's first project is to aid the Biafran people, by sending food, medical supplies, and, ultimately, doctors and nurses. Other members of the board of directors are Marion McCalla and John Wickliffe, advertising account executive of the Amsterdam News, who will help in fund raising projects.

Tuning In On . . . KGIL-San Fernando, Calif: MOR With More Personality

A "fringe area" station, situated a dozen miles from Los Angeles and serving approximately 1,200,000 San Fernando Valley residents, KGIL is (according to p.d. Chuck Southcott) "a musically conservative middle-of-the-road outlet." Formerly owned by Buckley - Jaeger Broadcasting, it's now part of the six chain station Buckley Broadcasting operation which recently acquired WIBG in Phil. Outlet has evolved over the past ten years from spinning surface worn 78 rpm's (one of the last in this area to dump the ancient configuration) to MOR-personality and, most recently, to personality-MOR.

Morning slot "Sweet" Dick Whittington is gaining national recognition, principally due to his appearances on the "Laugh-In" TV'er. His "put-on" calls to non-listeners is a daily source of local amusement and over coffee conversation. He's followed by Dudley Williams, "Wink" Martindale, Paul Compton and all night man Gary Parker. Weekend jocks include Larry Van Nuys, Sid McCoy, and Dave Reeves. Self programming makes up the bulk of spins. Southcott serves as librarian and musical director as well as p.d., listening to all new albums and singles and formulating the play list, principally based on sound rather than

chart action. Charts are a factor but only two singles from the Top 100 are programmed each hour and each jock selects the two from a list of thirty. "I leave it them to decide what's best for their time slot and audience," says Southcott. He suggests that KGIL was responsible recently for "what might be the greatest promotional stunt in radio history" in Gerri Stotts, an attractive 47 inch endowed young miss from Community Chevrolet in Burbank. Whittington escorted her to N.Y., walked down Wall St. and onto the pages of The New York Daily News — "she was featured two days in a row" and also "busted" onto Joey Bishop's TV show. "We estimate that she was seen by about 66 million people through the TV and news media."

Only future change in KGIL format will be "evolutionary" rather than "revolutionary" since the station is one of the most successful "fringe area" outlets in the nation. "Primarily our signal is downtown L.A.-west but we blanket the valley." Station is rated #1 in the valley in a number of time segments, topping some of the 50,000 watters in L.A.

Outlet also offers news and freeway reports with mobile units covering the valley during peak traffic hours.

Bios for Dee Jays

David Ruffin



Being the proud owner of a hit record is nothing new for David Ruffin, but having the whole world know it is. For four-and-a-half years, Ruffin reigned supreme as one of the principal lead voices of the Temptations, but, inevitably, he felt the need for more recognition of his talents, a task he promptly accomplished.

Church bred, soul led, son of a Baptist Minister, David Ruffin started his climb to stardom at the age of 14, leaving his home in Meridian, Mississippi to join the Dixie Nightingales, a gospel group. He graduated from the Nightingales to another spiritual aggregation called the Soulsters and refined his ruralized soul with the southern-tinted urbanized soul of Memphis.

It was somewhere between Memphis and Detroit that Ruffin entered the realm of full professionalism and from this periphery, climbed into the winner's circle with the aid of the Temps and Motown president Berry Gordy Jr. He left an indelible mark on the Temptations, who have been hailed as the world's best male vocal group.

Fourteen years after he began his trek, Ruffin moved out on his own, with immediate and positive results. His first single as a solo, "My Whole World Ended (The Moment You Left Me)," is currently number 16 on the Top 100, and his first album, "Doin' His Thing," will soon be released.

Flirtations

"The grass is always greener on the other side" is a well worn cliché, which, like most such old adages, isn't true. For three American girls, Shirley Pearce, Viola Billups and Earnestine Pearce, the grass in England actually did turn out to be greener.

Sisters Shirley (22) and Earnestine (20) from Orangeburg, South Carolina, and Viola (22) from Macon County, Alabama, were veteran studio singers when they met in a New York recording studio and decided to form their own group, the Flirtations.

Though they were a highly acclaimed in-person act at such showplaces as N.Y.'s Apollo and Paramount Theatres, they weren't able to come up with that all important hit record, as Detroit continued to rule the charts.

In 1968, looking for greener pastures, the girls moved to London, where they came to the attention of producer Barry Class, who signed them to English Decca's Deram label. The result: a hit record, "Nothing But A Heartache," currently holding down the number 95 position on the Top 100.



CashBox Platter Spinner Patter

WMCA — New York has joined forces with the Interracial Council for Business Opportunity of New York to establish open-ended grants to provide free radio advertising for small, minority-owned businesses that have been counselled by the ICBO. The outlet, in addition to providing prime air time schedules, has been giving advertising counsel and commercial production to those businesses suggested by and established with the guidance of the New York chapter of the ICBO. The first beneficiary of WMCA's series of grants is the Arthur J. Choice Fuel Co. of Roosevelt, L.I. Choice has been receiving 36 60-second commercial spots over a four-week period during drive times and weekends. Howard Klarman, vice president of the Straus Broadcasting Group, of which WMCA is a member, stated that the cost of these commercials to paying advertisers would be \$4,000. Klarman said that future recipients of the WMCA assistance will also get 36 commercials over four weeks, but some may be only 30 seconds long. The station hopes that some of the newly organized, struggling businesses will become paying advertisers and does not expect to lose revenue as a result of the program.



GLAD HAND FOR 'HARD HANDS' — Bandleader Ray Barretto (r.), whose conga drum rhythms are featured on his latest Fania Records album, "Hard Hands," is warmly greeted by Frankie Crocker (The Love Man), WMCA — New York's newest deejay, during the course of Barretto's recent promotional tour.

WIXZ-Pittsburgh, the newest radio station in the Pittsburgh area, "segued" into its new contemporary format with a wild promotion spearheaded by a robot deejay named "Segue." On February 27, WIXZ launched its new sound when the outlet was invaded by a mechanical robot-computer who modestly announced that it was "the perfect disk jockey." Having presented its credentials, "Segue" then instituted a tight popular music format and a 24-hour broadcast schedule. Concurrently, the station paraded its new air personalities and ten WIXZ-Pixes in fetching attire through downtown Pittsburgh in a picket parade protesting the fact that WIXZ is "unfair to other radio stations because it plays more music." WIXZ officials released 5,000 balloons during the noon-time traffic surge; many contained gift certificates. Pittsburgh police did not seem to have been caught up in the general festiveness; they detained the new deejays for disturbing the peace. The gendarmes were also reportedly upset about the scanty costumes of the model-pixies in the parade. On March 1, George Brewer, WIXZ program director, organized the new deejay line-up, which consists of himself, Glen Shannon, Jerry Butler, Dick Kemp (Wilde Child), Terry Lee, and Bobby Harper.

On Sunday, March 16, WNEW-FM-New York will present a special four-hour salute to composer-recording artist Bob Dylan (Columbia Records) featuring tapes by the performer which have never been aired before. In making the announcement, George H. Dunean, vice president and general manager of the outlet, said: "Our Bob Dylan salute is another in our series of continuing efforts to honor those artists who have made the most

important contributions to today's music. Dylan is generally considered to be the root source of the entire progressive rock movement. He is the artist who singularly blended folk music and the rock beat. His lyrics are a selection in poetry of the social consciousness of today's youth. It is especially meaningful that we take this opportunity to focus our own and our listeners' attention on him." The program, which will be hosted by air personality Scott Muni, will be heard from 2 to 6 p.m. In addition to Dylan's own recordings and performances by other artists of his works, WNEW-FM will broadcast his so-called "basement tapes." These tapes include performances by Dylan of several of his own compositions which have been previously released only in versions done by other artists. Among the "basement tapes" to be aired by WNEW-FM are "Mighty Quinn," which hit the charts for Manfred Mann, and "This Wheel's On Fire," which has been released by both Julie Driscoll and the Band.

KNX-Los Angeles has been awarded a Certificate of Appreciation by the Youth Training and Employment Project of East Los Angeles for the outlet's assistance to the group's program, which is administered by United Community Efforts under the auspices of EYOA. Sara P. Millier, administrative assistant-public information for the Project, and Richard M. Taloya, executive director, joined in thanking KNX for its help.



CHIPPER CHIPMUNKS CHASE 'CHITTY CHITTY' CHANGE: Aiming to secure spins and sales for their latest Sunset Records single, "Chitty Chitty Bang Bang," the Three Chipmunks did the David Allen Show on WRGB-TV-Sehensactady, N.Y. The chipmunks shown above are Charlie Brown of WPTR-Albany, N.Y., and Perry Cooper and Steve Kahn, New York area promo men for Liberty Record Distributors. The car is a 1941 Packard, tying in with the Chitty Chitty theme.

SPUTTERS: Elliot (Biggie) Nevins, program manager at WIOD-Miami, addressed a diner meeting of the Hollywood Beach Chapter of Women's American ORT (organization for Rehabilitation Training) at the Diplomat Towers last week (4). His subject, "The Many Worlds Of Inner Space," dealt with the connections between radio broadcasting and the imagination of listeners. . . . Johnny Canton, noon to 4 air personality at WJGY—Minneapolis, has been chosen to play the part of a ticket agent in the film "Airport" . . . KMPC—Los Angeles deejay Ira Cook co-wrote "Happy Hours" with Bobby Worth. The tune is included in Connie Francis' new MGM album, "Hawaii Connie."

VITAL STATISTICS: Johnny Michaels, formerly host of a nightly progressive rock program on WGBS—Miami, will join the on-the-air staff of WNEW-FM—New York on March 31. . . . Stan Barrett, formerly of WUBE—Cincinnati, is now with WBMJ—San Juan, Puerto Rico. . . . Sammy Fisher, previously with KATN—Boise, Idaho, has been named manager of KMCL—McCall, Idaho. . . . L. David Moorhead, formerly program director of KFI—Los Angeles, has become director of operations at KLAC—Los Angeles. . . . Phillip W. Trammell has been appointed general manager of WQAM—Miami.

ANOTHER
NEW
GROUP
FROM



THIS
ONE'S
OVER-
GROUND

THIS MOTHER HAS A HIT!

MAMA CASS

**"MOVE IN A LITTLE
CLOSER BABY"**

D-4184

PRODUCED BY STEVE BARRI



**EXCLUSIVELY ON THAT
BRIGHT, AGGRESSIVE, CHARMING,
DISTINGUISHED, CHARISMATIC,
& BEAUTIFUL LABEL**



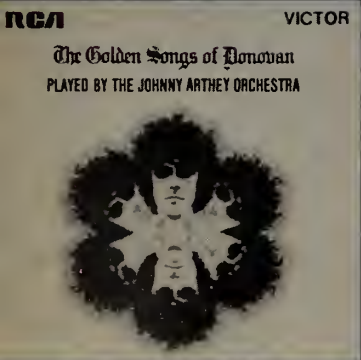
**THE MOTHER WILL BE ON TV.
TOM JONES - MARCH 21
HER OWN SPECIAL ON ABC TV - APRIL 8**

New Arrivals for March

VICTOR



CHS-1013†



LSP-4106



LSP-4130



LSP-4098



LSP-4121



LSP-4124



LSP-4134



LSP-4141



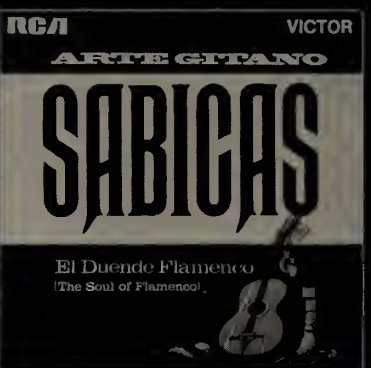
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LSP-4140



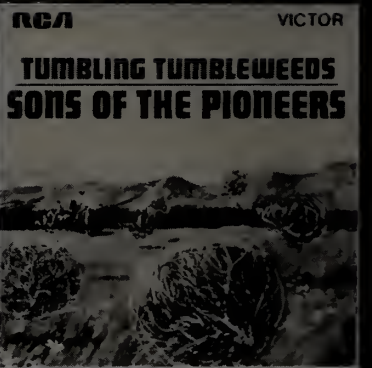
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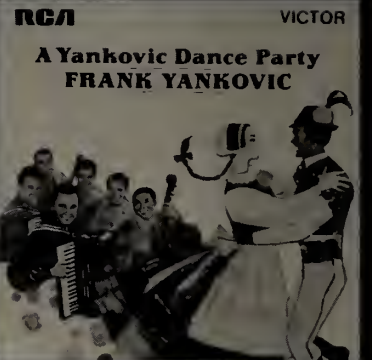
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LSP-4122



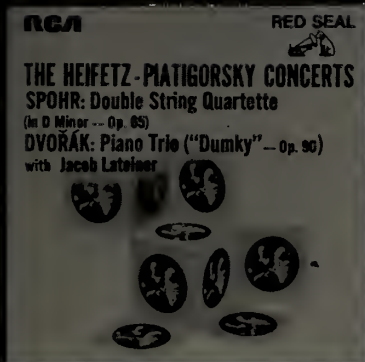
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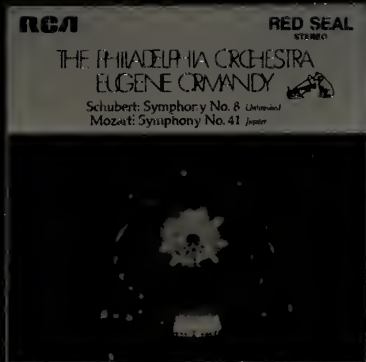
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LSP-4126



LSC-3068



LSC-3056*



LSC-3071



LSC-3076



LSC-3075



LSC-3079



CAS-2302



CAS-2309



CAS-2310(e)



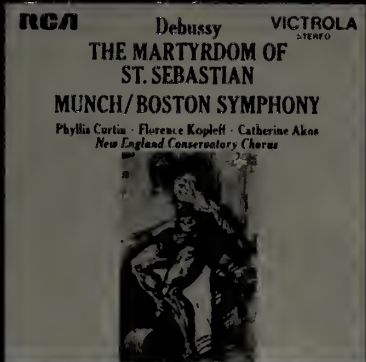
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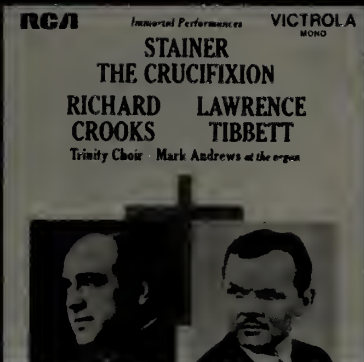
CAS-1107



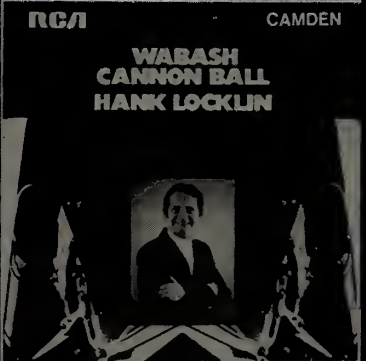
VIC-1398



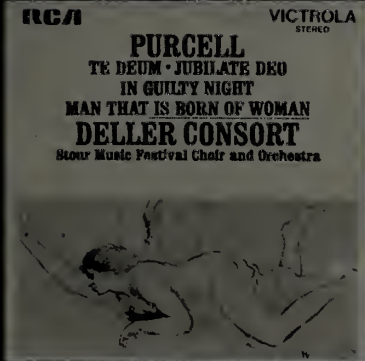
VICS-1404



VIC-1403



CAS-2306



VICS-1407



VICS-1405



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

***New To The Top 100**

- #1**
DIZZY (2:55)
Tommy Roe-ABC 11164
1330 Ave. of The Americas N.Y.C.
PROD: Steve Barri c/o ABC
449 S. Beverly Dr. Beverly Hills Calif.
PUB: Low-Twi Music-BMI
P. O. Box 9687 Atlanta, Ga.
WRITERS: T. Roe & F. Weller
ARR: Jimmie Haskell
FLIP: The You I Need
- #2**
PROUD MARY (3:07)
Creedence Clearwater-Fantasy 619
1281 30th St., Oakland, Calif.
PROD: Jon Fogerty (Fantasy)
PUB: Jon Dora-BMI
1281 30th St., Oakland, Calif.
WRITER: J.C. Fogerty ARR: Jon Fogerty
FLIP: Born On The Bayou
- #3**
BUILD ME UP, BUTTERCUP (2:56)
Foundations-UNI 55101
8255 Sunset Blvd. L.A. Calif.
PROD: Tony Macaulay c/o UNI
PUB: January BMI 25 W 56 St. NYC.
WRITER: M. DeAbo FLIP: New Direction
- #4**
INDIAN GIVER (2:30)
1910 Fruitgum Co.-Buddah 91
1650 Broadway, NYC.
PROD: Kasnetz-Katz Assoc.
200 W. 57th St., NYC.
PUB: Kaskat Music & Kahoonia Tunes-BMI
200 W. 57th St., NYC.
WRITERS: B. Gentry-R. Cordel-B. Bloom
FLIP: Pow Wow
- #5**
THIS MAGIC MOMENT (2:50)
Jay & The Americans-United Artists 50475
729 7th Ave., NYC.
PROD: Jata 1619 Bway, NYC.
PUB: Rumbalero-Progressive-Quintet BMI
1619 Bway, NYC.
WRITERS: D. Pomus-M. Shuman ARR: Tommy Kaye
FLIP: Since I Don't Have You

- #6**
TIME OF THE SEASONS (3:32)
Zombies-Date 1628
51 West 52 Street, NYC.
PROD: Rod Argent-Chris White c/o Date
PUB: Mainstay BMI c/o Al Gallico
101 West 55 Street, NYC.
WRITER: R. Argent FLIP: Friends Of Mine
- #7**
EVERYDAY PEOPLE (2:18)
Sly & The Family Stone-Epic 10407
51 West 52 Street, NYC.
PROD: Sly Stone for Stone Flower
700 Urbano St. San Francisco, Calif.
PUB: Daly City BMI
c/o Martin Machet 1501 Bway, NYC.
WRITER: S. Stewart FLIP: Sing A Simple Song
- #8**
TRACES-Classics IV-Imperial 66352
6920 Sunset Blvd. L.A. Calif.
PROD: Buddy Buie for Bill Lowery
P.O. Box 9687 N. Atlanta, Ga.
PUB: Low Sal BMI c/o Bill Lowery
WRITERS: B. Buie-J. Cobb-E. Gordy
ARR: Emory Gordy FLIP: Mary Row Your Boat
- #9**
BABY, BABY DON'T CRY (3:29)
Smokey Robinson & Miracles-Tamla 54178
2457 Woodward Ave., Detroit, Mich.
PROD: Smokey-Moore-Johnson c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Cleveland-Johnson-Robinson
FLIP: Your Mother's Only Daughter
- #10**
THIS GIRL'S IN LOVE WITH YOU (4:13)
Dionne Warwick-Scepter 12241
254 West 54 Street, NYC
PROD: Burt Bacharach-Hal David
c/o Fred E. Ahlert Jr. 15 E 48 St., NYC
PUB: Blue Seas ASCAP & Jac ASCAP
WRITERS: Bacharach-David
ARR: Don Sebesky
FLIP: Dream Sweet Dreamer
- #11**
YOU SHOWED ME (3:05)
Turtles-White Whale 292
8961 Sunset Blvd. L.A. Calif.
PROD: Chip Douglas 8833 Sunset Blvd. L.A. Cal.
PUB: Tickson BMI
999 N. Sepulveda Blvd. El Secunda, Calif.
WRITERS: James McGuinn-Gene Clark
FLIP: Buzz Saw
- #12**
THE WEIGHT (2:52)
Aretha Franklin-Atlantic 2603
1841 Broadway, NYC.
PROD: Jerry Wexler-Tom Dowd c/o Atlantic
PUB: Dwarf ASCAP 640 5th Ave, NYC.
WRITER: Jaime Robertson ARR: Arif Marden
FLIP: Tracks Of My Tears
- #13**
RUN AWAY CHILD, RUNNING WILD (4:30)
Temptations-Gordy 7084
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
FLIP: I Need Your Lovin'
- #14**
I'VE GOTTA BE ME (2:53)
Sammy Davis Jr. Reprise 0779
4000 Warner Blvd. Burbank, Calif.
PROD: Jimmy Bowen 6363 Sunset Blvd. L.A. Cal.
PUB: Damia ASCAP 40 W 55 St. NYC.
WRITER: Walter Marks ARR: Richard Weiss
FLIP: Bein' Natural Bein' Me
- #15**
BUT YOU KNOW I LOVE YOU (3:01)
First Edition-Reprise 0799
4000 Warner Blvd. Burbank, Cal.
PROD: Jimmy Bowen c/o Amos Prod.
6383 Sunset Blvd. L. A. Cal.
PUB: First Edition BMI c/o Total
10 Columbus Circle, NYC.
WRITER: Mike Settle ARR: Glen D. Hardin.
FLIP: Homemade Lies

- #16**
MY WHOLE WORLD ENDED (3:15)
David Ruffin-Motown 1140
2457 Woodward Ave., Detroit, Mich.
PROD: Fuqua-Bristol c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Fuqua-Bristol-Sawyer-Roach
FLIP: I've Got To Find Myself A Brand New Baby
- #17**
THINGS I'D LIKE TO SAY (2:19)
New Colony Six-Mercury 72858
35 E. Wacker Drive, Chicago, Ill.
PUB: New Colony/T.M. Music BMI c/o Peter H. Wright
185 N. Wabash Ave., Chicago, Ill.
WRITERS: R. Rice-L. Kummel
FLIP: Come And Give Your Love To Me
- #18**
GAMES THAT PEOPLE PLAY (3:34)
Joe South-Capitol 2248
1750 N. Vine, L.A. Calif.
PROD: Joe South c/o Lowery
PUB: Lowery BMI P.O. Bx. 9687. Atlanta, Ga.
WRITER: Joe South
FLIP: Mirror Of Your Mind
- #19**
MR. SUN, MR. MOON (2:29)
Paul Revere & Raiders-Columbia 44744
51 West 52 Street, NYC.
PROD: Mark Lindsey
9125 Sunset Blvd., L.A., Calif.
PUB: Boone BMI Box 200 Des Moines, Iowa
WRITER: M. Lindsey ARR: M. Lindsey
FLIP: Without You
- #20**
HEAVEN (3:22) Rascals-Atlantic 2599
1841 Bway, NYC.
PROD: The Rascals in coop. with Arif Mardin
c/o Slacсар 444 Madison Ave., NYC.
PUB: Slacсар BMI (same address)
WRITER: F. Cavaliere ARR: Arif Mardin
FLIP: Baby I'm Blue
- #21**
CAN I CHANGE MY MIND (2:48)
Tyrone Davis-Dakar 602
c/o Cotillion 1841 Bway, NYC.
PROD: Willie Henderson c/o Cotillion
PUB: Dakar BMI 2202 Spruce St., Phila., Pa.
WRITERS: Barry Despenza-Carl Wolfolk
ARR: W. Henderson
FLIP: A Woman Needs To Be Loved
- #22**
ROCK ME (3:40)
Steppenwolf-Dunhill 4182
449 S. Beverly Drive, Bev. Hills, Calif.
PROD: Gabriel Mekler
1826 Laurel Canyon Blvd. H'wood, Calif.
PUB: Truesdale BMI 449 S. Bev. Dr. Bev. Hills, Cal.
WRITER: John Kay FLIP: Jupiter Child
- #23**
GALVESTON (2:35)
Glen Campbell-Capitol 2428
1750 N Vine H'wood, Calif.
PROD: Al de Lory c/o Capitol
PUB: Ja-Ma ASCAP 2552 W 5th St. L.A. Calif.
WRITER: Jim Webb FLIP: Al de Lory
FLIP: How Come Everytime I Itch I Wind
Up Scratching You
- #24**
GIVE IT UP OR TURNIT A LOOSE (2:45)
James Brown-King 6213
1540 Brewster, Cinn., Ohio
PROD: James Brown & Sons
850 7th Ave., N.Y.C.
PUB: James Brown & Sons-BMI
(same address)
WRITER: C. Bobbitt
FLIP: I'll Lose My Mind
- #25**
TOUCH ME (3:09)
Doors-Elektra 45646
1855 Bway, NYC.
PROD: Paul Rotchild c/o Elektra
PUB: Nipper ASCAP (same address)
WRITERS: Doors ARR: Paul Harris
FLIP: Wild Child

- #31**
SNATCHIN' IT BACK (2:39)
Clarence Carter-Atlantic 2605
1841 Broadway, NYC.
Rick Hall P.O. Bx 2238 Muscle Shoals, Ala.
PUB: Fame BMI c/o Rick Hall
WRITERS: Clarence Carter-George Jackson
ARR: Rick Hall & Staff
FLIP: Making Love (At The Dark End Of The Street)
- #32**
HOT SMOKE & SASAFRASS (2:30)
Bubble Puppy-International Artists 128
P.O. Box 14130, Houston, Texas
PROD: Ray Rush c/o Int'l Artists
PUB: Tapier BMI (same address)
WRITERS: Cox-Prince FLIP: Lonely
- #33**
SWEET CREAM LADIES, FORWARD MARCH (2:13)
Box Tops-Mala 12035
1776 Broadway, NYC.
PROD: Chips Moman-Tommy Cogbill
827 Thomas St. Memphis, Tenn.
PUB: Blackwood BMI 1650 Bway, NYC.
WRITERS: B. Weinstein-John Stroll
FLIP: I See Only Sunshine
- #34**
TO SUSAN ON THE WEST COAST WAITING (3:13)
Donovan-Epic 10434
51 West 52 Street, NYC.
PROD: Micki Most 101 Dean St., London, Eng.
PUB: Peer Int'l. BMI 1619 Bway, NYC.
WRITER: D. Leitch FLIP: Atlantis
- #35**
TRY A LITTLE TENDERNESS (3:59)
3 Dog Night-Dunhill 4177
449 S. Beverly Drive, Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Connelly Robbins ASCAP
c/o Harry Fox 460 Park Ave, NYC.
WRITERS: Campbell-Woods-Connelly
FLIP: Bet No One Ever Hurt This Bad
- #36**
LOVIN' THINGS (2:40)
Grass Roots-Dunhill 4180
449 S. Beverly Drive, Beverly Hills, Calif.
PROD: Steve Barri c/o Dunhill
PUB: Gallico BMI 101 W 55 Street, NYC.
WRITERS: Schroeck-Loring ARR: Jimmie Haskell
FLIP: You And Love Are The Same
- #37**
TAKE CARE OF YOUR HOMEWORK (2:35)
Johnny Taylor-Stax 0023
926 E. McLemore Av. Memphis, Tenn.
PROD: Don Davis c/o Stax
PUB: East Memphis BMI c/o Stax
WRITERS: H. Banks-D. Davis-R. Jackson-T. Kelly
ARR: D. Davis FLIP: Hold On This Time
- #38**
A LOVER'S QUESTION (2:37)
Otis Redding-Atco 6654
1841 Broadway, NYC.
PROD: Steve Cropper c/o Stax
926 E. McLemore St. Memphis, Tenn.
PUB: Progressive BMI 1619 Bway, NYC.
Eden BMI 1697 Bway, NYC.
WRITERS: Brook Benton-Jimmy Williams
FLIP: You Made A Man Out Of Me
- #39**
MAY I (2:15)
Bill Deal & The Rhondels Heritage 803
c/o MGM 1350 Ave of the Americas, NYC.
PROD: Jerry Ross 1855 Bway, NYC.
PUB: Rhinelander BMI 130 W 57 St. NYC.
WRITER: M. Williams
FLIP: Day By Day My Love Grows Stronger
- #40**
I'M LIVIN' IN SHAME (2:57)
Supremes-Motown 1139
2457 Woodward Ave, Detroit, Mich.
PROD: The Clan (Motown)
PUB: Jobete BMI
2457 Woodward Ave, Detroit, Mich.
WRITERS: P. Sawyer-R.D. Taylor & The Clan
ARR: Paul Riser
FLIP: I'm So Glad I Got Somebody
- #41**
I DON'T KNOW WHY (2:40)
Stevie Wonder-Tamla 54180
2457 Woodward Ave, Detroit, Mich.
PROD: B. Hunter-S. Wonder c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Hunter-Hardaway-Wonder-Riser
FLIP: My Cherie Amour
- #42**
TEAR DROP CITY (2:01)
Monkees-Colgems 5000
1133 Ave of the Americas, NYC.
PROD: Boyce-Hart c/o Colgems
PUB: Screen Gems/Columbia BMI 711 5th Av. NYC.
WRITERS: Boyce-Hart ARR: Boyce-Hart
FLIP: A Man Without A Dream
- #43**
THESE ARE NOT MY PEOPLE (3:15)
Johnny Rivers-Imperial 66360
6920 Sunset Blvd. H'wood, Calif.
PROD: J. Rivers 8923 Sunset Blvd. L.A. Cal.
PUB: Lowery BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Joe South FLIP: Going Back To Big Sur
- #44**
SOPHISTICATED CISSY (2:50)
Meters-Josie 1001
1790 Bway, NYC.
PROD: Marshall Sehorn
1211 St. Phillips St. New Orleans, La.
PUB: Marsaint BMI c/o Marshall Sehorn
WRITERS: Neville-Porter-Modeliste-Nocentelli
FLIP: Sehorns Farms
- #45**
JOHNNY ONE TIME (3:10)
Brenda Lee-Decca 32428
445 Park Ave, NYC.
PROD: Mike Berniker c/o Decca
PUB: Hill & Range BMI 1619 Bway, NYC.
Blue Crest BMI P.O. Box 162 Madison, Tenn.
WRITERS: A.L. Owens-Dallas Frazier
ARR: Marty Manning
FLIP: I Must Have Been Out Of My Mind

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- #26**
CROSSROADS (4:16)
Cream Atco 6646
1841 Broadway, N.Y.C.
PROD: Felix Pappalardi
6 MacDougal Alley, N.Y.C.
PUB: Noma-BMI-1619 Broadway, N.Y.C.
WRITER: R. Johnson
FLIP: Passing The Time
- #27**
CRIMSON & CLOVER (3:23)
Tommy James & Shondells-Roulette 7028
17 West 60 St., NYC.
PROD: Tommy James (same address)
PUB: Big 7 Music BMI (same address)
WRITERS: T. James-P. Lucia
FLIP: Some Kind Of Love
- #28**
I GOT A LINE ON YOU (2:37)
Spirit-Ode 7115
6922 Hollywood Blvd., Hollywood, Calif.
PROD: Lou Adler (Ode)
PUB: Hollenbeck-BMI
2423 Benedict Canyon, Beverly Hills, Calif.
WRITER: Randy California
FLIP: She Smiles
- #29**
MENDOCINO (2:40)
Sir Douglas Quintet-Smash 2191
110 W. 57 St. NYC.
PROD: Amigos de Musica c/o Smash
PUB: Southern Love Music-BMI c/o Smash
WRITER: Douglas Sahn
FLIP: I Wanna Be Your Momma Again
- #30**
YOU GAVE ME A MOUNTAIN (3:45)
Frankie Laine-ABC 11174
1330 Ave. of the Americas, N.Y.C.
PROD: Jimmy Bowen
6565 Sunset Blvd., Los Angeles, Calif.
PUB: Mojave-BMI
713 18th Ave. So., Nashville, Tenn.
WRITER: M. Robbins ARR: Jimmie Haskell
FLIP: The Secret Of Happiness

- #46**
THEY'RE A REAL MESS (3:15)
Johnny Rivers-Imperial 66360
6920 Sunset Blvd. H'wood, Calif.
PROD: J. Rivers 8923 Sunset Blvd. L.A. Cal.
PUB: Lowery BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Joe South FLIP: Going Back To Big Sur
- #47**
THEY'RE A REAL MESS (3:15)
Johnny Rivers-Imperial 66360
6920 Sunset Blvd. H'wood, Calif.
PROD: J. Rivers 8923 Sunset Blvd. L.A. Cal.
PUB: Lowery BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Joe South FLIP: Going Back To Big Sur

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#46
BROTHER! LOVE'S TRAVELLING SALVATION SHOW (3:08)
 Neil Diamond-UNI 55109
 8355 Sunset Blvd., L.A., Calif.
 PROD: Tommy Cogbill-Chips Moman c/o Armada
 PUB: Stone Bridge BMI c/o Pryor-Braun-Cashman-Sherman, 437 Madison Ave., NYC.
 WRITER: Neil Diamond
 FLIP: A Modern Day Version Of Love

#47
HELLO IT'S ME (2:50)
 Nazz-SGC 001
 1841 Broadway, N.Y.C.
 PROD: Nazz & Michael Friedman
 c/o Screen Gems/Columbia, 711-5th Ave. N.Y.C.
 PUB: Screen Gems/Columbia-BMI
 (same address)
 WRITER: Tod Rundgren ARR: Nazz
 FLIP: Open My Eyes

#48
RAMBLIN' GAMBLIN' MAN (2:20)
 Bob Seger-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. Seger FLIP: Tales of Lucy Blue

#49
LONG GREEN (2:48)
 Fireballs-Atco 6651
 1841 Broadway, NYC.
 PROD: Norman Petty Bx 926 Clovis, New Mex.
 PUB: Burdette BMI Bx 1326 Seattle, Wash.
 WRITER: Lynn Easton FLIP: Light In The Window

#50
CLOUD NINE (2:42)
 Mongo Santamaria Columbia 44740
 51 West 52 Street, NYC.
 PROD: David Rubinson c/o Columbia
 PUB: Jobete BMI 2457 Woodward Ave. Det. Mich.
 WRITERS: N.J. Whitfield-B. Strong
 ARR: Marty Sheller FLIP: Son of a Preacher Man.

#51
AQUARIUS/LET THE SUNSHINE IN MEDLEY (3:50)
 5th Dimension-Soul City 772
 6920 Sunset Blvd., L.A., Calif.
 PROD: Bones Howe 8833 Sunset Blvd., L.A., Calif.
 PUB: United Artists ASCAP
 6920 Sunset Blvd., L.A., Calif.
 WRITERS: James Rado-Jerome Rogni-Galt McDermott
 ARR: Bob Alcibar-Bill Holman-Bones Howe
 FLIP: Don'tcha Hear Me Callin' To Ya

#52
AM I THE SAME GIRL (2:56)
 Barbara Acklin-Brunswick 55399
 445 Park Ave, NYC.
 PROD: Carl Davis-Eugene Record c/o Brunswick
 PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
 BRC BMI 445 Park Ave, NYC.
 WRITERS: E. Record-William Sanders
 ARR: Sonny Sanders-FLIP: Be By My Side

#53
ONLY STRONG SURVIVE (2:35)
 Jerry Butler-Mercury 72898
 35 E Wacker Drive, Chicago, Ill.
 PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
 PUB: Parabut BMI 1501 Bway, NYC.
 Double Diamond BMI c/o Gamble Huff
 Downstairs BMI 5412 Osage Ave, Phila, Pa.
 WRITERS: Gamble-Huff-Butler
 ARR: Bobby Martin-Thom Bell
 FLIP: Just Because I Really Love You

#54
BACK DOOR MAN (2:02)
 Derek-Bang 566
 1650 Broadway, NYC.
 PROD: Cymbal-Tobin
 9000 Sunset Blvd. L.A. Calif.
 PUB: Cymto BMI c/o Cymbal-Tobin
 WRITERS: Cymbal-Tobin FLIP: Sell Your Soul

#55
TWENTY FIVE MILES (2:59)
 Edwin Starr-Gordy 7083
 2457 Woodward Ave, Detroit, Mich.
 PROD: Bristol-Fuqua c/o Gordy
 PUB: Jobete BMI (same address)
 WRITERS: Bristol-Fuqua-Starr
 FLIP: Love Is My Destination

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#56
THERE'LL COME A TIME (2:35)
 Betty Everett-UNI 55100
 8255 Sunset Blvd. L.A. Calif.
 PROD: Archie Lee Hill Prod.
 PUB: Jalyne-BMI
 2203 Spruce St. Phila. Pa.
 WRITER: F. Smith & E. Record
 ARR: Tom Tom

#57*
I'LL TRY SOMETHING NEW (2:18)
 Diana Ross & The Supremes & The Temptations
 Motown 1142
 2457 Woodward Ave, Detroit, Mich.
 PROD: F. Wilson-D. Richards c/o Motown
 PUB: Jobete BMI (same address)
 WRITER: William Robinson
 FLIP: The Way You Do The Things You Do

#58
THE LETTER (3:15)
 Arbors-Date 1638
 51 West 52 Street, NYC.
 PROD: Roy Cicali-Lorri Burton for Deman
 Prod. 211 E 53 St. NYC.
 PUB: Earl Barton BMI
 1121 S. Glenstone, Springfield, Mo.
 WRITER: W.C. Thompson ARR: Joe Scott
 FLIP: Most Of All

#59
DON'T FORGET ABOUT ME (2:49)
 Dusty Springfield-Atlantic 2606
 1841 Broadway, NYC.
 PROD: Jerry Wexler-Tom Dowd-Arif Mardin
 c/o Atlantic
 PUB: Screen Gems/Columbia BMI 711 5th Ave. NYC.
 WRITERS: Gerry Goffin-Carole King
 FLIP: Breakfast In Bed

#60
WILL YOU BE STAYING AFTER SUNDAY (2:22)
 Peppermint Rainbow-Decca 32410
 445 Park Ave., NYC.
 PROD: Paul Leka for Heather Prod.
 PUB: Screen Gems/Columbia BMI
 711 5th Ave., NYC.
 WRITERS: A. Kasha-J. Hirschhorn
 ARR: P. Leka FLIP: And I'll Be There

#61
BLESSED IS THE RAIN (3:09)
 Brooklyn Bridge-Buddah 95
 1650 Bway., NYC.
 PROD: Wes Farrell, 39 W. 55 St., NYC.
 PUB: Pocket Full Of Tunes BMI c/o Wes Farrell
 WRITER: Tony Romo FLIP: Welcome Me Love

#62
WHEN HE TOUCHES ME (2:58)
 Peaches & Herb-Date 1637
 51 West 52 Street, NYC.
 PROD: Billy Sherrill-David Kapralik c/o Date
 PUB: Painted Desert BMI 666 5th Ave, NYC.
 WRITER: C. Varga ARR: B. Sherrill
 FLIP: Thank You

#63
MAYBE TOMORROW (2:50) Iveys-Capitol 1803
 1750 N. Vine, L.A., Calif.
 PUB: Apple ASCAP c/o Mitchell Silberberg
 Knupp 6380 Wilshire Blvd., L.A., Calif.
 WRITER: Tom FLIP: Daddy's A Millionaire

#64
I YOU'VE MADE ME SO VERY HAPPY (3:26)
 Blood Sweat & Tears-Columbia 44776
 51 West 52 Street, NYC.
 PROD: James W. Guercio c/o Columbia
 PUB: Jobete BMI 2457 Woodward Ave., Det., Mich.
 WRITERS: B. Gordy Jr.-B. Holloway-P. Holloway-
 F. Wilson FLIP: Blues - Part II

#65
GIMMIE, GIMMIE GOOD LOVIN' (2:00)
 Crazy Elephant-Bell 763
 1776 Bway, NYC.
 PROD: J. Levine-A. Resnick for Kasenetz Katz 200
 W. 57St. NYC.
 PUB: Peanut Butter BMI 1650 Bway, NYC.
 Kahoona BMI 200 W. 57 Street, NYC.
 WRITERS: J. Levine-R. Cordell
 ARR: Joey Levine FLIP: Hips & Lips

#66*
DON'T GIVE IN TO HIM (2:25)
 Gary Puckett & Union Gap-Columbia 44788
 51 West 52 Street, NYC.
 PROD: Jerry Fuller c/o Columbia
 PUB: Four Star BMI 9220 Sunset Blvd. L.A. Cal.
 WRITER: G. Usher ARR: Al Capps
 FLIP: Low Down

#67
TIME WAS (2:35)
 Canned Heat-Liberty 56097
 6920 Sunset Blvd. L.A. Calif.
 PROD: Skip Taylor-Canned Heat c/o Capitol
 PUB: Metric BMI c/o Liberty
 WRITERS: Wilson-Hite Jr.-Vestine-Taylor-De la Parra
 FLIP: Low Down

#68
NO NOT MUCH (2:45)
 Vogues-Reprise 1803
 4000 Warner Blvd. Burbank, Calif.
 PROD: Dick Glasser 6760 Hillpk Dr. L.A. Cal.
 PUB: Viva ASCAP 165 Bway, NYC.
 WRITERS: Stillman-Allen ARR: Ernie Freeman
 FLIP: Woman Helping Man

#69
I DIDN'T KNOW WHAT TIME IT WAS (3:09)
 Ray Charles-ABC/Tangerine 11193
 1330 Ave. of the Americas, NYC.
 PUB: Chappell ASCAP 609 5th Ave NYC.
 WRITERS: R. Rodgers-L. Hart
 FLIP: I'll Be Your Servant

#70
DIDN'T YOU KNOW (3:15)
 Gladys Knight & Pips-Soul 35057
 2457 Woodward Ave Detroit, Mich.
 PROD: Ashford-Simpson c/o Soul
 PUB: Jobete BMI (same address)
 WRITERS: Ashford-Simpson
 FLIP: Keep An Eye

#71
THE WAY IT USED TO BE (3:09)
 Engelbert Humperdinck-Parrot 40036
 529 W 25 Street, NYC.
 PROD: Peter Sullivan for Gordon Mills
 London England.
 PUB: Maribus BMI c/o Walter Hofer
 221 W 57 Street, NYC.
 WRITERS: Cassano-Conti-Argenio
 (English lyrics) Cook-Greenway
 ARR: Mike Vickers FLIP: A Good Thing Going

#72
SOUL EXPERIENCE (2:50)
 Iron Butterfly-Atco 6647
 1841 Broadway, NYC.
 PROD: Jim Hilton c/o Atco
 PUB: Cotillion BMI 1841 Bway, NYC.
 Ten East BMI 7715 Sunset Blvd. L.A. Cal.
 Itasca BMI Union Bank Plaza 15233 Ventura Blvd.
 Sherman Oaks, Calif.
 WRITERS: Ingle-Bushy-Brann-Dorman
 FLIP: In The Crowd

#73*
MEMORIES (3:04)
 Elvis Presley-RCA 8044
 1133 Ave of the Americas, NYC.
 WRITER: Gladys ASCAP 1619 Bway, NYC.
 WRITERS: Strange-Davis FLIP: Charro

#74
SHOT GUN (2:27)
 Vanilla Fudge-Atco 6655
 1841 Broadway, NYC.
 PROD: Vanilla Fudge c/o Atco
 PUB: Jobete BMI 2457 Woodward Ave. Det. Mich.
 WRITER: Autry De Walt FLIP: Good Good Lovin'

#75
WHO'S MAKING LOVE (2:44)
 Young-Holt Unlimited-Brunswick 55400
 445 Park Ave, NYC.
 PROD: Carl Davis-Eugene Record c/o Brunswick
 PUB: East Memphis BMI
 926 E. McLemore St. Memphis, Tenn.
 WRITERS: H. Banks-B. Crutcher-R. Davis-R. Jackson
 ARR: Sonny Sanders FLIP: Just Ain't No Love

#76*
MOVE IN A LITTLE CLOSER BABY (2:37)
 Mama Cass-Dunhill 4184
 449 S. Beverly Drive, Bev. Hills, Calif.
 PROD: Steve Barri c/o Dunhill
 PUB: Arnold J ASCAP c/o Arnold Capitanelli
 300 West 55 Street, NYC.
 WRITERS: O'Conner-Capitanelli
 ARR: Jimmie Haskell FLIP: All For Me

#77
I CAN HEAR MUSIC (2:38)
 Beach Boys-Capitol 2432
 1750 N Vine, L.A. Calif.
 PROD: Carl Wilson c/o Capitol
 PUB: Trio BMI 1619 Bway, NYC.
 WRITERS: Ellie Greenwich-Phil Spector-
 Jeff Barry FLIP: All I Want To Do

#78*
IT'S YOUR THING (2:49)
 Isley Bros.-T-Neck 901
 c/o Buddah 1650 Bway, NYC.
 PROD: Isley Bros. c/o Buddah
 PUB: Brothers Three BMI (same address)
 WRITERS: Isley Bros. FLIP: Don't Give It Away

#79
I LIKE WHAT YOU'RE DOING (2:50)
 Carla Thomas-Stax 24
 926 E McLemore St. Memphis, Tenn.
 PROD: Don Davis (same address)
 PUB: East Memphis BMI (same address)
 WRITERS: Betty Crutcher-Homer Banks-R. Jackson
 FLIP: Strung Out

#80
KICK OUT THE JAMS (2:37)
 MC 5-Elektra 45648
 1855 Broadway, NYC.
 PROD: Jac Holzman-Bruce Botnick c/o Elektra
 PUB: Paradox BMI (same address)
 WRITERS: Mc5 FLIP: Motor City Is Burning

#81
DAY AFTER DAY (2:20)
 Shango-A&M 1014
 1414 N La Brea, Hollywood, Calif.
 PROD: Jerry Riopelle c/o A&M
 PUB: Goombay-Irving BMI c/o A&M
 WRITERS: Margo Lin-Riopelle-Reynolds
 FLIP: Mescalito

#82
HALLWAYS OF MY MIND (3:05)
 The Dells-Cadet 5636
 320 E 21st Street, Chicago, Ill.
 PROD: Bobby Miller c/o Cadet
 PUB: Chevies BMI c/o Cadet
 WRITER: B. Miller ARR: Chas. Stepney
 FLIP: I Can't Do Enough

#83
GIVE IT AWAY (2:45)
 Chi-Lites-Brunswick 55398
 445 Park Ave NYC.
 PROD: Carl Davis-Eugene Record c/o Brunswick
 PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
 BRC BMI 445 Park Ave NYC.
 WRITERS: C. Davis-E. Record
 ARR: Sonny Sanders FLIP: What Do I Wish For

#84
DO YOUR THING (2:50)
 Watts 103 Street Rhythm Band-WB/7 Arts 7250
 4000 Warner Blvd. Burbank, Calif.
 PROD: Chas. Wright-Fred Smith
 4219 Normal St. L.A. Calif.
 PUB: Wright-Gerstel BMI c/o Chas. Wright
 Tamerlane BMI 6290 Sunset Blvd. L.A. Cal.
 WRITERS: Chas. Wright & Associates.
 FLIP: A Dance, A Kiss And A Song

#85*
HAWAII FIVE-O (1:57)
 Ventures-Liberty 56068
 6920 Sunset Blvd. L.A. Calif.
 PROD: Joe Saraceno c/o Liberty
 PUB: April ASCAP 1650 Bway, NYC.
 WRITER: Mort Stevens ARR: Geo. Tipton
 FLIP: Soul Breeze

#86
GOODBYE COLUMBUS (2:21)
 Association-Warner Bros/7 Arts 7267
 4000 Warner Blvd. Burbank, Calif.
 PROD: John Boylan c/o Warner Bros.
 PUB: Ensign BMI 1501 Bway, NYC.
 WRITER: Jim Yester FLIP: The Time It Is Today

#87*
I STILL LOVE YOU (2:30)
 Jackie Wilson-Brunswick 55402
 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: C. Davis-E. Record
 ARR: Sonny Sanders FLIP: Hum De Dum De Do

#88*
ICE CREAM SONG (3:15)
 Dynamics-Cotillion 44021
 1841 Bway, NYC.
 PROD: Tommy Cogbill c/o Atlantic
 PUB: Dleif BMI
 c/o Theodore White 1721 Field St. Det. Mich.
 Cotillion BMI 1841 Bway, NYC.
 WRITER: Ronnie Shannon FLIP: The Love That I Need

#89
ANYTHING YOU CHOOSE (2:55)
 Spanky & Our Gang-Mercury 72890
 35 E Wacker Drive, Chicago, Ill.
 PROD: Scharf/Dorough 265 W 20 St. NYC.
 PUB: Taky ASCAP c/o Scharf/Dorough
 WRITER: Scharf ARR: Scharf-Dorough
 FLIP: Mecca Flat Blues

#90
FOOLISH FOOL (3:19)
 Dee Dee Warwick — Mercury 72880
 35 E. Wacker Dr., Chicago, Ill.
 PROD: Ed Townsend c/o Chappell
 PUB: Chappell ASCAP 609 5th Ave., NYC.
 WRITER: E. Townsend ARR: Rene Hall
 FLIP: Thank God

#91
ONLY YOU (2:47)
 Bobby Hatfield-Verve 10634
 1350 Ave of the Americas, NYC.
 PROD: Dick Glasser 6760 Hillpk Dr. L.A. Cal.
 PUB: Tro-Hollis BMI 10 Columbus Circle, NYC.
 WRITERS: B. Ram-A. Rand ARR: Ernie Freeman
 FLIP: The Wonder Of You

#92*
THE PLEDGE OF ALLEGIANCE (4:13)
 Red Skelton-Columbia 44798
 51 West 52 Street, NYC.
 PUB: Valentina ASCAP
 Gateway E. Bldg. Suite 500 L.A. Calif.
 FLIP: The Circus

#93
GENTLE ON MY MIND (2:17)
 Dean Martin-Reprise 0812
 4000 Warner Blvd. Burbank, Calif.
 PROD: Jimmy Bowen for Amos
 6363 Sunset Blvd. H'wood, Calif.
 PUB: Glaser BMI 801 16th Av S. Nashville, Tenn.
 WRITER: John Hartford ARR: Ernie Freeman
 FLIP: That's When I See The Blues
 (In Your Pretty Brown Eyes)

#94
PLAY GIRL (2:06)
 Thee Prophets-Kapp 962
 136 East 57 Street, NYC.
 PROD: Carl Bonafede-Don Belloc-Lon Douglas
 Chicago, Ill.
 PUB: 4 Star BMI 9220 Sunset Blvd. L.A. Cal.
 WRITERS: Linda & Keith Colley
 FLIP: Patricia Ann

#95
NOTHING BUT A HEARTACHE (2:40)
 Flirtations-Deram 85036
 c/o London 539 W 25 St. NYC.
 PROD: Wayne Bickerton c/o Decca House
 9 Albert Embankment London SE1 London, Eng.
 PUB: Felsted BMI c/o London
 WRITERS: Bickerton-Waddington
 ARR: Johnny Harris FLIP: How Can You Tell Me?

#96*
THE CHOKIN' KIND (2:39)
 Joe Simon-Sound Stage 7-2628
 531 W. Main St. Hendersonville, Tenn.
 PROD: JR Entrp. P.O. Bx 6128 Nashville, Tenn.
 PUB: Wilderness BMI 913 17th AvS. Nashville, Tenn.
 WRITER: Harlon Howard ARR: Bergen White
 FLIP: Come On And Get It

#97*
I HAD A DREAM (3:19)
 Shorty Long-Soul 35054
 2457 Woodward Ave, Detroit, Mich.
 PROD: Frederick Long c/o Soul
 PUB: Jobete BMI (same address)
 WRITERS: Long-Moy FLIP: Ain't No Justice

#98*
ONE EYE OPEN (2:47)
 Maskman & Agents — Dynamo 125
 240 W. 55 Street, NYC.
 PROD: BBC, Washington, D.C.
 PUB: Catalogue BMI 240 W. 55 St., NYC.
 Den BMI 930 F. St. N.W. Washington, D.C.
 WRITERS: H. Bethea-J. Burston
 FLIP: Yaw'll

#99*
THE WEDDING CAKE (2:37)
 Connie Francis-MGM 14034
 1350 Ave of the Americas, NYC.
 PROD: Shelby Singelton Jr.
 3106 Belmond Blvd. Nashville, Tenn.
 PUB: Shelby Singelton BMI (same address)
 WRITERS: M. Lewis-M. Smith
 FLIP: Over Hill Underground

#100*
ALBATROSS (3:07)
 Fleetwood Mac-Epic 10436
 51 West 52 Street, NYC.
 PROD: Mike Vernon for Blue Horizon Records
 London, England.
 PUB: Lovely ASCAP c/o Don Sterling, Valley Freeway
 15300 Center Bldg. Ventura Blvd. Sherman Oaks, Cal.
 WRITER: P. A. Green FLIP: Jig Saw Puzzle Blues

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- Myron Floren/New Sounds R8005
- Lennon Sisters/Best Loved Catholic Hymns R8006
- Lennon Sisters/Sing Twelve Great Hits R8007
- Lennon Sisters/Somethin' Stupid R8008
- Jerry Burke/Greatest Organ Hits R8009
- Jerry Burke/A Collection of Golden Organ Hits R8010
- JoAnn Castle/Ragtime Piano Gal R8011
- JoAnn Castle/12 Great Hits in Ragtime R8012
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- Lawrence Welk/Silent Night R8020
- Lawrence Welk/Yellow Bird R8021
- Lawrence Welk/Songs of the Islands R8022
- Lawrence Welk/Champagne Music R8023
- Lawrence Welk/Calcutta R8024
- Lawrence Welk/Waltz Time R8025
- Lawrence Welk/Tenth Anniversary Television Show R8026
- Lawrence Welk/Country Music's Great Hits R8027
- Myron Floren/Polka R8029
- Lawrence Welk/To America With Love RLP8030
- Bob Ralston/Playing Great Movie and Show Themes R8031
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- George Cates/Hawaii R8039
- JoAnn Castle/Hawaiian Ragtime R8041
- Lawrence Welk/Hymns We Love R8042
- JoAnn Castle/Those Were The Days R8043
- Lawrence Welk/Memories R8044
- Natalie Nevins/I Believe R8045
- Myron Floren/Great Polka Hits R8047
- Tanya Falan/Let It Be Me R8048

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

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
52%	I'll Try Something New — Diana Ross & Supremes & Temptations —	Motown		91%
47%	You've Made Me So Very Happy — Blood, Sweat & Tears —	Columbia		79%
44%	Don't Give In To Him — Gary Puckett & Union Gap —	Columbia		44%
41%	Aquarius/Let The Sunshine In Medley — 5th Dimension —	Soul City		75%
38%	I Can Hear Music — Beach Boys —	Capitol		67%
36%	Didn't You Know — Gladys Knight & Pips —	Soul		59%
33%	Time Is Tight — Booker T & Mg's —	Stax		33%
31%	Move In A Little Closer Baby — Mama Cass —	Dunhill		71%
30%	Memories — Elvis Presley —	RCA		30%
28%	It's Your Thing — Isley Bros. —	T-Neck		28%
25%	Hair — Cowsills —	MGM		25%
23%	Are You Ready — Chambers Brothers —	Columbia		30%
22%	Brother Love's Travelling Salvation Show — Neil Diamond —	UNI		34%
20%	I Still Love — Jackie Wilson —	Brunswick		20%
18%	Snatching It Back — Clarence Carter —	Atlantic		83%
16%	Johnny One Time — Brenda Lee —	Decca		16%
15%	Gimme Gimme Good Lovin' — Crazy Elephant —	Bell		15%
14%	Only The Strong Survive — Jerry Butler —	Mercury		88%
13%	Blessed Is The Rain — Brooklyn Bridge —	Buddah		84%
12%	Time Was — Canned Heat —	Liberty		45%
11%	Twenty Five Miles — Edwin Starr —	Gordy		53%
10%	Long Green — Fireballs —	Atco		71%
10%	Don't Forget About Me — Dusty Springfield —	Philips		58%

LESS THAN 10% BUT MORE THAN 5%		TOTAL % TO DATE	
No Not Much — Vogues — Reprise	27%	Albatross — Fleetwood Mac — Epic	9%
What's Wrong With My World — Ronnie Dove — Diamond	9%	Will You Be Staying After Sunday — Peppermint Rainbow — Decca	8%
		The Way It Used To Be — Engelbert Humperdinck — Parrot	67%

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Picks of the Week

TOMMY JAMES & THE SHONDELLS (Roulette 7039)

Sweet Cherry Wine (3:59) (Big Seven, BMI — James, Grasso)

Having turned from straight teen to progressive, Tommy James and the Shondells move into social involvement ala the Rascals with their new outing. Track is a pulsing weighty-bass effort with brassier than "Crimson & Clover" AM appeal and a hint of jazz direction. Chalk up another teen heavy. Flip: "Breakaway" (2:45) (Big Seven, BMI — James, Vale) Fine rock track that could add its own sales impact.

THE BEE GEES (Atco 6657)

First of May (2:47) (Casseroles, BMI — B,R,M Gibb)

Less cryptic than the "I Started a Joke" hit, the Bee Gees' new side presents a low-key love ballad with the same mystic quality that has proved captivating in the team's work. Hypnotic arrangements and the singular vocal sound guarantee renewed explosions through AM and FM channels. Surprise ending clinches this effort. Flip: "Lamplight" (4:43) (Same credits.)

B.J. THOMAS (Scepter 12244)

It's Only Love (2:53) (Press, BMI — James, Tyrell)

B. J. Thomas softens his ballad approach on this follow up to "Hooked On a Feeling." Adding the teen elements as the song develops (electric sitar and rhythm section picking up midway), the songster's new effort builds in power that should have it mushrooming into another sales runaway. Flip: "You Don't Love Me Anymore" (2:25) (Press, BMI — James)

TYRONE DAVIS (Dakar 605)

Is It Something You've Got (2:40) (Dakar, BMI — Dispenza, Wolfolk)

Continuing in the line that gave him his monster "Can I Change My Mind," Tyrone Davis comes back with a solid sales side that should establish him as a regular best seller artist. Strong ballad material with a bustling rhythm line that maintains Davis' pop/blues impact. Flip: "Undying Love" (3:29) (Dakar, BMI — Henderson, Hatcher)

HERB ALPERT & THE TIJUANA BRASS (A&M 1043)

Zazueira (3:10) (Rodra, BMI — Ben)

From straight instrumentalist to vocalist and now Herb Alpert stirs up new excitement back in the orchestral vein, but with a lovely chorus accompaniment that will have this Brazilian soft side wooing listeners on the across-the-board radio scene. Track is headed into the best seller lists with beauty to spare. (No flip info provided.)

WILSON PICKETT (Atlantic 2611)

Mini-Skirt Minnie (2:42) (New Research, BMI — Hill, Jackson, Cage)

Having come up with his heaviest in some time via "Hey Jude," Wilson Pickett is his own man once more with this pounding rock-blues outing. Blazing vocal and an especially fine instrumental track fan the flaming Pickett sound into a red hot venture with built-in sales impact. Flip: "Back in Your Arms" (2:44) (Fame, BMI — Jackson, Moore, Chambers, Leakes)

OHIO EXPRESS (Buddah 102)

Mercy (2:20) (Peanut Butter/Kaskat, BMI — Levine, Feldman)

Only the vocal sound has been changed to protect an innocence that distinguishes this bubble gum outing from the chain of hits that the Ohio Express has linked together. The rhythmic spectacle remains solid as ever, as does the childlike love lyric. Flip: "Roll it Up" (1:40) (Same pubs, BMI — Levine, Resnick, Katz, Kasenetz)

JEANNIE C. RILEY (Plantation 16)

There Never Was a Time (2:39) (Shelby Singleton, BMI — Lewis, Smith)

Something of a new direction for Jeannie C. Riley (as far as her pop fans are involved) on the new side that has "The Girl Most Likely" girl softened into a ballad bag. Splendid love story with a lilting folk accompaniment in the "Honey" manner give this track enough teen and adult appeal to guarantee solid sales receptions. Flip: (No info noted.)

THE FOUR SEASONS (Phillips 40597)

Something's On Her Mind (2:44) (Gavadima Genius, ASCAP — Gaudio, Holmes) Idaho (3:03) (Same credits.)

Splendid treatment of the eternal boy-chases-girl situation done up with an ear-catching production on the latest Four Seasons side gives the team a solid side to climb into the top forty picture. Topping the whole track off is another impeccable performance with teen attention in mind. Flip side has a novelty approach with tongue-in-cheek lyric that could turn the outing into a two-sided hit.

AL WILSON (Soul City 773)

I Stand Accused (3:30) (Jalynne/Curtom, BMI — W & J Butler)

Early Jerry Butler material gives a tremendous boost to the effective vocal power of Al Wilson on his latest offering. Side is a brilliant ballad with very effective lyrics and an arrangement here that puts the side across as a bombshell side for pop and r&b programmers. Flip: "Shake Me, Wake Me" (3:13) (Jobete, BMI — Holland, Dozier, Holland)

THE UNIFICS (Kapp 985)

It's a Groovy World (3:18) (Andjun, ASCAP — Draper)

The Unifics brighten up their view on this optimistic followup to "The Beginning of the End." Lyrics and a weird kind of compelling production give the act a solid comeback date which is bound to see action in both blues and pop markets. Could skyrocket through exposure. Flip: (No info supplied.)

JAMES C. HOBBS PURIFY (Bell 774)

Section 8 (2:37) (Roznique, BMI — Holler)

Explosive r&b material gives the Purifys their strongest side in some months, one that should hit fast and hard enough to break wide open on the teen sales lists as well. Powerful ballad on the ghetto that is delivered with a vocal blast to sound the hit trumpet. Flip: "I Don't Know What It is You Got" (2:28) (Papa Don, BMI — Schroeder, Boyce)

Picks of the Week

JOHNNY THUNDER (Calla 161)

I'm Alive (2:25) (Big Seven, BMI — James, Lucia)

Hard hitting proof that Johnny Thunder is alive gives the veteran figure a fresh sound with the impact to deliver a heavy best seller his first time out for Calla. Side is a heavy rock dance track with a guitar touch that ices a powerful Tommy James cake. Loaded and looking to explode. Flip: "Verbal Expressions of T. V." (2:37) (Unbelievable, BMI — Vann)

THE TYMES (Columbia 44799)

God Bless the Child (3:23) (E. B. Marks, BMI — Holiday, Herzog, Jr.)

Follow-up side from the Tymes shows the act still working with impeccable material to give them a headstart toward breakout showings. Billie Holiday tune that has become a standard is tailored for all format appeal on this slow, building effort which should carry the team back into the winner's spotlight. Flip: "The Love That You're Looking For" (2:40) (Trajames/Twin Girl, ASCAP — Jackson, Bell, Andrews)

JOHNNY ROBINSON (Okeh 7328)

Green Grass of Home (2:56) (Tree, BMI — Putnam)

Material tested and proved on the country and pop lists makes Johnny Robinson a heavyweight contender for blues market action once again. The dream of a condemned prisoner is here given a dramatic finale that should have the side gathering extra sales momentum from pop outlets. Flip: (No info available.)

JAMES CARR (Goldwax 340)

To Love Somebody (2:47) (Nemperor, BMI — Gibb, Gibb)

Supercharged revitalization of "To Love Somebody" from the BeeGees' songbook. Tune has had several shots at r&b action, most notably by Nina Simone, but the James Carr working puts together a powerful vocal with some standout arrangements that should have the side climbing into the winner's circle. Flip: "These Ain't Raindrops" (2:31) (Rise/Aim, BMI — Claunch)

THE MOMENTS (Stang 5003)

Sunday (2:37) (Gambi, BMI — Robinson, Keyes)

Coming back from a name-making "Not on the Outside," the Moments offer a new and glistening blues ballad that has the makings of a sizeable side. Team works with a lustrous Delfonic styling that should have the act rising once more with a solid shot at breaking wide open on the pop lists. Flip: "Somebody Loves My Baby" (2:44) (Gambi, BMI — Johnson, Brown, Goodman, Val)

SONNY TIL (RCA 9733)

You're All I Need (3:05) (Ninandy, BMI — Waymon)

Solid oldie sound enhanced by modern techniques gives Sonny Til (remember the Orioles?) a side here which should see immediate action across the teen board. Heavy r&b effort with enough of the overall rock appeal to break onto the teen best seller lists. Stunning ballad with especially fine vocal work. Flip: "After" (2:52) (Ninandy, BMI — Harrison, Davis)

SATURDAY MORNING CARTOON SHOW (Elf 90028)

La La (2:05) (Sons of Ginza, BMI — Cason, Gayden)

One of the few teams to see action with a non-monopolized bubble-gum effort, the Saturday Morning Cartoon Show promises to build on its "Hayride" base with this new young-teen effort. Added novelty effect of a well worked Chipmunk intro bit kicks off a fetching effort that has breakout potential. Flip: "Dreamy" (1:28) (Same credits.)

JEANETTE WILLIAMS (BackBeat 601)

Stuff (3:00) (Don, BMI — Malone, Williams)

Sturdy love side filled with the impact of a steady rocking rhythm backup and some very fine work from Jeanette Williams. The side comes on with the immediate blues power to coast into r&b spotlights and has enough extra to break Aretha-like onto pop playlists. One to watch. Flip: "You Gotta Come Through" (3:03) (Don, BMI — Malone, Williams, Evans, Boozier)

YEAR 2000 (Rama Rama 7781)

Spooky (2:29) (Lowery, BMI — Shapiro, Middlebrooks)

First of the Classics IV hits takes on a Vanilla Fudge progressive styling in this murky, heavy debut for the Year 2000 with their new label. Team has been on the verge of breaking before and could have the key with the new outing. Can expect to see AM and FM responses, possibly strong enough to wake this sleeper. Flip: No info provided.

RONETTES (A&M 1040)

You Came, You Saw, You Conquered! (3:54) (Irving/Jill Bern, BMI — Spector, Wine, Levine)

The first Ronettes release in over two years (since "I Can Hear Music") finds lead singer Veronica in top-notch form and the Phil Spector "wall of sound" as solid as ever. Tune is in the expectable (from Spector) ultra-commercial, teen-aimed vein and should be all over the airwaves in no time. Flip: No info available.

FORD THEATRE (ABC 11192)

Wake Up in the Morning (3:05) (D'Azure/Karmeny Lymann, ASCAP — Palmer)

Having offered an excellent first album, the Ford Theatre turns up with solid single material on this new side from the soon to be released new LP. Something of a Moody Blues venture with harder vocal impact gives this rock ballad the impetus to break into top forty program lists and sales charts. Flip: "Time Changes" (3:12) (Same credits.) LP title song.

THE BAG (Decca 32463)

I Want You By My Side (2:39) (Patrick Bradley, BMI — Vance)

Mixture of bluesy styling and a heavy Rascals influence give the Bag a strong follow-up effort on the road to a first breakout side. Solid ground-work laid by the act's first outing should help get this impressive effort off the ground with pop programmers. Could mushroom into a chart rider. Flip: "Red, Purple & Blue" (4:14) (Popdraw, ASCAP — Hillman, Mahony)



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Newcomer Picks

THE FROST (Vanguard 35089)

Mystery Man (2:47) (Early Frost, BMI — Wagner)

Loaded with the drive of a rock side and glossed with a progressive instrumental workout that insures acceptance on AM and FM formats, the Frost pulses into a highly commercial venture which should bring in winning results. Track is a bright teen effort with best seller prospects. Flip: "Sand in the Shadows" (2:31) (Same credits.)

DEBBIE TAYLOR (GWP 501)

Never Gonna Let Him Know (2:56) (Green Light, BMI — Dahrouge, Terrell)

Powerful entry with the impact to score on blues and pop fronts. The material makes up a firm ballad base on which Debbie Taylor and her choral support build an outing with tremendous r&b appeal and the extra effort which should give her a headstart for breaking in the teen market. Flip: "Let's Prove Them Wrong" (2:58) (Millbridge/MRC, BMI — Jones, Kerr)

THE NEW LIFE (Amaret 103)

Ha Lese (3:03) (Chisa, BMI — Semenya)

The excitement of an Afro-rock track is heightened by a touch of psychedelia and vocal fire to create something new and immediate from the New Life. Side is a bright, booming bit of material from a very early Hugh Masakela recording which should boom into the programming and sales picture via AM teen and FM play. Flip: "Backwoods Annie" (2:21) (Daje, BMI — Whaley)

J&K (A&M 1035)

Betwixt & Between (3:03) (Tree, BMI — Dorsey) J (J.) and K (Winding) blend easy moving jazz and a bit of pop in this pleasant MOR side. Track is a bright effort which should turn up strong programming responses. Flip: "Wichita Lineman" (2:55) (Canopy, ASCAP — Webb)

BILL LIVELY (Dot 17219)

Mary in the Morning (3:07) (Pamco, BMI — Cymbal, Lendell) Splendid revival of the Al Martino hit which brings in some very fine arrangements to put a twinkle into the exceptional ballad material. Flip: "Not One Minute More" (2:27) (Ross Jungnickel, ASCAP — Blair, Robertson, Dinning)

THE DOWNTOWN COLLECTION (Strobe 351)

Washington Square (2:15) (Showboat, ASCAP — Goldstein, Shire) Contemporary treatment (with vocal) of the Village Stompers' oldie. Side is done basically for a teen impact, but could grab considerable "remembering" action on jukeboxes. Flip: "Sunshine" (2:05) (Rayven, BMI — Milan)

CHECKMATES, LTD. (A&M 1039)

Love is All I Have to Give (4:13) (Irving, BMI — Spector, Stevens) An exciting nightclub act, the Checkmates Ltd. come up with a very fine ballad plus side that could bring them into the singles picture via teen and r&b activity. (No flip info supplied)

PETER LAWFORD (Bravo 1302)

Comfortable (with Her) (2:26) (September, ASCAP — Evans, Parnes) Not at all the kind of side one would expect from Peter Lawford, this multi-track vocal and hearty rhythmed ballad should see excellent MOR acceptance. Flip: "Nothing to Be Ashamed Of" (2:18) (Viva, BMI — Curtis, Allison, Garrett)

JENNIFER (Parrot 336)

Easy To Be Hard (3:02) (United Artists, ASCAP — Rado, Ragni, MacDermot) Latest of the rush on "Hair" songs features Jennifer (of the West West Coast cast) reading a ballad which could finally bring her the deserved attention of both teen and MOR listeners. Flip: "Let the Sunshine In" (2:55) (Same credits)

P.K. LIMITED (Colgems 5001)

Oh! What a Fool I've Been (2:16) (Press, BMI — Penn, Oldham, Carter) Soft loby ballad fare gives the P.K. Limited a most attractive outing that has enough polish to gain MOR attention and the sound to break pop. Flip: "She'd Be Mine" (2:28) (Screen Gems/Columbia, BMI — Kaniger, Peyton)

JOAN BAEZ (Vanguard 35088)

Love Is Just A Four Letter Word (3:30) (Witmark, ASCAP — Dylan) Taken from her latest LP, this Joan Baez reading of the Bob Dylan song is a glittery pop side complete with electric sitar touches and an arrangement that could spark a single explosion. Flip: "Love Minus Zero/No Limit" (2:41) (Same credits)

BIG BROTHER & THE HOLDING COMPANY (Mainstream 675)

Women Is Losers (2:00) (—, BMI — Joplin) Vintage Janis Joplin from the Mainstream archives for Big Brother fans. Side is loaded with the electric performances that have established the act, and could grow with enough FM exposure. Flip: "Light is Faster than Sound" (2:27) (Brent, BMI — Albin)

GLORIA LYNNE (Fontana 1639)

Problem Child (3:32) (MRC, BMI — Townsend) Strange material for a soul session, but Gloria Lynne serves up a tasty slice in this tale of contemporary family woe. Kind of "Livin' in Shame" from the other side of the generation gap. Flip: "I've Got to Be Someone" (2:35) (Hill & Range, BMI — Townsend)

PAUL VANN (Sound Stage 7 2629)

Soul Children (2:41) (Note Filler, BMI — Orange, Wilson) Standout rhythmic underline accents the dance power of this semi-message side aimed for r&b listeners and a possible pop breakout. Could happen with enough work. (Flip info not available.)

RHETTA HUGHES (Tetragrammaton 1520)

Hip Old Lady On a Honda (2:08) (Colfam, BMI — Armstead) This outing could be just the needed thing to draw attention to the solid material coming from Jo Armstead recently. Very fine performances vocally and instrumentally to establish r&b and pop action. Flip: "His Happiness" (2:35) (Colfam, BMI — Tenison, Stephans, Armstead) Softer ballad fare with MOR prospects.

ROY ORBISON (MGM 14039)

Southbound Jericho Parkway (7:00) (Acuff-Rose, BMI — Bond) Tale of "Mr. Businessman" who reaps the bitter seeds from his family. Roy Orbison turns in a very fine performance in this melancholy side that could attract enough FM attention to score. Flip: "My Friend" (2:38) (Acuff-Rose, BMI — Orbison, Dees)

Best Buy

PARRISH (Uptite 008)

Remembering the Times (2:36) (Fli-Mas, BMI — Broxton, Hunter) Pleasant easybeat side that has enough impetus to attract solid notice from teen spinners. Attractive ballad with good potential. Flip: (No info noted.)

DAVE SEALEY (DJM 70010)

It Takes a Thief (3:25) (Shamley, ASCAP — Grusin, Laurence, Berger) TV theme is given a snappy vocal reading on this well handled side. Track is a mover with the solid sound to attract excellent MOR and much pop exposure. Flip: "Put Your Head on My Shoulder & Cry" (3:01) (Dick James, BMI — Laurence)

RONNIE ALDRICH (Phase 4 90005)

No Escape (2:38) (Galahad, BMI — Orndel, Newell) Light, semi-classical ballad from "Subterfuge" gives Ronnie Aldrich fuel for easy listening programmers. Sparkling strings and the keyboard performance make this a delightful side. Flip: "Time" (2:40) (Campbell Connelly, ASCAP — Aldrich, Hendricks)

RICHARD KIM MILFORD (Decca 32458)

Muddy River Water (2:50) (Spoon-drift, BMI — Allan, Dante) Folky side turned into a pop effort by the hearty vocal workout of Richard Milford and a fine pop accompaniment. Has enough listen-again attraction to pick up hit momentum. Flip: "Nice City View" (2:20) (Same credits.)

WHISTLING JACK SMITH (Deram 85041)

Only When I Larf (2:05) (Famous, ASCAP — Grainer) Delightful change-of-pace material with the flair to capture attention with teen, middle-of-the-road and many easy listening programmers. Rollicking instrumental with a whistler's chorus and snappy march flavor. Flip: "Early One Morning" (2:22) (Burlington, ASCAP — Raymonds, Walker)

FRANK CHACKSFIELD (London 20043)

Blue Lace (3:12) (Warner-Sevarts, BMI — Ortolani, B & P Jacobs) Glitery, crystalline instrumental with a brilliant string arrangement and some sparkling touches to delight soft sound spinners. Captivating. Flip: "Sunshine" (2:17) (Shapiro, Bernstein, ASCAP — Huebler, Ballard, Jr.)

SKITCH HENDERSON (Columbia 44777)

Love Is All You Really Want (3:39) (Faces/Walter Reade, ASCAP — Ackerman) Attractive piano and chorus rendering of the theme from "Faces." Popularity of the picture and the tune's luster should net considerable attention among deejays and one-stops. Flip: "Suzanne" (3:09) (Project Seven, BMI — Cohen)

DICK HYMAN & HIS ELECTRIC ECLECTICS (Command 4126)

Topless Dancers of Corfu (3:01) (East-lake, ASCAP — Hyman) Moog-ving and grooving in an electrolyzed change-of-pace, Dick Hyman could come up with a middle-of-the-road novelty and pop instrumental hit. Side is a cutie with the flavor as a winner. Flip: "The Minotaur" (7:30) (Same credits.)

JANUARY JONES (Gallery 103)

Somebody (2:20) (Portfolio/Chappell, ASCAP — Jones, Schmidt) "Celebration" selection with a satire of rock sound and lyric. Tune could connect on Broadway-flavored formats. Flip: "I'm Glad To See You Got What You Want" (2:54) (Same credits.) Smoky ballad which could attract considerable easy listening play.

THE AFFECTION COLLECTION

(Evolution/Stereo Dimension 1004) **Girl** (2:30) (Dundee, BMI — Hassell) Chipper, fresh and vivacious side that has a clean-cut rock effectiveness strong enough to gain programmer interest at more than a few teen-stations. Side could just come from left-field. Flip: "I'll Be There" (2:45) (Dundee, BMI — G & B Tomsco)

PERRIN (Ranwood 836)

Too Old Too Soon (3:09) (Ten-Hi, BMI — Morrill) Perky rhythmic approach almost masks the "down" lyrics that could turn this side into a solid sleeper with teen programmers. Impressive date that could happen. Flip: "Breath of Life" (3:03) (Bull Gem, BMI — Perrin)

LINDA RONSTADT (Capitol 2438)

The Long Way Around (2:17) (Third Story, BMI — Edwards) Separated from the Stone Poneys, Linda Ronstadt steps out solo with a lovely pop ballad given the jolting vocal touch that broke "Different Drum." Heavy sleeper that could break. Flip: "The Dolphins" (4:21) (Coconut Grove/Third Story, BMI — Neil)

INVICTAS (Rama Rama 7779)

New Babe (Since I Found You) (2:18) (Big Bucks, BMI — Hill) Making up in vitality what they lack in polish, the Invictas drive into a rock side whose very electricity could charge up a solid programming reception. Flip: (No info included)

HENRY MANCINI (RCA 0131)

The Windmills of Your Mind (3:00) (United Artists, ASCAP — Bergman, Bergman, LeGrand) Up for an Academy Award and showing promise of becoming this year's "Look of Love," the song from "Thomas Crown" is in for exciting easy listening exposure with this fragile rendering. Flip: "Love Theme from Romeo & Juliet" (2:30) (Famous, ASCAP — Rota)

YANKEE DOLLAR (Dot 17213)

Mucky Truckee River (2:58) (Great Montana, BMI — Stewart) Interesting group sound with a little of the Four Jacks & a Jill vocal quality and stronger material might turn the trick for this effort. Lyrics give extra impact for FM consideration. Flip: "Reflections of a Shattered Mind" (2:40) (Claridge, ASCAP — Simpson)

MAGNUM OPUS (VMC 737)

Up From the Sea (2:32) (VSAV/Sequoia, BMI — Guess) Pop group with a bit of progressive influence and a highly polished vocal blend on this side. Track is a nicely written heavily rhythmed ballad. Flip: "Nothing But Time" (2:47) (VSA V/Lou-Keith, BMI — Guess)

T. C. ATLANTIC (Parrot 338)

Love Is Just (2:39) (Rippling Waters, BMI — Steinberg, Goldberg, Paulak) Pulsing backdrop adds the extra kick that could put this outing into the running for solid teen sales. Instrumental is so powerful it overshadows the rest of the fine effort. Flip: "Faces" (3:43) (Bertram, BMI — Kanan, Freeman)

STEVE LEE (Soma 1500)

Baby (2:12) (Dundee, BMI — G & B Tomsco) Intriguing rock side in a soft veing that carries the effectiveness to score well in teen and easier listening circles. Side has wide enough appeal to make the grade. Flip: "She's Afraid to Answer" (2:18) (Celann, BMI — Noack)

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TYRONE DAVIS

"Is It Something You've Got"



#605

Arranged and Produced by WILLIE HENDERSON

Best Selling Album



TYRONE DAVIS
"CAN I CHANGE MY MIND"
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CashBox Record Reviews

Best Bets

BARBARA MASON (Arctic 148)
Take It Easy (with My Heart) (3:27) (Blockbuster, BMI — Mason, Brommer) Singular styling by Barbara Mason is heightened by a hardened rhythmic support on her newest outing. Side could prove strong enough on the r&b front to break pop. Flip: "You Never Loved Me" (1:48) (Blockbuster, BMI — Mason)

BETTY HARRIS (SSS Int'l 766)
There's a Break in the Road (2:51) (Marsaint, BMI — Toussaint) Heavy hitting side that packs a whallop in the percussion/rhythm and vocal ends. Track is strong enough to excite r&b action and could easily spread. (No flip info supplied)

ANN PEEBLES (Hi 2157)
Walk Away (3:02) (Saico/Chevis, BMI — Sain) Slow soulful side from Ann Peebles has enough charm to ask for a second and third listen. Just this enticement might prove powerful enough to generate solid receptions on the r&b circuit. Flip: "I Can't Let You Go" (2:17) (Saico/Jec, BMI — Sain)

IKE & TINA TURNER (Minit 32060)
I'm Gonna Do All I Can (to Do Right By My Man) (2:25) (Earl Barton, BMI — Carson) Heavy ballad outing with outstanding material and a very strong belting vocal make the newest Ike & Tina Turner set a winning turntable sound that could come to life saleswise. Flip: "You've Got Too Many Ties That Bind" (2:31) (Metric/Placid, BMI — Northern, Bailey)

JOHNNY SOUL (SSS Int'l 763)
I Almost Called Your Name (2:45) (Shelby Singleton, BMI — Lewis, Smith) Old Otis Redding style charges this slow ballad with an electricity that could add up to high voltage r&b sales. May take off. (Flip info not included.)

FLOYD MORRIS & CO. (Philips 40590)
Bouncing Around (2:33) (Jadan/MRC, BMI — Moore, Daniels) Bright soul instrumental with a little "Soulful Strut" and a lot of rhythmic impact to kick off r&b acceptance. Very fine showing with pop appeal to add sales. Flip: "The Grunchen Cowboy" (2:35) (Same pubs, BMI — Marks, Moore, Daniels)

BILL MOSS (Bell 771)
Sock it to 'Em Soul Brother (2:23) (Danmo, BMI — Moss) Southern soul sound loads the instrumental power behind Bill Moss' black power with a beat ballad. Strong enough to gather best seller momentum. Flip: Instrumental — same credits.

ILA VANN (Roulette 7036)
Keep On Laughin' Baby (2:29) (Big Seven, BMI — Illingworth, Grasso, Finton) Solid vocal and a nicely produced blues effort with a rhythmic impact to kick things into a nifty gear set this side on the right track. Could come from left-field. Flip: "Every Little Living Dream" (3:16) (Big Seven, BMI — Illingworth, Finton)

KIN VASSY (Uni 55114)
Hello L.A., Bye Bye Birmingham (2:30) (Metric, BMI — Bramlett, Davis) Some fine material that just keeps coming back, "Hello L.A." takes on a pulsing progressive-folk outlook here which could bring in some strong teen radio play. Flip: "Farewell" (3:28) (Yuma, ASCAP — Meskell)

BARDEN (Dot 17208)
July, You're a Woman (2:55) (Great Montana, BMI — Stewart) Underdog in the cover race that has developed for "July," Barden is just likely to show an underdog tenacity that could come from behind to steal a shot on the other versions available. Flip: "Do You Remember" (2:27) (Par-Ed, BMI — Barden, Warren)

SWEET SMOKE (Amy 11053)
You've Got to Hide Your Love Away (2:51) (Maclen, BMI — Lennon, McCartney) Heavy adaptation of the Lennon and McCartney oldie which transforms the song into a completely new bit of material with a non-FM progressive kick. Flip: "You Don't Know Him Like I Know" (2:19) (East/Cotillion, BMI — Porter, Hayes)

JOHN BELAND (Ranwood 835)
Sunday Fool (2:11) (Bresnahan, BMI — Beland) Folky ballad which features a free-wheeling performance that has personal charm and the potential to entice teen and MOR play. Flip: "As If I Needed to Be Reminded" (2:40) (Bresnahan, BMI — Murray)

KELLY GORDON (Capitol 2446)
He Ain't Heavy He's My Brother (4:52) (Harrison, ASCAP — Russell, Scott) Noted as a producer (Bobbie Gentry, KaSandra), Kelly Gordon bows artistically with a side featuring a Randy Newman-y soul. Excellent production touches and material are likely to catch top forty notice for this heavy ballad. Flip: "That's Life" (3:09) (4 Star TV, ASCAP — Gordon)

JACK WALKER (Nico 108)
There's a Boat Leaving Everyday (2:30) (Flavio, BMI — Childers) Deceivably simple anti-protest song has the kind of lyric that could pull enough attention to the side for it to carry weight with MOR programmers. Flip: "Little Dark Cloud" (2:58) (Flavio, BMI — Walker)

C & THE SHELLS (Cotillion 44024)
You Are the Circus (3:03) (Cotillion, BMI — Williams, Jr.) Exciting blues group makes this half teen/half r&b material a powerhouse outing with the impact to attract heavy notice among pop and blues programmers. Could happen. Flip: "I've Fallen in Love" (3:02) (Same pubs, BMI — Williams, Williams, Jr.)

TWO MILE PIKE (Boone 1084)
The Uninhibited Bicycle Rider (2:49) (Pamper, BMI — Howard) Strange sounding side that has a peculiar magnetism demanding a listen-harder attentiveness. This power brings emphasis to the lyric strongly enough to make the side a heavy sleeper prospect. Flip: (Instrumental version.)

THE FALL GUYS (Argosey 103)
Doin' My Own Thing (2:15) (—, Ramel) Balladic group and a pretty song could prove the right combination with this easybeat effort. Side has a middle-of-the-road pop approach which may gain enough momentum to come out of left field. Flip: "Shadows" (2:43) (Same credit.) Argosey Records, 888 8th Ave., NYC

THE YOUNGBLOODS (RCA 0129)
Darkness, Darkness (3:43) (Pigfoot, ASCAP — Young) Among the earliest of the recent pop acts to apply country influence to their rock material, the Youngbloods have struck a pleasant balance which could create solid enough FM breakouts to start a sales surge here. Flip: "On Sir Francis Drake" (3:00) (Dogfish, ASCAP — Levinger)

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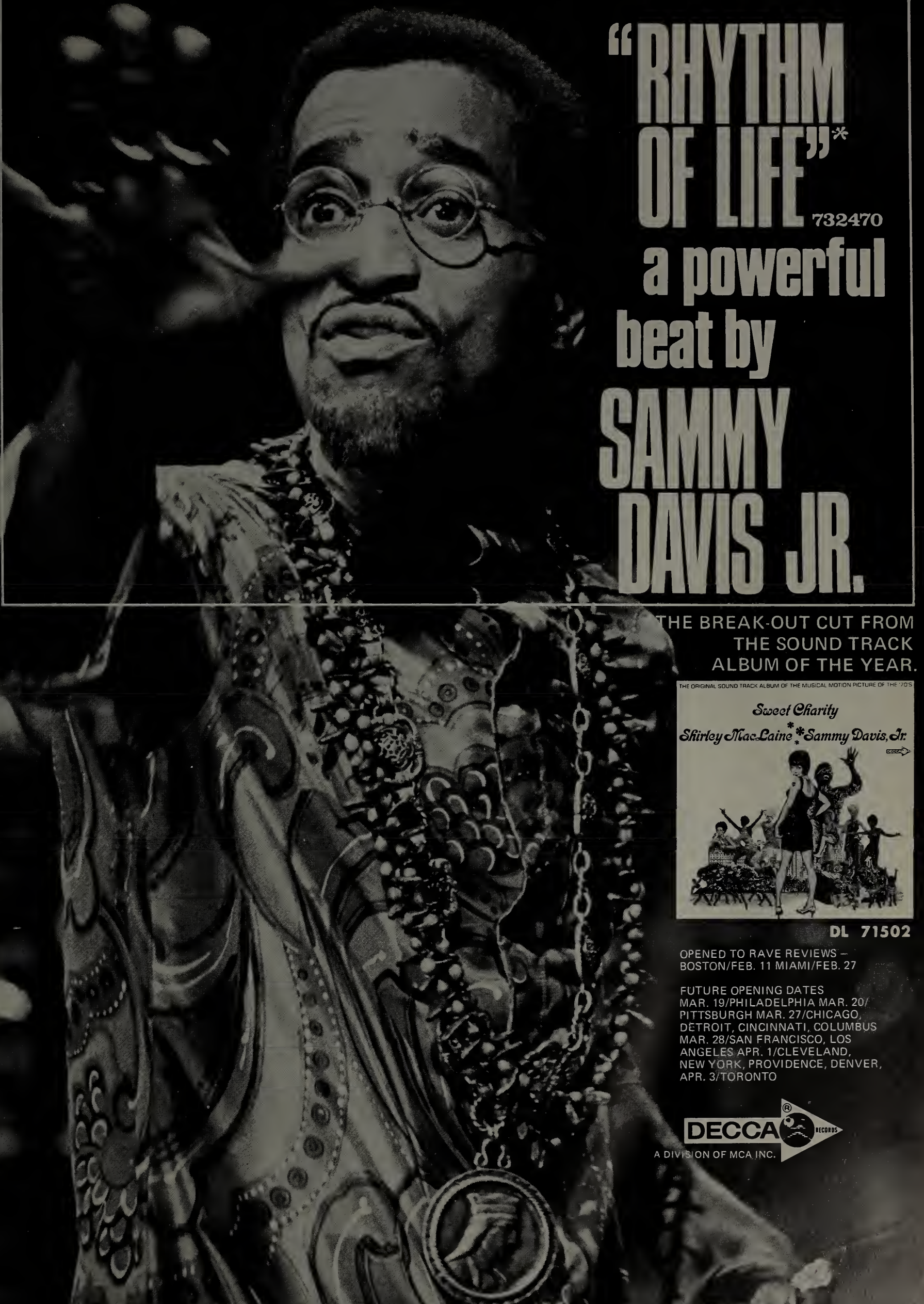
FESTIVAL DATES

June 29, 1969
 July 13, 1969
 July 20, 1969
 July 27, 1969
 August 10, 1969
 August 17, 1969
 August 24, 1969

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DECCA 
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NEW YORK

VIEW FROM BROADWAY: Ainsley Dunbar Retaliation, skedded to open at the Scene last week, are now set to open there tonight (10) . . . The Fillmore East will be active with Procol Harum, Pacific Gas and Electric and the Collectors (14,15). Light show for this concert, and for concerts for the next two weeks, will be by Pablo. The Joshua Light Show, resident artists of the Fillmore, are accompanying the Chambers Brothers on their European tour . . . In addition to ex-Blues Project member Danny Kalb, the Cafe Au Go Go is continuing its 'Jam Thing,' an improvisational jazz, blues and country music occurrence. Recent jammers have included most of the old Blues Project: Al Kooper, Andy Kulberg, Roy Blumenfeld and Tommy Flanders . . . Jonah Jones and Gene Baylos into the Rainbow Grill tonight (10) . . . B. B. King, the Dells, the Glories and Dave Turner at the Apollo thru Thurs . . . Also Thurs., Jimmie Rodgers opens at the Waldorf's Empire Room.

The Second annual Boston Pop Festival gets underway on Mar. 14 & 15 with Canned Heat, Rhinoceros, Sly & the Family Stone, the Colwell-Winfield Blues Band and Daddy Warbux (14) and Albert King, the Buddy Miles Express, Mike Bloomfield and Al Kooper's Supersession, Hedge & Donna and Lighthouse (15). The Festival continues on April 4 with Blood, Sweat & Tears, Chuck Berry, Procol Harum, King Biscuit and Mandrake Memorial and again on April 5 with Arthur

Brown, Steppenwolf, the Youngbloods, Ascension and the Pack.

Vanguard's 'chamber-rock' group, the **Open Window** (Peter 'P. D. Q. Bach' Schickele, Robert Dennis and Stanley Walden) to appear in a free concert at the Free Music Store located at the Papp Free Theatre on March 15. Sponsors are WBAI-FM and the New York Shakespeare Festival.

The **Jeff Beck Group** set some kind of record for forming and disbanding last week, when the second edition lasted long enough to play two U. S. concert dates. The second edition was



Beck Group #2

formed when drummer Mick Waller and bassist Ron Wood left, and consisted of Beck, Nicky Hopkins on piano, Doug Blake on bass, Tony Newman on drums and Rod Stewart as vocalist. However, Beck has formed the third edition of the group, which finds Wood returning to replace Blake, and will complete their current U. S. tour, which runs thru May 3.

Publicist **Michael Goldstein** plans to announce his candidacy for the office of Mayor of the City of New York today (10) on the steps of City Hall. You wouldn't be putting us on, would you Michael?

WHOOOPS! Jeff Barry's office is in 1619 Broadway, the venerable Brill Building, not 1650, as printed in last week's Producer's Profile. So redirect your ideas on an industry-supported School for Producers to the right address.

We discovered our **East Coast Girl of the Week** at an opening night party



T. D. Valentine

for the city's newest Blimpie Base, located on the site of the old Cafe Figaro in Greenwich Village. You might have seen Cookie's back in the recent Time story on groupies (standing with Cleo, a recent EC Girl), but we kind of think her front is more aesthetically pleasing. It's of interest to note that out of whole room full of real groupies, the knowledgeable crew

of Time picked two ringers to photograph. Cookie met **Shadow Mann** at the party, and a possible disk deal for Cookie and Cleo is in the offing.

Up for a recent visit was new Epic singer T. D. Valentine, along with the label's charming promo gal Margo Knesz. Jerry Brenner of Dumont Distrib in Boston passed along the word that T. D.'s deck, "Woman Without Love" is a WMEX pick, and Brenner is going all out to break the record wide open in Boston.

Cotillion has altered the lyric of "You Are The Circus" by C & the Shells. New version substitutes "seem to care" for "give a damn." Ah precious AM radio . . . **Dionne Warwick** joins the "Feelings Of Feliciano" NBC-TV special . . . **Richard Robinson** leaving his gig at progressive rock WNEW-FM. Ah precious underground radio.

The Sigma Engineering Co. has found a new market for its Lee Sonic Ear-Valv. The device, which filters out loud, harmful noises while permitting normal sounds to penetrate the mind at full volume, is being promoted to rock musicians and habitues of rock clubs and theaters.

Orpheus set to cut the title theme for the new James Garner flick, "The Little Sisters," with **Alan Lorber** producing . . . **Elliot Mazier** to produce the new **Jerry Jeff Walker** LP for Atco . . . Noted composer/arranger **Larry Fallon** to score background music for the 48th Annual New York Art Directors Club . . . The film of **Cream's** farewell concert at Albert Hall is being offered to colleges and concert promoters, to be presented as if it were a live concert.

HOLLYWOOD

The Saga Of Singleton

With the possible exceptions of composer **Jim Webb** or recording artist **Glen Campbell**, no "rags to revolutionizing to riches" saga in the past two years nearly approaches that of **Shelby Singleton** one of 11,000 traders who attended the NARM convention here last week.

Singleton started his various record labels (SSS International, Plantation, Minaret and Sumpter) as a shoe-string operation in N. Y. back in '67, with a grand capitalization of \$1,000. He moved to Nashville shortly thereafter to cut expenses. For fiscal '69 his companies should gross from five to six million dollars — which is the financial scale between the auditor's conservative vs. optimistic predictions.

Singleton's small labels have garnered seven Grammy nominations, topping the score of some of the "majors." Most of the nominations are for his c-w gem, "Harper Valley P. T. A.," which made Plantation's **Jeannie C. Riley** a household moniker.

Although Singleton's public fame is based on the "PTA" platter, he first gained industry attention with an r & b song, **Peggy Scott** and **Jo Jo Benson's** "Pickin' Wild Mountain Berries."

A softer r&b sound, one that evaporates the hardness of the east coast and Detroit rock, with the more soul-

ful-slowful sounds of the south tinged with regional tones of c-w and rock-hillbilly.

Singleton employs a staff of 35; his own contract composers and sidemen, orchestrators, engineers and other technicians, and is in the process of building an entirely self sufficient operation. He bought his first rented headquarters in Nashville — a wood-framed house which might have served



Shelby Singleton

Rita Coolidge

Guess Who

as a location for the filming of "Grapes of Wrath" — as a reminder of "where we came from." Where's he going? He intends to make Nashville "the entertainment center of the new south." His not-too-distant plans include the construction of motion picture sound and television taping stages to be followed by a Tennessee Disneyland which might reflect the history of that section of our nation.

A wild gambler? A musical maverick? Some in the music biz say "yes." Others consider him "an empire builder." Noting that ours is an industry where mavericks usually thrive. Or, at least, maintain some status. The sage of Singleton is further proof, if any is required, that ours is a creative craft where better mouse and disk traps produce independently wealthy independent record labels. Current items from the Singleton stable: "Soulshake" on SSS and **Connie Francis's** "Wedding Cake," a Singleton production.

a school marm, is currently being aired up and down the coast. With one of the possible sleeper records of the year, Coolidge could turn out to be as famous as former "west coast" gals **Lulu** and **Bobbie Gentry**, first pictured on this page.

Our "Guess Who" of the Week is a recent **Bill Gavin** award winner who doesn't know that we've uncovered a vintage polaroid print of his puss. His name is to be found later in this column.

"Misty" man **Errol Garner**, who hasn't played a club in this area in about seven years, can currently be revered at the Hong Kong Room at the Century Plaza. He'll be appearing thru most of March. Garner is not presently represented by a label and is considering forming his own.

A new device that converts music into colorful light variation has been announced by **Mike Clanton**, president of Sountronics, Inc. It's a solid-state, electronic contraption, converted by three channels—high, for sax and other high pitched instruments; low for bass guitars, drums, etc. and medium, a combination of both. Sounds are converted into lights colored red and blue and green with sensitivity and volume control board giving each color from full on to full off. It'll retail for about \$130.

Richland, west coast indie promoman Tony "Guess Who" of the Week is none other than internationally reknowned

CHICAGO

A & M's **Tamba 4** returned to the London House for their third engagement. Group made their U. S. debut in the club last Spring and went over so well they were re-booked a month later! They have since appeared in some of the major clubs across the country as well as network TV and have recently completed a new album titled "Samba Blim" (A&M). All native Brazilians, the Tamba 4 consists of **Luiz Eca** (leader-pianist), **Bebeto** (flute & bass), **Ohana** (drums & percussion) and **Dario** (classical guitar & bass). They'll be appearing here through March 23

. . . **Paul Diamond**, formerly with Mid-America Specialty, has joined the staff of Tape Dist. of America (TDA) as assistant to **Mort Ohren** . . . Local lark **Sonji Clay**, just off a p.a. trip in behalf of current single "Here I Am" (Songee), began work on her first LP . . . WCFL's music director-deejay **Jimmy P. Stagg** was appointed local chairman of the national "L. U. V." (Let Us Vote) campaign . . . Next weekend attraction at Aaron Russo's Kinetic Playground will be **John Mayall**, **Richie Havens** and **The Flock** . . . **Tony Scotti**, whose latest Liberty single is "There I've

Said It Again", headlined the WOKY-Milwaukee "Bride's Fair" last Saturday . . . Garmisa Dist.'s promo man **Jim Kolb** tops his plug list with the new **Mama Cass** single "Move In A Little Closer" (Dunhill); "One Of The Nicer Things" by **Richard Harris** (Dunhill); "An Uphill Climb" by the **Times Syndicate** (ABC) and "Too Old Too Soon" by **Perrin** (Ranwood) . . . Transamerica's **Wayne Juhlin** was in Frankfurt, Ill. on Sunday for the **Buddy Rich** show — which was a sellout! Buddy's current Pacific Jazz LP is "Mercy Mercy" . . . **Morgana King** and the **Times Square Two** open in Mister Kelly's 3/17 . . . **Wayne Newton** is current-

ly headlining in the College Inn of the Sherman House . . . **Louie Stewart** is the new midwest promo rep for Liberty and Imperial . . . Among newbies happening out at United Record Dist. are **Joe Simon's** "The Chokin' Kind" (Sound Stage), "He's No Good" by **Freddie Hughes** (Wand) and "It's Only Love" by **B. J. Thomas** (Scepter) . . . Following a week of radio-TV appearances in Chi, **Audio Fidelity's Beverly Wright** will wrap up her national p.a. schedule with stops in Miami and New York. Current outing is "Grass Doesn't Grow As High As The Tree" . . . **Aliza Kashi** opened in the Camellia House of the Drake (4).

Travelin' cross country with a big one. TOMPALL & THE GLASER BROTHERS "California Girl (And The Tennessee Square)"

K-14036

Produced by Jack Clement



When these guys make the pop scene, they do it all the way. Or almost. Can a chick who wears beads and digs Thoreau and the Underground go anywhere with a Tennessee Square? The answer's in this single. That goes everywhere. In a big way.



MGM
RECORDS

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

Scepter Handling Bamboo Label

NEW YORK — Scepter will handle the distribution of all product released on the Bamboo label headed by Gene Chandler.

The deal, announced by Florence Greenberg, president of Scepter, and Chandler, was negotiated through Scepter's Chicago office by Bill "Bunky" Shepard, Scepter's national R & B director. Shepard stated that, "this is an important step in broadening the scope of Scepter's R & B activities." He has worked with Chandler for many years and enjoyed success together with Duke of Earl, "Just Be True," "Nothing Can Stop Me" and "Rainbow 65."

Key Talent Signs 5 New R & B Acts

NASHVILLE — Key Talent, Inc. has bolstered its R&B roster by adding five new acts to bring the agency's total to eight in this area. Most recent artists to join Key are Johnny Soul, Robert Moore, Laura & Lance, James Duncan and Sam Baker.

In announcing the pacts, Key's R&B director Shelly Stewart noted that the first four performers were brought to the agency by their producer Bobby Smith who noted that he plans to continue aligning his artists with Key. Baker is produced by John Richbourg of John R Enterprises.

The three previous Key R&B talents are Betty Harris, Ella Washington and Johnny Adams.



LOD-O' TALENT: Chris Jackson (r.) signs Mary Ann Thomas, the songstress on the Ad Libs' single, "The Boy From New York City," to an exclusive recording contract for his J.J. Productions company. Jackson will write and produce all of the lark's disks. Bill Downs (l.) has both artists under contract to his Lodo management firm.

Unifics To Tour

NEW YORK — The Unifics have set a solid itinerary through the end of May. Along with their p.a.'s the team will be working in added promotional activity along the east coast on behalf of their newly released Kapp single, "It's a Groovy World."

The team's shows include dates at the Northeast College Convention



DAVIS' DAKAR DISK DOES IT: Tyrone Davis (center) accepts gold record for his million-selling Dakar single, "Can I Change My Mind." Joining in the artist's triumph are (l. to r.) Willie Henderson, producer of the lid; Gus Redmond, national promo manager for Dakar Records; Rick Willard, sales head of Cotillion Records, which distributes Dakar; and Jerry Greenberg, executive assistant to Atlantic-Atco-Cotillion vp Jerry Wexler. Davis' golden disk was the first Dakar release to be distributed by Cotillion. The singer's newest single, "Is It Something You've Got," was released last week. His latest Dakar album is "Can I Change My Mind."

The first release under the new pact is "Got to be Love" by the Profiles, with four additional releases to be prepared and ready to go within the next 90 days.



(L. to r.): Steve Tyrell, national promotion director; Sam Goff, vice president; and Gene Chandler.

2ND GOLD DECK IN A ROW FOR CARTER

NEW YORK — Clarence Carter, coming off a million seller with the single, "Slip Away" has done it again with his recent Atlantic release, "Too Weak To Fight". The record has just received RIAA certification for selling over one million copies.

Carter's current single is "Snatching It Back".

Atco Wins 'Lost Soul'

NEW YORK — "(Day Of) Decision For Lost Soul Blue," a Detroit master, has been acquired by Atco Records. The lid, by a new group called the Free, was produced by Carl Cisco in Detroit and originally issued on the Marquee label. It will now be released under the Atco logo.

in New York (Mar. 20), the Baltimore Civic Center (23) a three-day weekend with Sly & the Family Stone that includes New York and the northeast (Mar 28, 29 & 30). The team will then embark on a 40-city string of one-niters through the South during April and May.

CashBox Top 50 In R & B Locations

1	GIVE IT UP OR TURNIT A LOOSE James Brown (King 6213)	4	26	AM I THE SAME GIRL Barbara Acklin (Brunswick 55399)	24
2	THERE'LL COME A TIME Betty Everett (UNI 55100)	1	27	IT'S YOUR THING Isley Brothers (T Neck 901)	—
3	SOPHISTICATED CISSY The Meters (Josie 1001)	5	28	A LOVER'S QUESTION Otis Redding (Atco 6654)	32
4	EVERYDAY PEOPLE Sly & the Family Stone (Epic 10407)	2	29	AQUARIUS/LET THE SUNSHINE IN MEDLEY Fifth Dimension (Soul City 772)	35
5	THE WEIGHT Aretha Franklin (Atlantic 2603)	7	30	DON'T TOUCH ME Betty Swann (Capitol 2382)	41
6	BUILD ME UP BUTTERCUP Foundations (UNI 55101)	3	31	WHEN HE TOUCHES ME Peaches & Herb (Date 1637)	31
7	MY WHOLE WORLD ENDED David Ruffin (Motown 1140)	9	32	WHO'S MAKING LOVE Young Holt Unlimited (Brunswick 55400)	36
8	FOOLISH FOOL Dee Dee Warwick (Mercury 72880)	8	33	I'LL TRY SOMETHING NEW Diana Ross & The Supremes & The Temptations (Motown 1142)	37
9	RUNAWAY CHILD, RUNNING WILD Temptations (Gordy 7084)	12	34	ALMOST PERSUADED Etta James (Cadet 5630)	39
10	GIVE IT AWAY Chi-Lites (Brunswick 55398)	13	35	DIDN'T YOU KNOW Gladys Knight & The Pips (Soul 35057)	45
11	BABY, BABY DON'T CRY Smokey Robinson & Miracles (Tamla 54178)	6	36	CAN I CHANGE MY MIND Tyrone Davis (Dakar 602)	14
12	SWITCH IT ON Cliff Nobles & Co. (Phil-LA-Of Soul 324)	16	37	BABY MAKE ME FEEL SO GOOD 5 Stairsteps & Cubie (Curtom 1936)	40
13	TAKE CARE OF YOUR HOMEWORK Johnny Taylor (Stax 0023)	11	38	TOO LATE TO WORRY TOO BLUE TO CRY Esther Phillips (Roulette 7031)	43
14	ONLY THE STRONG SURVIVE Jerry Butler (Mercury 72898)	28	39	TIME IS TIGHT Booker T & MG's (Stax 0028)	—
15	I'M LIVIN' IN SHAME Diana Ross & Supremes (Motown 1139)	10	40	HALLWAY'S OF MY MIND Deils (Cadet 5636)	44
16	SOULSHAKE Peggy Scott & Jo Jo Benson (SSS 761)	15	41	I'LL UNDERSTAND Soul Children (Stax 0018)	—
17	TWENTY FIVE MILES Edwin Starr (Gordy 7083)	23	42	OILY Juggy (Sue 9)	42
18	MY DECEIVING HEART Impressions (Curtom 1937)	18	43	GOTTA FIND ME A LOVER Erma Franklin (Brunswick 55403)	—
19	SNATCHING IT BACK Clarence Carter (Atlantic 2605)	29	44	UPTIGHT GOOD WOMAN Solomon Burke (Bell 759)	47
20	CLOUD NINE Mongo Santamaria (Columbia 44740)	20	45	I STILL LOVE YOU Jackie Wilson (Brunswick 55402)	—
21	THE CHOKIN' KIND Joe Simon (Soundstage 7 2628)	30	46	I DIDN'T KNOW WHAT TIME IT WAS Ray Charles (ABC 11193)	49
22	ICE CREAM SONG The Dynamics (Cottillion 44021)	27	47	I'M JUST AN AVERAGE GUY The Masqueraders (AGP 018)	19
23	DO YOUR THING Watts 103rd Street Rhythm Band (Warner Bros./7 Arts 7250)	25	48	REVOLUTION (Part I) Nina Simone (RCA 9730)	50
24	SOULFUL STRUT Young Holt Unlimited (Brunswick 55391)	17	49	GRITS AIN'T GROCERIES Little Milton (Checker 1212)	22
25	THIS GIRL'S IN LOVE WITH YOU Dionne Warwick (Scepter 12241)	26	50	GOOD LOVIN' AIN'T EASY TO COME BY Marvin Gaye & Tammi Terrell (Tamla 54179)	21

Following up SOLID GOLD "Hooked On A Feeling"
with

ONLY
LOVE"

12244 (Tyrell-James) Produced by CHIPS MOMAN



SCEPTER RECORDS

'Now Sound' Panel At NARM

(Con't from Page 7)

more and more people are listening to it." And "more and more there's going to be listening in depth by younger people." As for tomorrow's sound — "it may be somewhat like today's — but different."

Davis posed a few questions for the audience — "are you resisting the Now Sound? Are you trying to understand it? Are you still treating records like any other product? . . . "Let me urge each of you not to just tolerate it — but to participate in the enjoyment of it . . . we are witnessing a revolution, not just in music but in culture as well."

Jac Holtzman, president of Elektra Records, labeled the Now Sound as "an underground grapevine of expression" — the phonograph record is "an outlet for that creative expression." Adding that record shops particularly should ingest personnel who can guide the customer; those who appreciate the Now Sound. "We should be bringing more and more youth into our industry."

Songwriter-producers Burt Bacharach and Jimmy Webb agreed that they could not be creative by trying to be commercial. Bacharach said, "I love the crap-shooting facet of this industry . . . still it must be self satisfying. All the rules have been broken now — anything can happen. It's really a wide open space. . . . Young musicians today are so much more gifted and learned." Webb said that in both composing and producing, "I find myself trying to satisfy a standard I've set for myself . . . I'm always trying to outguess the people out there with the unexpected." As for the future — "Rock and roll owes its popularity to the electric guitar . . . new electronic

EIA Report

(Con't from Page 7)

lion units of the 1968 total and imported 5.7 million units for sale under their own labels. Foreign labels, with 22.7 million home radios imported, accounted for 66 per cent of home radio sales vs. 60 per cent in 1967. Radios imported by domestic manufacturers amounted to 17 per cent in 1968, an increase over the 14 per cent of the home radio market in 1967.

Total U. S. sales of auto radios in 1968, at 12.5 million units, greatly exceeded the 9.5 million units sold in 1967. The FM share of auto radio sales continued to increase. Some 1.4 million FM auto radios were sold in 1968, compared to 941,000 sold in 1967 and 653,000 in 1966. Over 12 per cent of auto radios were FM in 1968, compared to 10 per cent in 1967 and 6.8 per cent in 1966.

The FM share of total U. S. home radio sales (excluding radio-TV and phonograph combinations) amounted to 15.9 million units last year, compared to 11.7 million units in 1967. In percentages, FM accounted for about 47 per cent of the radio market in 1968 and for 37 per cent in 1967, and 30 per cent in 1966.

Total U. S. phonograph sales in 1968 totaled 6.5 million units compared to 6.6 million units in 1967. About 4.4 million units of these were U. S.-produced and 1.1 million units were imported by American manufacturers for sale under their own label. Roughly one million units were imported by foreign manufacturers.

Magnetic tape equipment proved to be the fastest growing consumer electronic product in 1968. Tape recorders and players, including reel-to-reel and cassette equipment totaled 5,573,145 units and home and auto tape player imports totaled 2,478,348 units. U. S. product figures in this category are not available.

Sunny Schnier Named Vanguard P.R. Head

NEW YORK — Sunny Schnier, formerly an account executive with the Goldstein Organization, has joined Vanguard Records as director of publicity and advertising, effective this week (10). Miss Schnier replaces Madlyne Altshuler.

instruments, like the Moog synthesizer, will be changing music." And the poetic quality of lyrics will soon "make the 'pop' song indistinguishable from the 'art' song."

Jimmy Bowen, president of Amos Productions and Amos Records, allowed that he could not produce an artist such as Aretha Franklin. "I must produce artists I can understand." And wondered about in-store merchandising — "those hot-cake stacks of LP's. I went into a store recently and saw one of those stacks. The salesman told me, 'That Glen Campbell's a mother — we sold 2½ feet of it today.'"

Lee Hazlewood, artist, producer, composer and president of LHI Records, added "I enjoy cutting hit records — not bombs. I've cut my share of bombs." And drew applause from the confab with, "When it comes to merchandising, I'm just tickled to death when you get rid of most of my records."

Roger Hall, manager A&R of RCA Records' Red Seal, noted that such films as "Elvira Madigan" and "2001. A Space Odyssey" have recently demonstrated that classical music can be the Now Sound. Pointing to a fusion movement, he cited "Switched On Bach" as an example of a classical best seller high on the pop charts. Davis agreed on this point, though he added, "Classical music represents from 3-5% of our total sales and doesn't appear to be growing." Still — "classical musicians are curious and interested in rock . . . the bridge is narrowing."

Roy Silver, president of Campbell-Silver-Cosby and an executive with Tetragrammaton Records, was reluctant to be drawn into a discussion on album cover nudity, simply noting that "We have made a transition in one year from Murray Roman to 'Two Virgins.' The Roman LP is now being carried on racks . . . it's been a nice year."

In conclusion Hazlewood said he was looking forward to more top instrumentalists cutting together. "In England they're forming super groups. Mike Bloomfield and Al Kooper are doing it here. I'd like to see more of that."

Holtzman saw "no more rules — just opportunities." And Davis summarized "An optimistic future with the Now Sound . . . more respectable than ever."

Talent On Stage At NARM Confab

LOS ANGELES — NARM members had an opportunity to enjoy a fantastic roster of entertainers during their convention held last week in the Century Plaza Hotel in this city.

An RCA Victor dinner party provided close to an hour of just Jose Feliciano, who undoubtedly won a great many fans that evening. His sense of humor, excellence as a guitarist and commercial singer were obvious.

The Tetragrammaton party proved that Bill Cosby is deserving of "Super Star" rating. Relaxed and confident that he could have the crowd "in the palm of his hand," he did. He performed some material from his upcoming LP, and introduced vocalists Biff Rose and a swinging Rhetta Hughes.

Columbia's evening was highlighted by O.C. Smith who did an impromptu bit with Mahalia Jackson. Also featured were Donovan, Joel Grey and the overwhelming Blood, Sweat & Tears. The nine-man B, S & T rock combo literally stunned all people on the creative, A & R, and musician side of the business with their jazz ability and musicianship.

The closing night banquet enjoyed the talents of Glen Campbell, the 5th Dimension, the soul of James Brown, the marvelous mc'ing ability of Steve Allen and the swinging Les Brown Band.

Mass Media: Failure To Communicate

(Con't from Page 7)

Warners-7 Arts, has altered considerably over the years.

Promo Traced

Tracing the sales and promotion from the "Chaos" of the early fifties to the "more organized and sophisticated" Top forty and tight list operations, he explained that "the audience is now diffused . . . and there's no longer one guy at a station who can do it all . . . manufacturers have specialist promomen now — for underground, C&W, MOR etc. And, as manufacturers we are buying spots, making investments, virtually underwriting underground FM operations." "Paradoxically," he said, "rack jobbers are totally removed . . . failing to promote their promotions and . . . neglecting to back the importance of radio with dollars." Morris Baumstein, Columbia Records' advertising director, echoed Smith's contention that most rack jobbers "have not taken advantage of the motivating ammunition supplied by the manufacturer."

"It's the quality, not the quantity, of the audience that concerns us. We run the gamut from consumer to underground and are increasing our radio advertising . . . but advertising must be supported at the local level."

William Hall, Transcontinental Music Corp. v.p., suggested that manufacturers have so far failed to offer the right promotional tools (such as blow-ups of artists, mobiles, empty LP jackets, display cartons, signs for impact racks and end cap racks) and neglected to give advance notice of future displays. He called for more promotional LP's to be offered for racks' record players.

Session was lively and, according to many who attended the workshop, demonstrated a serious communication gap between racks and manufacturers.

Among Smith's most significant comments were; that radio is a 75% to 90% motivating factor today in the sale of records; that 70% of FM radio's commercial income is being derived from record manufacturers. It was here that Smith made the suggestion that racks should get themselves involved in buying radio time in their areas to assist in the promotion of record product. He said it is a necessary step.

Morris Baumstein advised racks to keep the quality of the audience in mind when trying to determine media to be used. He pointed to underground newspapers (with a good pass-along readership) as well as time buys on radio. With a slide presentation he displayed some of the ad kit tools Columbia produces to assist outlets in planning their co-op ads and advised racks to use them. He suggested that racks staff-up with an ad man. Regardless of what it costs it's worth it.

Bill Hall, referring to Transcontinental's 1,100 outlets around the country advised the manufacturers that they

are overlooking much needed in-store promotion. As a result of the many title-less album covers "the industry has heaped upon us, we find ourselves in the sign making business, frequently killing the art on an LP cover with a big sticker indicating the title and artist."

A record manufacturer in the audience pointed up the fact that in very many cases the artist has complete control of the contents and cover art of an LP.

Hall also advised that manufacturers work on displays which hang from the ceiling since that space is not used by the racks and ceiling-above-rack space is paid for when one buys floor space. He also advised that manufacturers protect their records in transit with empty LP jackets which could be used as display pieces. He pointed to the free-standing display rack as a marvelous tool.

Hall also advised manufacturers to provide advance alert before a promotion on a special line of product or on a special artist is being scheduled. He said it was necessary so that space on racks could be made available awaiting the arrival of merchandise.

Other important points that resulted from the floor included: Joe Smith's comment that small market radio's effect on neighboring larger cities was diminishing. Key stations in major cities are now paying more attention to what is being played on other major stations in other big cities than they are to lesser stations.

Baumstein on TV advertising of recorded product said that it was very expensive and not very flexible. It is slow and difficult to get a campaign rolling rapidly to keep pace with the record industry tempo of getting a record off the ground.

Gelassen Joins Polydor In All-Media Promo Slot

NEW YORK — Polydor Records has named Lloyd Gelassen, formerly national promotion manager for MGM's classical division, as director of advertising, promotion and artists relations for the label.

Currently, Gelassen is assisting Polydor's president, Jerry Schoenbaum, is setting up the American operation of the international label, and will continue in his new capacity when it formally opens shop on Apr. 1.

In addition to his MGM stint, Gelassen has done free lance work for numerous artists, has been associated with Folkways and Monitor Records and was part of the Discount Record Shop organization.



A GOULET GOURMET chats happily with Robert Goulet during his recent public appearance at two of New York's Korvette department stores, where the Columbia recording artist talked with fans and autographed copies of his latest album, "Both Sides Now." Goulet is current performing at the Empire Room of the Waldorf Astoria.

THREE SOUL BROTHERS:



1.

The Friends of Distinction
"Grazing in the Grass"
74-0107

The Friends take care of business with a big vocal version of the instrumental hit. Kicking up a *lot* of business in Detroit, L.A., New Orleans, St. Louis, Washington and Baltimore.

2.

The Wilson Brothers
"Soul Town"
47-9732

The Wilson Brothers lay on plenty, plenty soul — and they're getting the message in New York, Philadelphia, Washington, Baltimore and Knoxville.



3. REAL

Ilene Berns Takes Bang, Shout On Indie Producer Road To Fame

NEW YORK — A reliance on non-exclusive indie producer arrangements, but firm control of artists and masters is the Top 40 and R&B philosophy of Bang Records.

This is the direction formulated by Ilene Berns, who took over the reins of the company three months after the death of her husband, Bert Berns, in Jan. of 1968. In addition to Bang, Mrs. Berns oversees an R&B affiliate, Shout, and a publishing unit, Web IV (BMI).

A woman for all seasons at her company, Mrs. Berns takes key roles in administration production, A&R, publishing, master screening and promotion. She is particularly involved in promotion. She regards this area

Adler Forms Film Pub.

LOS ANGELES — Ode Music, dealing exclusively with scores for feature films, has been formed by Lou Adler as part of his Ode Records operation.

Adler's first venture in this area is as producer of all music production for Jacques Demy's Columbia release of "The Model Shop." Score and title-tune for the film were composed and performed by Spirit, who are on the CBS-distributed Ode label.



A GREY 'BLACK SHEEP' — Joel Grey, star of the Broadway hit musical, "George M!", rehearses one of the songs from his soon-to-be-released Columbia album, "Black Sheep Boy." Working with Grey during the session is arranger George Tipton. The LP, the first by Grey in a contemporary bag, was produced by Jimmy Wisner, who also contributed several arrangements.

of the business as crucial to the success of a label operation. In constant contact with radio stations and her distributors, Mrs. Berns often takes to the road to pay a personal call at key radio outlets.

Indie Lineup

Among the indie producers presently keeping a flow of product into the operation are Johnny Cymbal and George Tobin, producers of Derek, currently hitting with "Back Door Man"; Billy Carl & Reid Whitelaw, who produce Carl, a vocalist, for the label; Phil Walden, who produces Billy Young; and Atlanta's Bill Harvey, who does Randolph Walker's sessions for Shout. In addition, Malaco Productions of Jackson, Miss. records Paul Davis, also a Web 4 writer in partnership with Malaco and the Tropics, a new group on Shout.

Mrs. Berns believes it's to her advantage to call for the signing of artists directly to her label, which gives her ownership of masters produced by her non-exclusive force of indie producers. She cites the need for "freedom" to assign, if necessary, new producers to record her acts.

Another area under Mrs. Berns functions is Incredible Sound Studios, which operates for Bang and outside clients. The studio is located at 126 West 42nd St. in New York.

Also on the writing staff of Web 4 is Mike Valvano, formerly associated with writing and production activities at Motown Records.

Domestically, the Bang and Shout lines are serviced mostly through the same outlets. On the international front, some new rep arrangements are being negotiated by Mrs. Berns attorney, Walter Hofer.

Capitol Appointments

LOS ANGELES — Several key exec changes highlighted the week at Capitol Records and Capitol Records Distributing Corp.

Allen Davis, merchandising project manager with CRDC, has been up to pop merchandising manager, effective immediately. Richard Miller, a CRDC division manager in Atlanta, has been upped to the post of special products market development manager, also effective immediately.

On the international front, Ron Plumb has been elected executive vice president and general manager of Capitol Records (Canada) Ltd.

In separate moves, Fred Bouchard has been named superintendent for the Winchester plant of CRI, and Joe Doherty has been named press foreman at the same facility.



A WINNING HAND: That's what Radnor Records feels they hold with the Four Aces, whom the label recently signed to a disk pact. Signing for Radnor is Anthony Martino (seated), president of the company. The Four Aces are (l. to r.) Lou Silvestri, Joe Giglio, Fred Diodati, and Sod Vaccaro.

Producer's Profile



KOPPELMAN & RUBIN

Charles Koppelman and Don Rubin — one never talks of them singly — head the music division of Commonwealth United. They operate with equal ease in the mahogany-panelled corporate bastions and in the go-go atmosphere of the recording studios. And they deal with corporate lawyers and accountants with the same confidence that they deal with some of the more erratic geniuses of the rock aristocracy.

Their paths crossed in the late 1950's when Koppelman, now 29, and Rubin, now 28, were undergraduates at Adelphi College in Long Island. Koppelman, a physical education major, had one goal in life — to play baseball for the then-Brooklyn-based Dodgers. Rubin was a language major with ambitions of becoming a professor of Romance languages. He actually did teach Spanish one year in Baldwin, N.Y. high school after his graduation in 1960.

Both Koppelman and Rubin shared one common interest — singing. While in college they did some amateur work, and after graduation they formed The Ivy Three with another classmate. While none of the a&r men with major labels offered them contracts, they did impress a New Jersey dentist who bankrolled a single for them — "Yogi." The record took off, hitting No. 3 in the national charts. It looked like the beginning of a big career. At this point, Koppelman forgot about the Brooklyn Dodgers, and Rubin dismissed his future in Romance languages. Pop music was their bag.

With the wisdom of hindsight, Koppelman and Rubin now point out that anyone can get lucky and have a hit. But it takes more than luck to get two hits in a row.

The second hit never came for Koppelman and Rubin. The New Jersey dentist went back to drilling teeth, and two thirds of the Ivy Three got jobs as entertainers in Catskill Mountain resorts. While appearing at Grossinger's, Koppelman and Rubin ran into another musical boy wonder, Don Kirschner. Kirschner recognized their talent, but not as performing artists. He told them to get out of performing and into music publishing, and offered them jobs with Screen Gems-Columbia.

After the briefest of basic training in the intricacies of music publishing, Koppelman and Rubin were running Kirschner's operation. Eighteen months of that prepared them for their next jobs — as vice-presidents of Roulette Records. During their seven months at Roulette, they learned how to produce records.

By 1965, Koppelman and Rubin felt their education had reached the stage where they could go into business for themselves. They opened a one-room office at 1650 Broadway, scraped together enough money for a typewriter

and secretary, and began producing records.

Their first year of operation was a profitable one, but not a blockbuster. But during the second year of operation, from August 1966 to August 1967, they grossed \$4 million, producing some 41 records, with 21 of them hitting the charts. This compares with the industry average of one record of each 30 produced hitting the charts.

The roster of artists produced by Koppelman and Rubin in the last three years reads like a Who's Who of Pop Music — the Lovin' Spoonful, Tim Hardin, the Turtles, Gary Lewis, Bobby Darin, Peggy Lee, the Righteous Brothers, Petula Clark, John Sebastian.

And on the publishing end, K&R writers include such names as John Sebastian, Alan Gordon, Tim Hardin, Gary Bonner, Jack Nitzsche, John Boylan, Terry Boylan, Russ Titelman and Lowell Howard.

When Koppelman and Rubin entered the business they were making \$100 a week each. In May 1968, when they sold to Commonwealth United Corporation — with an American Stock Exchange listing and assets of \$130 million, they received nearly \$3 million in stock (worth several times that amount now).

As heads of the wholly owned Commonwealth United Music subsidiary, Koppelman and Rubin still operate in the same free wheeling manner they did when they were independent. The only difference is that they have the resources of a major corporation behind them.

Since Koppelman and Rubin have become corporate executives, they've negotiated the acquisition of T. M. Music and Towne Music; acquired Century Sound Studios in New York and are planning to set up West Coast studios, have entered the soundtrack field, and have increased their artist and writer rosters.

While Koppelman and Rubin are corporation officers, they're hardly corporate types. And their brief careers as entertainers provides them with the sympathy needed for dealing with artists. Here's how Koppelman puts it:

"We're more understanding of the writers. We don't stymie them like corporate types do. We have to nurse the talent, select material, cast the proper artist, edit the material, and sell the finished product to the record company."

To which Rubin adds: "We do everything, even select the album covers." It's difficult to pinpoint when the meteoric careers of Koppelman and Rubin really took off, but the spring of 1965 is as good a time as any.

Koppelman and Rubin were in the Cafe Bizarre, a Greenwich Village coffee house, and an unknown and unrecorded group, the Lovin' Spoonful, was performing. Although several major labels were attempting to sign the Spoonful, the group went with Koppelman and Rubin "because they knew we understood their music." Their first record, "Do You Believe in Magic?" is now a pop music classic. That was three months after Koppelman and Rubin went into business. And it set the pattern of things to come.

Their next effort, with Bobby Darin, was "If I Were a Carpenter" another contemporary music classic.

In three years of operation they have racked up 17 Gold Records, symbolizing sales of \$1 million each. From a one-room office, they've expanded to six rooms, with 40 employees (including 20 songwriters and five producers), a branch office in Philadelphia and a recording studio.

Lucas Into New Quarters

NEW YORK — The David Lucas multimedia music complex has moved into a widely expanded new office-studio complex in a totally refurbished former warehouse at 320 West 46th St., directly across from the Scene.

New Lucas quarters will include offices for associate writers, a conference room, film workshop, six offices, rehearsal studios and a fully equipped recording studio. Companies housed in the new complex are: David Lucas Associates, a TV and radio commercial music production house; D'Lisa (ASCAP) and Pasmorchick (BMI); and Sata Fortas Attractions, the record production division.

Joseph Nathan Visiting U.S.

LONDON — Joseph Nathan, director of Transatlantic Records, left here last week (6) for a three-week trip to America. His itinerary includes a 12 day stay on the west coast (6-18) and a week in New York. He'll meet with U.S. firms that handle Transatlantic material, including Warner Bros., Reprise, Tetragrammaton, Capitol, Sire and Vanguard. Nathan will also talk with other companies with a view to licensing American material in Britain and vice-versa.

- THIS MAGIC MOMENT
JAY & THE AMERICANS
..... UNITED ARTISTS
Rumbalero Music, Inc.
Progressive Music Pub. Co.
Quintet Music
Tredlew Music
- CROSSROADS
CREAM..... ATCO
Noma Music, Inc.
Gunnell Music
- GOODNIGHT MY LOVE
PAUL ANKA..... RCA
Noma Music, Inc.
Quintet Music, Inc.
Trio Music, Inc.
- YOU GAVE ME A MOUNTAIN
FRANKIE LAINE..... ABC
Noma Music, Inc.
Mojave Music, Inc.
Elvis Presley Music, Inc.
- A LOVERS QUESTION
OTIS REDDING..... ATCO
Progressive Music
Eden Music
- JOHNNY ONE TIME
BRENDA LEE..... DECCA
Hill & Range Songs, Inc.
Blue Crest Music, Inc.
- EMPTY SUNDAY SUNDOWN TRAIN
BILL GOODWIN..... MTA
Big Top Records, Inc.
- THE CONSPIRACY OF
HOMER JONES
DALLAS FRAZIER..... CAPITOL
Hill & Range Songs, Inc.
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THE SACRED MUSHROOM



P-4001

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CHICAGO-CLEVELAND-DETROIT-NEW YORK-PHILLY-LOS ANGELES

A SMASH BREAKOUT IN CINCINNATI-DAYTON-COL.-INDPLS.
AND NOW SAN DIEGO!!

PARALLAX RECORDS

A Product of AUDIO FIDELITY RECORDS

Talent On Stage

TIM HARDIN

CAFE AU GO GO, N.Y. — Tim Hardin sings on the edge of heartbreak. His songs are deeply personal, and when he sings them, you feel the depth of this poet's perceptions of a world that is all too hauntingly real. Hardin's art, both his writing and performing, is constructed with the unadorned simplicity which constitutes true complexity.

After singing "Black Sheep Boy," "You Upset The Grace Of Living When You Lie" (which had the urgency of truth seized from the flanne), and "Reason To Believe," all of them familiar to his devoted throng of admirers last week (28) at the Cage Au Go Go, Hardin performed "Red Balloon" with the fragile strength which is so strikingly characteristic of his art. He has recently added new words to that composition.

Then followed two new songs which can only be called crushingly beautiful. The first, "Last Sweet Moments," sung to the accompaniment of his own acoustic guitar, had the textural imagery of a painted masterpiece. The second, with which Hardin concluded the concert, saw the artist accompanying himself on the piano. The song is entitled "Once Touched By A Flame," and it is a complex work which bends back upon itself in circular fashion; there are frequent repetitions of several verses which create a powerful, lingering effect in the listener.

"A poem is a naked person," writes Bob Dylan. "Some people say that I am a poet." Tim Hardin is a poet. His poetry has been available on Verve/Forecast Records. He now records for Columbia.

FLYING BURRITO BROTHERS THREE DOG NIGHT LARRY DAVIS — BETTY CARTER

SCENE, N.Y. — Over a four day period, three combinations, consisting of four acts, shared the stage at Steve Paul's Scene, providing a vast array of musical styles, all of them showcased excellently.

The Flying Burrito Brothers, built around three former members of the Byrds, made their New York debut at the club, and we caught them on the last two nights of their week-long stand. During the last year, the Byrds have been in the vanguard of the move to country-influenced rock, and the Burrito Brothers now carry the move one step forward, towards rock-influenced country. One of the movers of the group is Gram Parsons, a former Byrd, but also the leader of the International Submarine Band, an early but unsuccessful country-styled group. It's too early to tell how much more influence the country sound will exert on the pop buyer, but if there is a move in that direction at all, the Flying Burrito Brothers will be in the forefront.

Although they do perform some original tunes, the act is built around a host of one-time country hits, such as "Dark End Of The Street" (also a major R&B success), "Somebody's Back In Town," Roy Orbison's "Dream Baby" and Buck Owens' "Close Up The Honky Tonks." Ex-Byrds Chris Hillman and Mike Clark, along with Chris Ethridge and 'Sneaky Pete,' round out the group. Their debut LP is due from A&M at any time.

Also making their New York debut were Three Dog Night, another Los Angeles-based group. They had been preceded, by almost 6 months, by their first Dunhill album, a critically-hailed set just now beginning to break

out on the charts. The group's strength lies in its ability to interpret outside material, and in a market flooded with group's who perform their own trite material, the group is a welcome change.

The key to gaining fame as an interpreter lies in choosing the right material and placing it in a proper and distinctive framework. Three Dog Night excels on both counts, and in addition provides the vital spark of excitement to capture audiences on a lower level.

The seven-man outfit, four instrumentalists and three vocalists, hit hard with "Nobody," a recent-almost hit single; Nilsson's "One"; the never-recorded-by-the-Beatles Lennon-McCartney's "It's For You"; Traffic's "Heaven Is In Your Mind"; and their currently rising "Try A Little Tenderness" single.

Betty Carter is the most unique jazz stylist we've ever heard, and we're not surprised that the public has been slow to accept her. Hopefully, her stint at the Scene (a month-long engagement well received by the normally-rock oriented patrons) will open up a new audience for her wild and beautiful scat style.

Larry Davis and his blues group, a recent B.B. King discovery, played a special two-night engagement at the club. As have several blues artists new to New York, Davis opened with a very-watered down set, not expecting to be able to put his heavy blues over to the white audience. By the time he got cooking the first set was over. Davis showed strong promise of being able to provide high quality blues when he was comfortable, and we hope to have a more in-depth review following his return stint this week.

Double LP Gold For Humperdinck

NEW YORK — Engelbert Humperdinck, has just received certification for two gold record album awards by the Record Industry Association of America, according to Herb Goldfarb, national sales and distribution manager of London Records. Parrot for which Humperdinck records is a London subsidiary label.

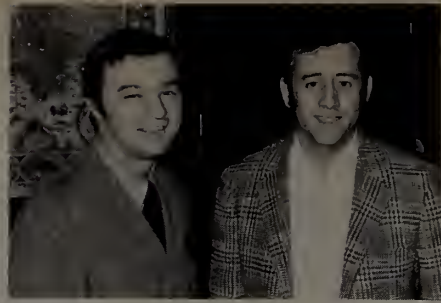
The gold disk awards are for the LP's "The Last Waltz" and "A Man Without Love," which now join his initial American album, "Release Me," in the million-dollar sales category.

Plans are already being set in motion for a presentation of the new gold awards upon Humperdinck's return to American in April. He arrives in the middle of that month for a two-week engagement at the Riviera Hotel, Las Vegas, commencing April 17. Following the Vegas date, he'll appear at the Sherman House, Chicago and at the O'Keefe Center, Toronto.

Duke/Peacock's Moon Given New Duties

HOUSTON — Clinton Moon, regional promotion manager for Duke-Peacock Records, has been assigned additional duties by the label. Effective immediately, Moon will assume the newly created position of director of special projects, working with the label's publishing firms, Lion and Don, in developing special promotional programs.

Lion is currently hot with covers of the late Johnny Ace's classic "Pledging My Love" by Laura & Johnny and Cook E. Jar on singles, and Jay & the Americans on their new "Sands Of Time" LP, as well as a single and album rendition of another Ace-associated tune, "My Song," by Aretha Franklin.



JERRY SHARELL has been named national promotion director for the A&M label by the firm's general manager Bob Fead. Sharell, who had worked with Mainline Distributors in Cleveland for seven years, had been working for A&M exclusively out of Mainline's office since last May. He will move to the A&M L.A. headquarters later this month (17). Sharell is shown (left) with Fead at the time of his appointment.

Roe Gets 'Dizzy' With 1st Goldie

NEW YORK — After only seven weeks on the chart, Tommy Roe's "Dizzy" has been awarded gold record certification by the Record Industry Association of America. Award coincides with the disk's reaching the number 1 slot on the Top 100 this week.

"Dizzy," Roe's first gold disk, is the result of his first collaboration with producer Steve Barri. Barri has just completed an album with Roe, set for immediate release, which will be backed by a strong incentive campaign.

ABC vice president and general manager Bud Katzel reports that sales of the disk are still extremely strong.

Gernhard Enters 3rd Yr. With 3rd Branch: Mobile

NEW YORK — Indie producer Phil Gernhard celebrated his second anniversary with the opening of his third branch office. The new facility, in Mobile, Alabama, will be headed up by Dick Holler, who penned "Abraham, Martin And John," the Gernhard-produced Dion smash.

Gernhard's Houston office is headed by Stan Hardin, and his home office is in St. Petersburg, Fla.

Gernhard achieved considerable success in 1968, and out of five singles and three albums released, hit with three singles, the Dion disk and "Baby Lets Wait" and "I Say Love" by the

Eatery To Disk Biz

(Con't from Page 9)

Peter Falcone is the company's vice president. Previously in account management at Benton & Bowles, a New York advertising agency, he has held other positions in advertising at J.M. Mathes Company and at General Electric.

Ewen P. Barnett is treasurer of the company. He was a co-founder of Management Television Systems, Inc., a company which markets large screen closed circuit communication equipment and establishes communications networks for industry, government and educational institutions. Before that, he held the controlling interest in a British closed circuit television company. In 1963, he formed Barnett Pictures Corp., a company which acquired foreign motion pictures for resale in America.

Hugh M. Eaton, comptroller and director of sales for the company, previously worked with the Monsanto Company, where he served as secretary to the European Budget Committee and was an international marketing manager.

The Greenville Celebrity House is owned by Interstate Management Associates, Inc., (IMA), whose president is R. Hugh Daniel, Jr., previously with the Daniel Construction Co., a major construction firm. IMA has agreed to establish 58 Celebrity Houses in its franchised area which includes: South Carolina, North Carolina, Florida, Tennessee, Alabama and Georgia. Contracts are currently under discussion for units in Montgomery, Ala., and Charlotte, N.C. Negotiations are also being conducted for a Celebrity House, to be located in Holyoke, Mass., which plans a summer opening. The company expects that additional outlets will be in operation and under construction by the close of 1969.

Market research studies, the company reports demonstrate that the biggest single buyer of record albums is the primary customer in the fast food market. The largest drive-in consumer group in the country is made up of teens, young families, singles and preteens.

Royal Guardsmen, and two Guardsmen albums.

Gernhard is currently concentrating on expanding his Sanphil (BMI) catalogue. Holler, under exclusive contract to the firm, has just had his "Section C" released by James and Bobby Purify on Bell.



HAVING A (FOOT)BALL are World Pacific Records execs and staff members with a few of the football-shaped yo-yos recently mailed to deejays around the country as a reminder that World Pacific national promotion director Ben Scotti (3rd from left) is the only ex-National Football League star currently in his present field of endeavor. Scotti, known for seven years as one of the League's toughest defensive backs, is shown above huddling with (l. to r.) Judy Dorfman; Macey Lipman, World Pacific national sales manager; WP general manager Dick Bock; Jan Weston; and Julia Brose.



“WHERE DO YOU GO TO MY LOVELY”

#77911

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1 IN ENGLAND

DESTINED TO BE THE

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Entertainment from
Transamerica Corporation

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From Hit...To Hit...To Hit...To Hit...

Andy Kim

“Tricia Tell Your Daddy”

...he's everybody's Daddy for awhile...

Steed 715
Produced by Jeff Barry

Call your local Dot Distributor for immediate stock!

1	BALL Iron Butterfly (Atco 280)	6	34	CAMELOT Original Soundtrack (Warner Bros./7 Arts BS 1712)	39	66	FELICIANO Jose Feliciano (RCA Victor LPS/LSP 3957)	65
2	THE ASSOCIATION'S GREATEST HITS (Warner Bros./7 Arts WS 1767)	2	35	CHEAP THRILLS Big Brother & Holding Company (Columbia KCS 9700)	27	67	DOING MY THING Paul Mauriat (Philips 600-292)	72
3	THE BEATLES (Apple SWBO 101)	1	36	CYCLES Frank Sinatra (Reprise FS 1027)	31	68	BOOKENDS Simon & Garfunkel (Columbia KC 9529)	70
4	GOODBYE Cream (Atco SD 7001)	10	37	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS (Motown MS 679)	29	69	ARE YOU EXPERIENCED Jimi Hendrix Experience (Reprise R/RS 6261)	71
5	YELLOW SUBMARINE The Beatles-Original Soundtrack (Apple SW 153)	3	38	THE FAMILY THAT PLAYS TOGETHER Spirit (Ode 212 44014)	36	70	THREE DOG NIGHT (Dunhill DS 50048)	78
6	TCB Diana Ross & The Supremes & The Temptations (Motown MS 682)	4	39	THE RASCAL'S GREATEST HITS TIME PEACE (Atlantic SD 8190)	33	71	FIRST EDITION 69 (Reprise 6328)	74
7	IN-A-GADDA-DA-VIDA Iron Butterfly (Atco 2501)	9	40	WHO KNOWS WHERE THE TIME GOES Judy Collins (Elektra EKS 74033)	38	72	ENGELBERT Engelbert Humperdinck (Parrott PAS 71026)	—
8	DONOVAN'S GREATEST HITS (Epic BXN 26439)	17	41	I LOVE HOW YOU LOVE ME Bobby Vinton (Epic BN 26437)	43	73	FOR ONCE IN MY LIFE Stevie Wonder (Tamla TS 291)	69
9	CRIMSON & CLOVER Tommy James & The Shondells (Roulette SR 42023)	8	42	THE GRADUATE Original Soundtrack (Columbia OS 3180)	40	74	CHITTY CHITTY BANG BANG Original Soundtrack (United Artists UAS 5188)	75
10	HAIR Original Cast (RCA Victor LSO 1150)	13	43	IT'S TRUE! IT'S TRUE Bill Cosby (Warner Bros./7 Arts WS 1770)	49	75	RETROSPECTIVE THE BEST OF BUFFALO SPRINGFIELD Atco (SD 283)	77
11	WICHITA LINEMAN Glen Campbell (Capitol ST 103)	5	44	ANY DAY NOW Joan Baez (Vanguard VSD/9306/7)	41	76	AT YOUR BIRTHDAY PARTY Steppenwolf (Dunhill DSX 50053)	—
12	HELP YOURSELF Tom Jones (Parrott PAS 71025)	16	45	GOLDEN GRASS Grassroots (Dunhill DS 50047)	42	77	BOX TOPS SUPER HITS (Bell 6025)	73
13	LED ZEPPELIN (Atlantic SD 8216)	24	46	TILL Vogues (Reprise RS 6326)	68	78	TWO VIRGINS John Lennon-Yoko Ono (Tetragrammaton T 5001)	85
14	SOUL 69 Aretha Franklin (Atlantic SD 8212)	15	47	PETULA CLARK'S GREATEST HITS, VOL. 1 (Warner Bros./7 Arts WS 1765)	45	79	BROOKLYN BRIDGE (Buddah BDS 5034)	—
15	NEAR THE BEGINNING Vanilla Fudge (Atco SD 278)	25	48	INSTANT REPLAY Monkees (Colgems COS 133)	60	80	THE ICE MAN COMETH Jerry Butler (Mercury SR 61198)	86
16	BLOOD, SWEAT & TEARS (Columbia CS 9720)	7	49	PROMISES, PROMISES Original Cast (United Artists UAS 9902)	54	81	HEAD Monkees Original Soundtrack (Colgems COSO 5008)	53
17	ELVIS-TV SPECIAL Elvis Presley (RCA LPM 4088)	11	50	JETHRO TULL (Reprise 6336)	55	82	PUT YOUR HEAD ON MY SHOULDER Lettermen (Capitol ST 174)	81
18	W. C. FIELDS Original Voice Tracks (Decca DL 79164)	18	51	MC 5/KICK OUT THE JAMS (Elektra EKS 74042)	67	83	SYNTHESIS Cryan Shames (Columbia CS 9719)	87
19	THE LIVE ADVENTURES OF MIKE BLOOMFIELD & AL KOOPER (Columbia KGP 6)	20	52	ELECTRIC LADYLAND The Jimi Hendrix Experience (Reprise 2 RS 6307)	48	84	LOVE CHILD Diana Ross & Supremes (Motown 670)	51
20	BAYOU COUNTRY Creedence Clearwater Revival (Fantasy 8387)	30	53	WHEELS OF FIRE Cream (Atco SD 2-700)	56	85	STONE SOUL Mongo Santamaria (Columbia CS 9780)	93
21	SWITCHED ON BACH Walter Carlos-Benjamin Frankman (Columbia MS 7194)	22	54	OLIVER Original Soundtrack (Colgems COSD 5501)	57	86	GENUINE IMITATION LIFE GAZETTE 4 Seasons (Philips PHS 600-290)	88
22	FOOL ON THE HILL Sergio Mendes & Brasil '66 (A&M SPX 4160)	12	55	THE TEMPTATIONS LIVE AT THE COPA (Gordy GS 938)	61	87	STAND BY YOUR MAN Tammy Wynette (Epic BN 26451)	94
23	ODESSA Bee Gees (Atco SD 2-702)	46	56	THEMES LIKE OLD TIMES Original Radio Themes (Viva V 36018)	63	88	TILL Jerry Vale (Columbia CS 9757)	96
24	BLESS IT'S POINTED LITTLE HEAD Jefferson Airplane (RCA LSP 4133)	34	57	I STAND ALONE Al Kooper (Columbia CS 9718)	59	89	SANDS OF TIME Jay & The Americans (United Artists UAS 6671)	—
25	BEGGARS BANQUET Rolling Stones (London PS 539)	14	58	EDIZIONE D'ORO 4 Seasons (Philips PHS 2-6501)	52	90	BOBBIE GENTRY & GLEN CAMPBELL (Capitol ST 2928)	92
26	SOULFUL STRUT Young-Holt Unlimited (Brunswick BL 754144)	19	59	TRAFFIC (United Artists UAS 6676)	58	91	DUSTY IN MEMPHIS Dusty Springfield (Atlantic SD 8214)	98
27	WILDFLOWERS Judy Collins (Elektra EKS 74012)	21	60	CLOUD NINE Temptations (Gordy GLPS 939)	79	92	SOUND OF SEXY SOUL Delfonics (Philly Groove 1151)	100
28	FUNNY GIRL Original Soundtrack (Columbia BOS 3220)	37	61	THE BOB SEGER SYSTEM (Capitol ST 172)	64	93	THE DELLS MUSICAL MENUE (Cadet LPS 822)	—
29	GENTLE ON MY MIND Glen Campbell (Capitol ST 2809)	23	62	BOOK OF TALEISYN Deep Purple (Tetragrammaton T 107)	50	94	STONEDHEDGE Ten Years After (Deram DES 18021)	97
30	THE SECOND Steppenwolf (Dunhill DS 50037)	26	63	CANDY Original Soundtrack (ABC-ABCS 009)	62	95	SWEET CHARITY Original Soundtrack (Decca DL 71502)	—
31	PROMISES, PROMISES Dionne Warwick (Scepter SPS 571)	32	64	LIVIN' THE BLUES Canned Heat (Liberty LST 27200)	44	96	STEPPENWOLF (Dunhill DS 50029)	91
32	I'VE GOTTA BE ME Sammy Davis Jr. (Reprise RS 6324)	35	65	WONDERWALL MUSIC George Harrison (Apple ST 3350)	47	97	BUILD ME UP BUTTERCUP Foundations (UNI 73043)	—
33	GENTLE ON MY MIND Dean Martin (Reprise RS 6330)	28				98	FOR ONCE IN MY LIFE U. C. Smith (Columbia CS 9756)	—
						99	WHAT IT WAS, WAS LOVE Steve & Eydie (RCA LSP 4115)	—
						100	A THORN IN MRS. ROSE'S SIDE Biff Rose (Tetragrammaton T 103)	106

101	A TIME FOR LIVING, A TIME FOR HOPE Ed Ames (RCA LSP 4128)
102	2001 A SPACE ODYSSEY Original Soundtrack (MGM STE-13)
103	THE GOOD RATS (Kapp KS 3580)
104	WHO'S MAKING LOVE Johnny Taylor (Star 2005)
105	INTROSPECT Joe South (Capitol ST 108)
106	YEARBOOKS & YESTERDAYS Jeannie C. Riley (Plantation PLP 2)
107	A MAN WITHOUT LOVE Engelbert Humperdinck (Parrott PAS 71022)
108	THE WORM Jimmy McGriff (Solid State SS 18045)
109	VANILLA FUDGE (Atco 224)
110	THOSE WERE THE DAYS Percy Faith (Columbia CS 9762)

111	THE NASHVILLE BRASS PLAY THE NASHVILLE SOUND (RCA LSP 4059)
112	THOSE WERE THE DAYS Johnny Mathis (Columbia CS 9705)
113	ANYTHING YOU CHOOSE B/W WITHOUT RHYME OR REASON Spanky & Our Gang (Mercury SR 61183)
114	SOUNDS OF THE YOUNG WORLD Eddy Arnold (RCA LSP 4110)
115	BLUES FROM LAURAL CANYON John Mayall (London PS 545)
116	COLOURS Claudine Longet (A&M SP 4163)
117	SOULED JOSE FELICIANO (RCA Victor LSP 4045)
118	LIVE Smokey Robinson & Miracle (Tamla TS 289)
119	FEVER ZONE Tom Jones (Parrott PAS 71019)
120	IN SEARCH OF THE LOST CHORD Moody Blues (Deram DES 18017)

121	ELECTRIC FLAG (Columbia CS 9714)
122	FINIAN'S RAINBOW Soundtrack (Warner Bros./7 Arts BS 2550)
123	WAITING FOR THE SUN Doors (Elektra EKS 74024)
124	RICHARD P. HAVENS, 1983 (Verve/Forecast FTS 3047-2)
125	ONLY FOR LOVERS Roger Williams (Kapp KS 3565)
126	BY THE TIME I GET TO PHOENIX Glen Campbell (Capitol T/ST 2851)
127	SUPER SESSION Mike Bloomfield, Al Kooper, Steve Stills (Columbia CS 9701)
128	DISRAELI GEARS Cream (Atco 232/SD 232)
129	ZORBA Original Cast (Capitol SO 118)
130	PARSLEY, SAGE, ROSEMARY & THYME Simon & Garfunkel (Columbia CL 2563/CS 9363)

131	GET IT ON Pacific Gas & Electric (Power P 701)
132	YOU COULD BE BORN AGAIN Free Design (Project 3 PR 5031)
133	LATE AGAIN Peter, Paul & Mary (Warner Bros./7 Arts WS 1751)
134	JOHNNY CASH AT FOLSOM PRISON (Columbia CS 9639)
135	TRUTH Jeff Beck (Epic BN 26413)
136	THE DOORS (Elektra EK 4007 EKS 7407)
137	IN MY LIFE Judy Collins (Elektra EKS 74027)
138	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M/MS 2-663)
139	THE BEAT OF THE BRASS Herb Alpert & Tijuana Brass (A&M SP 4146)
140	DR. ZHIVAGO Original Soundtrack (MGM E/ES 65T)

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.

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 Napolitano	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. 1	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

VERVE

Jim & Jean	Changes	FTS/3001
Richie Havens	Mixed Bag	FTS/3006
Blues Project	Projections	FTS/3008
Janis Ian		FTS/3017
Tim Hardin-2		FTS/3022
James Cotton Blues Band		FTS/3023
Blues Project	Live At Town Hall	FTS/3025
Dave Van Ronk & The Hudson Dusters		FTS/3041
Righteous Bros.	Soul & Inspiration	V/V6/5001
Arthur Prysock	The Best Of Arthur Prysock	V/V6/5001
Mothers Of Invention	Absolutely Free	V/V6/5013
Howard Tate	Get It While You Can	V/V6/5022
Mothers Of Invention	We're Only In It For The Money	V/V6/5045
Velvet Background	White Light/White Heat	V/V6/5046
Charlie Byrd/Stam Getz	Jazz Samba	V/V6/8432
Bashin'	Jimmy Smith Plays "Walk On The Wild Side"	V/V6/8474
Jimmy Smith	Who's Afraid Of Virginia Woolf	V/V6/8583
Mel Torme	The Best Of Mel Torme	V/V6/8593
Gene Krupa	The Best Of Gene Krupa	V/V6/8594
Louis Armstrong	The Best Of Louis Armstrong	V/V6/8595
Count Basie	The Best Of Count Basie	V/V6/8596
Johnny Hodges/Wild Bill Davis	Blue Rabbit	V/V6/8599
Wes Montgomery	Movin' Wes	V/V6/8610
Cal Tjader	Soul Sauce	V/V6/8614
Wes Montgomery	Bumpin'	V/V6/8625
Willie Bobo	Spanish Grease	V/V6/8631
Jimmy Smith	Got My Mojo Workin'	V/V6/8641
Wes Montgomery	Goin' Out Of My Head	V/V6/8642
Wes Montgomery	Tequila	V/V6/8653
Count Basie	Basie's Beatle Bag	V/V6/8659
Jimmy Smith	Hoochie Cooche Man	V/V6/8667
Walter Wanderley Trio	Cheganca	V/V6/8676
The Dynamic Duo	Jimmy & Wes	V/V6/8678
Jimmy Smith	Respect	V/V6/8705
Wes Montgomery	The Best Of Wes Montgomery	V/V6/8714
Stan Getz	The Best Of Stan Getz	V/V6/8719
Ella Fitzgerald	The Best Of Ella Fitzgerald	V/V6/8720
Jimmy Smith	The Best Of Jimmy Smith	V/V6/8721
Cal Tjader	The Best Of Cal Tjader	V/V6/8725
Abnuceals Emuukha		
Elec. Synph.	Lumpy Gravy	V/V6/8741
Jimmy Smith	Stay Loose	V/V6/8745
Kenny Burrell	The Common Ground . . . Blues	V/V6/8746

VIVA

Midnight String Quartet	Rhapsodies For Young Lovers	36001
Jonathan Knight	Lonely-Harpsichord On A Rainy Night	36006
Midnight String Quartet	Rhapsodies For Young Lovers, Vol. 2	36008
Midnight String Quartet	Love Rhapsodies	36013
Midnight String Quartet	The Look Of Love	36015

WARNER BROS.-SEVEN ARTS

Bill Cosby	Wonderfulness	W 1634
Bill Cosby	Why Is There Air?	W 1606
Bill Cosby	Is A Very Funny Fellow	W 1518
Bill Cosby	I Started Out As A Child	W 1567
Petula Clark	I Couldn't Live Without Your Love	W/WS 1645
Petula Clark	My Love	W/WS 1630
Peter, Paul and Mary	See What Tomorrow Brings	W/WS 1615
Peter, Paul and Mary	Peter, Paul and Mary	W/WS 1449
Peter, Paul and Mary	In The Wind	W/WS 1507
Peter, Paul and Mary	Peter, Paul and Mary Album	W/WS 1648
Petula Clark	Downtown	W/WS 1590
Peter, Paul and Mary	Peter, Paul and Mary in Concert	2W/2WS 1555
Everly Brothers	Very Best of the Everly Bros.	W/WS 1554
Peter, Paul and Mary	Moving	W/WS 1473
Original Soundtrack	Music Man	W/WS 1459
Petula Clark	I Know a Place	W/WS 1598
Peter, Paul and Mary	A Song Will Rise	W/WS 1589
Bonnie Prudden	Keep Fit and Be Happy	W 1358
Original Soundtrack	Rome Adventure	W/WS 1458
San Sebastian Strings	The Sea	W/WS 1670
The Association	Insight Out	W/WS 1696
The Grateful Dead		W/WS 1689
Peter, Paul and Mary	Album 1700	W/WS 1700
Petula Clark	These Are My Songs	W/WS 1698
Bill Cosby	Revenge	W/WS 1691
Bill Cosby	Bill Cosby Sings — Silver Throat	W/WS 1709
San Sebastian Strings	The Earth	WS 1705
Along Comes The Association		WS 1702
Bill Cosby	Hooray For The Salvation Army	WS 1728
Bill Cosby	To Russell, My Brother Whom I Slept With	WS 1734
The Association Birthday		WS 1733



Polydor To Go It Alone In Tapes

NEW YORK — Polydor Inc., the recently formed American corporate arm of the giant International Polydor Records, will manufacture, sell and distribute all its own tape configurations including 8 & 4 track, cassettes, and reel-to-reel. It will do so through its own distributors as well as through distributors specializing in tape.

"We must be in control of our own product," says Jerry Schoenbaum, president of Polydor U.S.A. The tape field is growing rapidly and Schoenbaum feels that the American companies who have given tape rights to corporations not previously in the recording business have "created monsters who are now competing with us for producers and creative talent."

From the way things look now, Schoenbaum feels, the tape and cassette configurations will open new doors for recorded product. Gas stations, photographic shops, garages and auto shops, he says will be

carrying recorded product in tape form in the future. "The tape forms will bring recorded product into outlets where rack jobbers left off," he said. "When racks came in," Schoenbaum continued, "they reached into new outlets with their displays...super markets and the like. Now that they have enveloped the disk market they are servicing former record outlets and then some, but have not been expanding into the areas the young tape distributing companies have been seeking out. Therefore, Schoenbaum concluded, I expect there will be huge plus business in the very near future in the tape field for cartridges and cassettes."

Polydor's classical division, D.G.G. Records is presently distributed through MGM Records in this country. It has been heavily rumored, of late, that upon the expiration of the D.G.G. agreement Polydor U.S.A. will take on the line itself.

Joe Mansfield Becomes Col. Local Promo Mgr.

NEW YORK — Joe Mansfield has been appointed local promotion manager at the Dallas branch of Columbia Records, according to Ron Alexenburg, director of national promotion with Columbia.

Mansfield will be responsible to Tom Cade, branch manager, for all local sales-promotion activities and artist relations at the local level. He will be working out tie-ins between national and local dealer promotions, and visiting local radio stations to gain play for Columbia product, as well as making suggestions for various display materials and working with the local sales staff.

Mansfield has been with Columbia for the past four years, doing sales and promotion in the San Antonio area.

Whale Of A Master

LOS ANGELES — White Whale Records has picked up rights to "Rene de Marie" by Triste Jenero, a Texas group, from Gulf Pacific Industries. Deck is reported to have gone over the 7,000 mark in Dallas alone.

Deal was negotiated by Ted Feigin and Lee Lasseff of White Whale and Mickey Shapiro and Donald Altfeld of the L.A.-based Gulf Pacific.



AIRBORNE LARK: Connie Francis, MGM recording artist, emplanes at Newark Airport for a two-week personal appearance at the El San Juan Hotel in Puerto Rico. She autographs her new Bacharach-David album for Pan AM jet captain Bob Abram and stewardess Janney Lawson of Yonkers, N.Y.

Associated Industries To Expand Tape Facilities

PITTSBURGH—Associated Industries has planned a series of expansion moves for its tape recording facilities, it was announced by Ron Schafer (Midwest Ltd. Distributing), president of the firm. The expansion, scheduled for the immediate future, includes the following changes:

The company's recording studios in Mt. Pleasant, Gateway-Associated Studios, will be expanded from four track recording facilities to eight track. The studio will also install stereo mastering equipment and a new Studio B to add to its present facilities. The firm's recording studios in Pittsburgh will expand the office facilities to handle its Pittsburgh and Mt. Pleasant operations.

The plant facilities in Mt. Pleasant will be expanded with the addition of several new presses and extruding equipment.

Schafer stated that the company's Dyno label catalog will be expanded with new releases from the nation's top polka recording artists to supplement such artists as Frank Yankovic, Frank Wojnarowski, and Marion Lush. All international LP's on the Gateway Label will form the basis for the company's new label, RIM—Recorded International Music.

Robert W. Schachner, formerly president of Gateway Recordings, has been appointed as general manager and assistant to the president. Harvey Korman (Buckeye National Sales) is the corporation's secretary and Theresa Zapolska of Polka Towne Music (Long Island record distributing firm) and formerly of Premier Albums, is the company's vice president and Dyno general manager.

In addition to the above mentioned plans for 1969, the company is moving into the tape duplicating field with a large order pending in the education field. In addition to reel-to-reel duplication Associated Industries will form a new division for the duplication of eight track and cassettes.

The Chrysler Corporation is constructing a major auto assembly plant within several miles of the Mt. Pleasant record pressing plant. The company expects to manufacture vinyl parts for Chrysler on a "Third Shift" basis. The plant's existing compression presses will be used with specially adapted dies.

Horwitz Calls For NARM Committee To Standardize Packaging Of Tapes

LOS ANGELES — That continuous loop clamor for cartridge tape conformity and standardization continued to spin at NARM's round table discussions (March 1) at the Century Plaza. There was general agreement that cartridge growth had been just as explosive as predicted four years ago at NARM's first tape seminar in Miami. But that packaging, display and merchandising were areas for improvement.

Liberty Stereo Tape's g.m. Earl Horwitz, conducting a discussion on "Packaging and Display," suggested that NARM form a committee (which would include manufacturers, distributors and packagers) to start developing some sort of packaging standardization for the next NARM meet. He cited Recco Inc.'s browser box packaging as "a tremendous step forward. Still, there are many embellishments that can be added."

An Example

Recco Inc., a Kansas City based rack jobber, displayed its method of bringing tape to browsers — a 12" X14" box with cellophane windows on top which houses the cartridge and fits into existing browsers. The browsers can be modified in a matter of moments with wire strands, converting them to cassette, four and eight track or back to records. Recco contended that shrinkage had been reduced, via this innovation, to "practically nothing" and that tape sales had increased from 25-50% since its introduction.

The 7" X9" "bubble packs", according to many, was far from successful since they were manhandled and opened by customers who wished to "touch and feel" the product. Another reason, it was argued, that "dummy boxes" were not a successful in-store merchandiser.

Ed Welker, RCA Records' tape merchandising manager, cited mo-

bility of product as the prime reason for cartridge tape's enormous growth in the past three years. He said there were sectional variations with four getting a jump on the rest of the nation on the west coast. "But in other parts of the country eight came in even before four. He added, "cassettes are exceptionally strong in some areas (RCA announced its entry into pre-recorded cassette product last week) with climate a factor. "People virtually live in their cars on the coast but, obviously, don't in Vermont." He said that tape product offers "a whole new world for consumers...whereas record buyers generally know what they want, tape is entirely different now...we're getting a larger proportion of newcomers to stores — a chance for multiple sales."

Ed Campbell of Lear Stereo Jet demonstrated Lear's new portable mono and stereo eight units in a round table discussion on playback equipment, noting "you'll be seeing more and more stereo eight changers in the future. Perhaps not soon — but they're inevitable. And they'll be offering pre-selectivity of titles."

As to the marriage of cassette and eight, he said there are a few in the works and more being planned. "But they're electronic monsters." He added that Lear Stereo Jet is not, at this time, concerned with this marriage. "But we are concerned with a combination radio-tape portable playback unit." He said it was being considered and could retail for under \$40.00.

RCA's March Tapes:

18 New Stereo-8's

NEW YORK — A special series of 18 Stereo-8 cartridges will be marketed by RCA Records for the month of March. Product will feature new selections from several of the label's strongest pop artists as well as a sampling from the Red Seal classical line and three Camden cartridges plus a twin-pack from White Whale.

As a special addition, the newest Monkees tape, "Instant Replay" will be included as a 19th package.

In the popular RCA line, releases include: a variety pack "The Soul Rock Blues Band," which couples tracks by Jose Feliciano, Nina Simone, the Jefferson Airplane and Nilsson; Roslyn Kind's debut album "Give Me You"; "Nina Simone and Piano!"; "Gentle on My Mind" and Other Originals by John Hartford; Eddy Arnold's "Songs of the Young World"; "A Time for Living, A Time for Hope" with Ed Ames; Paul Anka's "Goodnight My Love"; two country tapes "Let's Go All the Way" from Norma Jean and Willie Nelson's "Texas in My Soul"; and Los Tres Diamantes with "Usted y Otros Exitos."

Jose Feliciano will be featured with a twin-pack consisting of his "Soul-ed" and "Fantastic Feliciano" LP's.

White Whale's Turtles are represented with another twin-pack including "The Turtles Golden Hits" and "Battle of the Bands."

Red Seal Product

From the classical line come: Eugene Ormandy and the Philadelphia Orchestra with Mozart's Symphony No. 41 (Jupiter) and Schubert's Symphony No. 8 (Unfinished); Julian Bream's "Classic Guitar" and a twin-pack Mario Lanza issue: "The Great Caruso" and "Love Songs & a Neapolitan Serenade."

Camden's releases will be: "Music for the Cocktail Hour" by Frankie Carle and His Piano & Orchestra; "The One & Only John Gary"; and the Living Trio with "Honey" and Other Hits."

Three Phase Quality Controls Cited As ITCC's Licensor Draw

FAIRFIELD, N.J. — Claiming one of the most exhaustive quality control systems in the industry, International Tape Cartridge Corp. (ITCC) has cited that its three phase maintenance is a key factor in retaining licensor record labels. Now duplicating and marketing 4—and 8-track as well as cassette product for more than 70 record companies, ITCC developed its quality systems in a "zero defects" goal program.

Outlining the checks, the firm noted that in addition to contracting for the highest quality raw material for production, all incoming components are nevertheless spot checked upon arrival for: precise dimensioning on cartridge bases and covers; concentricity and consistency in pinch rollers; proper assembly of pressure pads and exacting widths on tapes.

Once approved, the parts are delivered to the "active stockroom" for assembly. Here too the quality controls are enforced with proper correlation of music program and label checked completely for each of the thousands of masters to be used. Comparison is also made upon completion of the duplicating process with regard to frequency responses, cross-talk and channel equalization requirements.

Most critical of the three operational checks is in the assembly phase where personnel doublecheck on previously passed controls and examine the cartridge assemblage. These functions are subdivided to before-sealing before-wrapping stages. Inspections are carried out for splicing, loop length and tape path movement in the first step; and for labeling and cartridge operation by an inspector who also examines the finished and shrink wrapped product.



A GRACE-FUL GALA opening took place at the Persian Room at the Hotel Plaza in New York when Grace Markay, United Artists songstress, began an engagement at the plush nitery. Participating in the festivities are (l. to r.): Marty Hoffman, director of creative services; Vito Samela, branch manager for Liberty/UA Distributors of New York; George Greenberg, east coast director of artist relations; Robert Skaff, Liberty/UA vice president; Grace Markay; Mitch Leigh, "Man Of La Mancha" composer who produces the lark's disks for UA; John Davies and Eddie Levine, UA national promotion directors; and, standing behind Miss Markay, her manager, G. David Schine.

'Personal Touch' Is Anka's Philosophy

NEW YORK — "The artist can no longer walk out of a studio and away from his product," Paul Anka stressed in an explanation of his current views on the industry.

Celebrating his return to singles sales prominence as a result of "Good-night My Love," the 27-year-old veteran praised RCA for the support that was given in breaking what turned out to be a long work record, but ultimately he took a personal bow for the extra effort he was able to put into the campaign. Deploying his specially-hired promotion team and getting to work on the record with his own deep involvement, Anka said, enabled him to draw some new conclusions about approaching the exposure obstacle. "By realizing the size, and subsequently the bureaucratic weaknesses that face the artist," he commented, a performer is forced "to look out for his own welfare, to follow through on his own product with a total involvement." In this way artists can help to reverse involvement shortcomings.

Through his example, Anka showed what kind of success can be accomplished by having a major work with independents to the benefit of promotion. In his own case, Anka keyed his pitch to the radio and selling deejays

on the record, and equally important in his belief in personality radio as well.

Family Of Radio

"The business of radio today," he said, "should be building radio-making artists once again part of the radio family and recognizing the commitment of established artists to the medium."

Topping off his artist drive, Anka is putting his personal impetus behind his newly release RCA LP, and the single "In the Still of the Night" which was forced from the album by radio play.

Closely related work has also begun to bear fruit for his early pop hits that are coming back through new recordings. The recent Letterman hit of "Put Your Head on My Shoulder" is now joined by Vic Dana's current "You Are My Destiny" release for Liberty. And Anka's supporting his "individual welfare" drive by preparing tailored material for release by Frank Sinatra ("My Way"), Harry Belafonte ("Daddy"), Sammy Davis ("Poor Old World"), Jose Feliciano ("Crazy World") and Steve Lawrence ("Picking up the Pieces").



HUGO A GO GO: RCA Victor Records recently feted conductor-arranger Hugo Montenegro at a party at Sardi's in N.Y. Flanking the maestro are Irwin Tarr (l.), RCA division vice president, marketing, and Norman Racusin, division vice president and general manager.

DECEMBER — JANUARY — FEBRUARY FOR RIAA GOLD RECORD AWARDS

A Monthly Survey of RIAA-Gold Records Awards
Singles: Sales of 1 Million Or More Albums
\$1 Million At Factory Prices

Albums Aretha Now — Aretha Franklin — Atlantic

In - A - Gadda - Da - Vida — Iron Butterfly — Atco

Fresh Cream — Atco

Time Has Come — Chambers Bros. — Columbia

Jungle Book — Soundtrack — Disneyland

Beatles — Apple

Herb Alpert's Christmas Album — A & M

Harper Valley P.T.A. — Jeannie C. Riley — Plantation

Funny Girl — Soundtrack — Columbia

Beggars Banquet — Rolling Stones — London

The Sea — San Sabastion Strings — Warner Bros.

The Story Of Mary Poppins — Disneyland

Hey Little One — Glen Campbell — Capitol

The Christmas Song — Nat King Cole — Capitol

The Letterman . . . And Live — Capitol

Wildflowers — Judy Collins — Elektra

Album 1700 — Peter, Paul & Mary — Warner Bros.

Gentry & Campbell — Bobbie Gentry & Glen Campbell — Capitol

Dean Martin's Greatest Hits Vol. 1 — Reprise

Yellow Submarine — Soundtrack — Apple

Steppenwolf The Second — Dunhill

Who Will Answer — Ed Ames — RCA

Boots With Strings — Boots Randolph — Monument

Dianne Warwick's Greatest Hits Part 1 — Scepter

A Man Without Love — Engelbert Humperdinck — Parrot

The Last Waltz — Engelbert Humperdinck — Parrot

Singles Chewy Chewy — Ohio Express — Buddah

Abraham, Martin & John — Dion — Laurie

See Saw — Aretha Franklin — Atlantic

Girl Watcher — O'Kaysions — ABC

Midnight Confessions — Grass Roots — Dunhill

Fire — Arthur Brown — Atlantic

I Love How You Love Me — Bobby Vinton — Epic

Over You — Gary Puckett & Union Gap — Columbia

Soulful Strut — Young Holt Unlimited — Brunswick

Wichita Lineman — Glen Campbell — Capitol

Touch Me — Doors — Elektra

Everyday People — Sly & The Family Stone — Epic

The Worst That Can Happen — Brooklyn Bridge — Buddah

Hooked On A Feeling — B. J. Thomas — Scepter

Can I Change My Mind — Tyrone Davis — Dakar

Too Weak To Fight — Clarence Carter — Atlantic

Stormy — Classics IV — Imperial



CashBox Album Reviews

Pop Picks



FREEDOM SUITE — Rascals — Atlantic SD 2-901

Following the pattern set by other two-record sets, this latest entry from the Rascals showcases two sides of the top-rated pop quartet. Sides one and two feature the group's commercial style, though most of the selections are in the 'more meaningful' vein pioneered by "People Got To Be Free," "A Ray Of Hope" and the currently climbing "Heaven," (all included). Sides three and four feature three mostly instrumental cuts, showcasing the group's solo talents. Should make an immediate impact.



ENGELBERT — Engelbert Humperdinck — Parrot PAS 71026

Engelbert Humperdinck follows up his recent chart single, "Les Bicyclettes De Belsize," with an album of strong tunes which has already hit the charts. In addition to the chanter's chart rider, the set features "Love Can Fly," "Love Was Here Before The Stars," "The Way It Used To Be," and "To Get To You." The artist performs winningly throughout the LP. Stock up on this one.



MANTOVANI SCENE — London PS 548

March is Mantovani Month at London, and judging by his extraordinary track record and his new LP, the Maestro should have many more such months in the coming years. Employing his usual lush, colorful effects, he conducts a dozen currently or recently popular tunes, among them "Delilah," "By The Time I Get To Phoenix," "Love Is Blue" and "Les Bicyclettes De Belsize." Bound to be a winner.



POST CARD — Mary Hopkin — Apple ST 3551

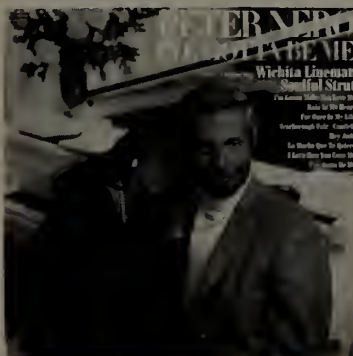
Mary Hopkin owns one of the sweetest voices we've ever heard, and there should be enough record buyers who agree with us to make her long-awaited first album a big success. Produced by Paul McCartney (who discovered Miss Hopkin and produced her 1968 hit single, "Those Were The Days"), the set is of high quality from beginning to end. Cuts include, in addition to "Those Were The Days," three Donovan songs, Irving Berlin's "There's No Business Like Show Business," Frank Loesser's "Inch Worm" and eight others. Should be on the charts soon.



BROOKLYN BRIDGE — Buddah BDS 5034

Having burst onto the pop scene with their Top 10 "Worst That Could Happen" single, the Brooklyn Bridge are first-rate candidates to follow with a top selling album. The group's power lies in the voice of Johnny Maestro (one-time lead of the Crests), the three man vocal backup unit and the very strong, very brassy instrumentation—altogether a winning combination. Standout tunes are a slow version of the Rascals' "I've Been Lonely Too Long," and "Glad She's A Woman," and, of course, "The Worst That Could Happen." Set is already on the charts.

Pop Best Bets



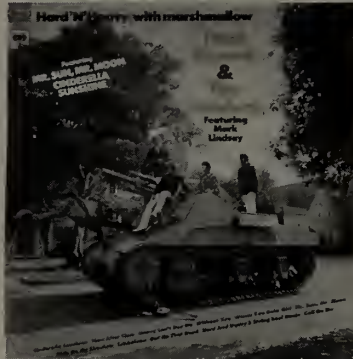
I'VE GOTTA BE ME — Peter Nero — Columbia CS 9800

This is Peter Nero's first album since his recent signing with Columbia, and he gives a stellar performance. Lending his talents to a host of currently oft-heard tunes such as "For Once In My Life," "Wichita Lineman," "Soulful Strut" and the title number, Nero handles the ivories with polish and style. He also comes up with some interesting effects on electric harpsichord and Moog synthesizer. Should do well.



I'M ALL YOURS BABY! — Ray Charles — ABC ABCS 675

Ray Charles takes a nostalgic look backward on his latest LP, and the results, as with everything he does, are highly successful. Offering a program that includes such oldies as Jack Sherr's "Yours," Rodgers & Hart's "I Didn't Know What Time It Was" and George and Ira Gershwin's "Love Is Here To Stay." Ray sings in an intimate, appealing way that his many fans will appreciate. Expect big sales.



HARD 'N' HEAVY (with marshmallow) — Paul Revere & Raiders — Columbia CS 9753

"Mr. Sun, Mr. Moon" is shaping into another Top 10 outing for Paul Revere & the Raiders featuring Mark Lindsay, and the release of this set has been timed to take full advantage of the song's momentum up the charts. The teen-oriented group is in top form as usual and fans will find this set more than satisfying. "Cinderella Sunshine," the group's last chart hit, is also included along with 9 other originals by various members of the group. Excellent sales in store.



BOTH SIDES NOW — Robert Goulet — Columbia CS 9763

Robert Goulet could have his biggest album to date with "Both Sides Now." The chanter is in excellent form throughout the set, and his versions of the title tune, "Those Were The Days," "Cycles," "Les Bicyclettes De Belsize" and all the others on the set are certain to find favor with a bevy of listeners. Keep close tabs on this one. It may break out in the coming weeks.



A WARM SHADE OF IVORY — Henry Mancini — RCA LSP 4140

Famed composer, arranger and conductor Henry Mancini is featured at the piano on his new LP venture, with his orchestra and chorus backing him in fine style. Mancini is an effective pianist, and "A Warm Shade Of Ivory" is an excellent middle-of-the-road mood album. Among the cuts on the set are "Wee Small Hours," "By The Time I Get To Phoenix," "The Windmills Of Your Mind" (from "The Thomas Crown Affair" flick) and "Dream A Little Dream Of Me." Should be a nice chart item.



DON RICKLES SPEAKS! — Warner Bros. — Seven Arts 1779

Don Rickles' 1968 album, "Hello, Dummy!," did quite well, and his new set, since it dispenses with the more risqué aspects of the earlier LP, may well do considerably better. His wit is as sharp as ever as he deals with a wide range of subjects including "Television," "Some Big Stars," "Current Events" and "Sinatra." A good bet to succeed chart and saleswise.



SOFT AND BEAUTIFUL — Aretha Franklin — Columbia CS 9776

The Queen Of Soul recorded a batch of standards in a "Soft And Beautiful" manner while she was with Columbia, and the label has put ten of them together for this collection. Backed by strings and a soft vocal chorus, Miss Franklin runs through such tunes as "Only The Lonely," "When The World Was Young," "My Coloring Book," "But Beautiful" and "People," resulting in a perfect middle-road album with good sales potential.



CashBox Album Reviews

Pop Best Bets



ANITA KERR SINGERS REFLECT ON THE HITS OF BURT BACHARACH & HAL DAVID —Dot DLP 25906

The combination of producer-arranger-singer Anita Kerr and songwriters Burt Bacharach and Hal David should prove most appealing to radio programmers at middle-road outlets, and subsequently to a nice segment of the adult record buying community. Four lush voices and numerous lush strings prove a suitable setting for such tunes as "What's New Pussycat," "Alfie," "Do You Know The Way To San Jose," "I Say A Little Prayer," "What The World Needs Now Is Love" and others.



THE NOW OF THEN! — Lana Cantrell — RCA LSP 4121

With the exception of a few sidetrips, Australian thrush Lana Cantrell stays in the contemporary bag she entered in her last LP outing, with the same satisfactory results. Running through the album is an overall theme of nostalgia, as exemplified by the lead-off tune, "Those Were The Days," put over in the lark's own style. Other current looks at 'then' are provided by Lennon-McCartney's "Your Mother Should Know"; Jim Webb's "Didn't We"; and "When The World Was Young."



HELLO, CEIL — IT'S ME!!! — Betty Walker — Columbia CS 9744

The everyday situations of life (at least the life of an average housewife) provide for funny and touching moments, which have been well captured by comedienne Betty Walker in a series of telephone conversations with her imaginary friend Ceil. Strong television exposure has made the market ready for Miss Walker's problems, which include an overdrawn bank account, children with bad appetites and insomnia, and a husband with 'emotional flu.'



BUBBLE GUM MUSIC IS THE NAKED TRUTH — Vol. 1 — Various Artists — Buddah BDS 5032

The naked truth is that bubble gum music has had tremendous success on the singles scene. This compilation of chart bubble gum lids is likely to achieve chart status itself. Here are such biggies as the 1910 Fruitgum Co.'s "Simon Says," "1, 2, 3, Red Light"; "Chewy Chewy" and "Yummy Yummy Yummy," by the Ohio Express; the Kasenetz-Katz Super Cirkus' "Quick Joey Small"; and "Green Tambourine," the number one chart single by the Lemon Pipers. The Shadows of Knight are also represented with "Shake."



ELEPHANTS MEMORY — Buddah BDS 5033

Buddah could have a hit group in its possession with Elephant's Memory, whose first album shows them to be an act to watch closely in the near future. Hard, funky rock is the Memory's bag and they're good at what they do. With the exposure that is currently being given them via a label promotion, they could become one of the big new groups of 1969. Give this set a careful listen.



THE YELLOW PAYGES — Uni 73045

The Yellow Payges, a new rock group whose name has caused AT&T to put a big promotion behind them, may well see enviable action with their debut package. The group offers a lot of foot-stomping rock that could capture the attention of many teen buyers, and if that happens, this will be a set to stock. Put it on your list of disks to watch. It could be a big one.



MOTHER NATURE'S SON — Ramsey Lewis — Cadet LPS 821

Pianist Ramsey Lewis' interpretations of ten tunes from the Beatles' last album should find ready acceptance in both pop and jazz markets. The artist's inventive jazz stylings of the Lennon and McCartney material are supplemented by an orchestra conducted by Charles Stepney. A Moog synthesizer provides some far-out sounds, which, however, are not intrusive. A most attractive album.



BEST OF THE FANTASTIC FOUR — Soul SS717

Though not as strong in the pop field as some of the other Motown acts, the Fantastic Four have made their mark, and made it well, on the rhythm & blues scene with a series of hits on the Ric-Tic label (which recently became part of the Motown catalog). From the old, "The Whole World Is A Stage," to the new, "I Love You Madly," the group displays all the talent normally required of a Motown act on this set and should reap a good harvest of sales in the R&B marketplace.



COTTON IN YOUR EARS — James Cotton Blues Band — Verve/Forecast FTS 3060

The James Cotton Blues Band wails the blues in a manner which should appeal to a host of blues fanciers. The aggregation plays with feeling but control. James Cotton's singing is excellent, and Luther Tucker steps in for two fine vocals of his own. Among the ten numbers are "Back To St. Louis," "Motorized Blues," "I Can't Live Without You," and "(Please) Tell Me Partner." A most solid set of compelling blues.



WHAT WOULD I BE WITHOUT YOUR LOVE — Matteo & Toni Eden — Ford FS 721

Italian baritone Matteo, singing in rich, warm fashion, does numerous solos and several duets with American songstress Toni Eden (who is featured on this LP in two solos). In the title tune, "Clown Town," "Up There The Stars," and in the other selections, Matteo displays an appealing way with a song. This set could spread the artist's popularity in this country.



HAL FRAZIER — VMC VS 136

Hal Frazier offers his own personal interpretations of ten pop tunes in a dramatic, feelingful voice. The selections include "Abraham, Martin And John," "Didn't We," "Free Again," "Both Sides Now," and "Flowers Die." The artist's distinctive song stylings could carry this set to a large and appreciative listenership.



GRASS DOESN'T GROW AS HIGH AS THE TREE — Beverly Wright — Audio Fidelity AFSD 6220

Songstress Beverly Wright makes her Audio Fidelity debut with this album of ten pop melodies, and she performs with persuasive charm. The lark gives lilting, bright readings to the title tune, "Little Green Apples," "Just Don't Know What To Do With Myself," "California Dreamin'," and the old Bob Lind goodie, "Elusive Butterfly." Miss Wright could generate considerable listener interest with this offering.

Metromedia For NAB: Live Dionne Special

NEW YORK — Dionne Warwick will star at a special live "Music Spectacular" cabaret radio performance to be hosted by Metromedia Radio and its Washington, D.C. stereo station WASH during the National Association of Broadcasters' (NAB) Convention in the nation's capital later this month.

William B. Williams, the WNEW Radio (New York) air personality, will serve as emcee for the special performance. The Scepter Songstress and Williams will appear before an invitational audience of government and broadcasting industry leaders at the Mayflower Hotel's Grand Ballroom on

Col Children's Library Gets 4 Easter Pre-Paks

NEW YORK — Four all-time children's favorites will be offered by Columbia Children's Book and Record Library in special pre-pak items for release in time for the Easter season. Each of the colorful packages will open into a counter display, holding 24 individually packaged book/record sets. The individual sets will contain a finely illustrated 64-page clothbound edition and a single narrating the text to enable children to "read and hear" while the story is enhanced.

Selections to be featured in the Easter release of \$1.95 retail sets are: "The Tale of Peter Rabbit," and "The Tale of Benjamin Bunny" both by Beatrix Potter; "The Little White Duck" narrated and sung by Burl Ives; and "Johnny Crow's Garden" which has been cited among the "hundred best books for children."



Pre-Pak Display

1st Simon & Garfunkel Album Turns To Gold

NEW YORK — The first album from Simon & Garfunkel, "Wednesday Morning, 3 A.M." has just been certified a million-dollar sales LP by the RIAA. Certification gives the team a perfect record on the album side.

The four later albums, "Sounds of Silence," "Parsley, Sage, Rosemary & Thyme," "Bookends" and "The Graduate" were all gold-winners as well as two Simon & Garfunkel singles: "The Sounds of Silence" and "Mrs. Robinson."



FIELD(S) TRIP to Uni Records brought that disk act a contract with the label. Members of Fields are Richard Fortunato (far left), Steve Lagana (2nd from left), and Patrick Burke (far right). Obviously pleased with the pacting are Fields manager Mark Slotkin and Uni vp Russ Regan (seated).

Monday, March 24 at 6 p.m. The performance, which will be preceded by a cocktail reception and followed by a dinner, will be recorded live for presentation to the public over WASH, Metromedia Radio's Washington outlet.

It will subsequently be heard on Metromedia Radio's WNEW (New York), WIP (Philadelphia), WHK (Cleveland), WCBM (Baltimore), KLAC (Los Angeles), and KNEW (San Francisco).

Since 1961, when Metromedia Radio's WNEW initiated its "Music Spectacular" series, such artists as Ella Fitzgerald, Tony Bennett, Sammy Davis, Jr., Steve Lawrence and Eydie Gorme, Peggy Lee, and Leslie Uggams have appeared. Such well-known bands as those headed by Count Basie, Duke Ellington and Woody Herman have performed. Among the solo musicians taking part have been Benny Goodman, Dave Brubeck and George Shearing, while the list of musical groups has included The Fifth Dimension, The New Christy Minstrels, and The Dukes of Dixieland.

The series, in which more than 1,000 band musicians have been heard, is unique in that it represents the last vestige of live music in modern-day radio broadcasting. Other than the "Music Spectaculars," the Era of the Big Bands and Live Music has been gone from radio for nearly a quarter-century.

Crewe's Crew Sailing At Full Prod. Speed

NEW YORK — Five singles and four LP's, all set for imminent release, highlight the heavy production schedule of the Crewe Group of Companies.

Bob Crewe personally produced "Motor-Cycle," Lotti Golden's debut album, set for April release by Atlantic. Miss Golden, who's been picking up good pre-release press coverage, is an exclusive Saturday Music pactee.

Crewe also produced Scorpio and the Ascendents "Billy B'Moanin'" for Gamble Records, and will appear on Gamble as an artist with "Heartaches."

Saturday Music hit-writers Larry Brown and Ray Bloodworth ("Sock It To Me Baby" and "C'Mon Marriane"), have produced "Better Fly, Butterfly" by the Springtime for release on Heritage. Saturday Music general manager has cut the first single by Carol Mann, while Crewe A&R head Michael Gentile cut soul singer Jimmy Williams. Hutch Davie has an LP titled "Eleven Men and Mrs. Robinson," the Good Earth is represented with their "This Good Earth" album and the Bob Crewe Generation has "Themes From Million Dollar Movies."

Crewe commented that "the variety of product matches the variety of talents within our organization. We're operating full blast with speed, confidence and excitement."

BMI Names Adler General Attorney

NEW YORK — Milton Adler has been named general attorney for BMI, according to Edward Cramer, president.

Adler has performed legal services for BMI for many years, dealing with matters concerning musical compositions, writers and publishers, as well as those involving BMI corporate business. He will report to Mrs. Theodora Zavin, senior vice president, performing rights administration.

A graduate of New York University Washington Square College and Law School, he was associated with the firm of Kaufman, Gallop, Climenko and Gould for five years. Following that, he was a senior attorney for the firm of Rosenman, Colin, Kaye, Petschek, Freund and Emil for more than 15 years. He has been an active trial and appellate attorney in the areas of contract, copyright, corporate and anti-trust law.



Milton Adler

Jubilee Tips Capp Into Album Catalog

NEW YORK — Jubilee Records has picked up rights to cartoonist-satirist Al Capp's comedy LP, "Al Capp On Campus." Deal was negotiated by Mickey Eichner, vice president and director of A&R and national promotion for Jubilee, with Capp and Scott Shukat of the William Morris Agency.

Creator of Li'l Abner, Fearless Fosdick and the Shmoo, Capp designed and drew the cover for the album, which contains excerpts from some of his many college lecture appearances across the country.

Eichner called Capp "a humorist in the tradition of Mark Twain, Will Rogers and Fred Allen. Capp is not a comedian — he is a commentator. 'Al Capp On Campus' is a unique addition to Jubilee's comedy album roster and reflects our 'New Directions '69' program — dynamic, contemporary and together."

Capp, who says he is "not young enough to know everything, but rich enough and old enough to tell the truth," will be promoting the album in his cross-country campus engagements and in guest appearances on late-night TV variety programs.

2 Probe Inking

NEW YORK — Singer/writer Billy Meshel and the Litter, a Chicago-based group, have been signed to ABC's Probe Records.

Meshel's debut LP, "The Love Song Of A. Wilbur Meshel," is now being rushed through production. As a writer, Meshel has scored with "L. David Sloan" by Michelle Lee, "Dear Mrs. Appleby," an international hit by David Garrick and "If You Could Put That In A Bottle," a recent Top Ten Italian effort by Bobby Solo.

The Litter will be produced for Probe by Scott Doneen for Circle Productions.

A Girl For Sonny & Cher

NEW YORK — Mr. & Mrs. Sonny Bono became the parents last week of a baby girl. Cher gave birth to the infant on Tuesday, March 4, at Cedars of Lebanon Hospital in Los Angeles.

Creedence Signs With Associated Booking

NEW YORK — Associated Booking Corp. has signed Creedence Clearwater Revival, currently sitting in the #2 slot on the Top 100 with "Proud Mary," to an exclusive agency deal. Deal was worked out between Bob Phillips, West Coast c.p. with Associated, and John Fogerty, leader of the group.

Joe Glaser, ABC president, has promised an all-out drive to establish the group as a top-rung TV and personal appearance attraction, and has already set a host of major new dates for Creedence Clearwater, including a tentative date for the Ed Sullivan Show, to be followed by an engagement March 30 and 31 at the Fort Lauderdale Rock Festival.

Immediately upcoming, following Fillmore West dates March 13-16, is a return to New York for their third engagement at Fillmore East, March 21 and 22.

The group, who's current "Bayou Country" LP is riding the Top 30, has just completed a highly successful tour of Coast concert dates, capped by a sell-out concert at the Honolulu Civic Auditorium.

Mary Lynch Fills New Monument Post

NASHVILLE — Mary Lynch has joined Monument Records in the newly-created post of director of production administration. In her new position, Miss Lynch will retain primary responsibility for administrative duties and procedures aligned with all phases of production, reporting directly to Fred Foster, the label's president and chief executive officer.

Prior to joining Monument, Miss Lynch spent six years at RCA, where she coordinated administrative activities dealing with record production, as well as serving as Chet Atkins' personal secretary.

Elektra P.R. Slot To Dennis Murphy

NEW YORK — Dennis Murphy has been named national director of publicity for Elektra Records, effective immediately. Murphy, who comes to Elektra with experience in all media, having worked as a newspaper journalist, a radio producer and a musician, will report directly to label president Jac Holzman.

Before joining Elektra, Murphy was involved in television production with the Canadian Broadcasting Corp in Toronto.

Barbara McNair To AF

NEW YORK — Audio Fidelity Records has pacted vet singer-now-actress Barbara McNair. Miss McNair's major movie debut in "If He Hollers, Let Him Go" received critical acclaim and resulted in a spread in a recent Playboy.

The lark is currently in Hollywood, taping the pilot for her own television series, set for Fall syndication, and will film a co-starring role with Elvis Presley and Mary Tyler Moore in "Change Of Habit" before returning to New York in early April to complete work on her first album for AF. She's skedded to open at the Sands Hotel in Las Vegas on April 30th, co-starring with Don Adams in the main room.

AF president Herman Gimbel called the signing "another step in the new directions of the Audio Fidelity label" and noted that a major sales and promotion campaign is being planned by Mort Hillman, the label's sales VP, "to put Miss McNair in the upper echelon of our recording industry where she so rightly belongs."

Mogull On Road

NEW YORK — Ivan Mogull of Ivan Mogull Music is on a 1-week business trip to Nashville and Hollywood.



CashBox Country LP Reviews



WHO'S JULIE — Mel Tillis — Kapp KS 3594
 Titled after his current chart single, Mel Tillis' new album is a powerhouse effort that should be getting heaps of spins and sales in the near future. In addition to the title tune, Mel sings ten other striking efforts, among them such current biggies as "Carroll County Accident," "Daddy Sang Bass," and "Kaw-Liga," as well as his own famed co-cleffing with Danny Dill, "Detroit City." Put this one high on your list of disks to watch.



ANYWHERE, U.S.A. — Buckaroos — Capitol ST 194
 Buck Owens' back-up group, the Buckaroos, long ago proved that they are an exciting act in themselves, and their latest album only serves to fortify their position. Don Rich turns out some fine vocal, guitar, steel guitar and fiddle work; Doyle Holly sings two fine numbers; Tom Brumley (steel guitar, dobro) and Jerry Wiggins (drums) both do excellent jobs. This set should be a chart item.



LEAD ME ON — Bonnie Owens — Capitol ST 195
 Bonnie Owens has a highly appealing voice, and she brings it to bear on a host of highly appealing songs in her new LP. Backed by the Strangers, the lark performs 11 cuts in top-notch style, lending her distinctive touch to the title song (which is currently on the charts), "Tonight I'll Throw A Party," "How Can Our Cheatin' Be Wrong?," "I'll Always Be Glad To Take You Back" and the seven remaining tracks. Winning LP.



CashBox Country Roundup

Kitty Wells and Johnny Wright recently completed the 26th and final show of their current half-hour TV series at the WSM studios in Nashville. A series of personal appearances has been set for the Kitty Wells-Johnny Wright Family Show according to W. E. "Lucky" Moeller, head of Moeller Talent, booking agent for the group. Besides Kitty and Johnny, the group includes their son, Bobby Wright; their daughters, Ruby and Carol Sue; and Decca Records star Bill Phillips. Scheduled appearances include Jackson, Tenn., Memphis, Charlottesville, Va., and Winston-Salem, N. C. . . . Woody Woodward, program director for Radio Station KSAY San Francisco, reports that "Country and western music has taken the Bay Area by storm". Proof of this was when nearly 15 thousand fans packed the Oakland Coliseum recently for a performance featuring the talents of Johnny Cash, Marty Robbins, June Carter, Carl Perkins, the Carter Family, the Statler Brothers and Marty Robbins Jr. . . . John Wesley Ryles I, whose initial Columbia release of "Kay" is currently riding high on the country charts, is scheduled to headline the March 16-23 Home Show in Music City. John, who recently taped an appearance on the nationally syndicated Stan Hitchcock Show, will be off to Europe next month for a tour in England. . . . RCA's Lorene Mann and ABC's Ray Pillow, both represented by the Joe Taylor Artist Agency, joined songsters Roy Drusky and Nat Stucky in a pre-Daytone 500 show at Daytona Beach's Peabody Auditorium. . . . Our best wishes for a speedy recovery go out to Chart recording artist Anthony Armstrong Jones who is recuperating from serious surgery at his home in Oklahoma City, Okla. Get well soon!

Buck Stapleton, formerly with Capitol Records on the West Coast, has joined Monument Record Corporation's sales and promotion department. The announcement was made last week by Steve Poncio, Monument vice president and sales marketing director. Stapleton will serve as Monument's West Coast sales representative and will be headquartered in Hollywood. . . . Pete Drake, Stop Records and Window Music Publishing Company exec., has announced the appointment of Don Jackson as national promotion director for Stop and Window. Jackson will work with and assist Neal Merritt, who has taken over sales for the company. Stop Records also reports the signing of the Jordanaires. This well known and versatile quartet was first organized in 1948 and joined the Grand Ole Opry in 1949. Their first release on Stop is expected shortly. . . . Royal American Records has two new additions to their growing family of artists with the recent signings of Billy Large and a new country trio, Fate, Fed & Harvie June, to the label. . . . Jimmy

Payne, Epic recording artist, recently renewed his writer's contract with Glaser Publications, Inc. . . . Earl E. Owens, president of L & O Talent Productions, has announced the addition of Duane Dee, Wayne Kemp and the Hal Willis Show, to the current roster for bookings at L & O. Duane Dee is with Capitol, Wayne Kemp records for Decca and Hal Willis records for Wayside Records.

Radio Station WCOP, Boston, announces the winner of the WCOP "Artist of the Year" award was George Jones. Runner ups include Johnny Cash, Eddy Arnold, Glen Campbell and Tammy Wynette. A special presentation will be made to George at WCOP's forthcoming Shower of Stars scheduled for March 20 at Boston's Music Hall Theatre. . . . General manager Herb Golombeck of WPLO Radio Atlanta, announces the appointment of John Fox as program director. John, who handles the morning traffic shift, will soon celebrate his fifth year with WPLO Radio. Steve Hosford has joined WPLO-FM as production director. He had been with WOMN Radio in Decatur, Georgia. . . . Andy Carr formerly with KMAC Radio San Antonio has been named program director of KIOX Radio Bay City, Texas.

CANADA

RCA recording artist Clint Curtis has been receiving extensive exposure over WVMT Vermont through the Ernie Farrar show. Farrar is one of the most respected of country radio personalities in Canada's Eastern Provinces, particularly in Quebec, where WVMT booms in like a local station. Farrar has been feted many times in Canada and just last year was named the No. 1 country radio personality.

Another Montrealer showing good moves towards the chart is Scotty Stevenson, who, with his Canadian Night Hawks, recently released "I Can't Go Back To Winnipeg," on RCA.

Don & Cindy Reynolds, currently touring U. S. army and navy bases in Bermuda, are so popular they've had to squeeze in appearances at several leading hotels.

The Eddie Chwill and Ray Sauer duo, out of Edmonton, recently signed with Quality Records. Their initial release, "California Girl" on the Barry label, was written by well known Lethbridge country writer Dick Damron and has made a strong impression on country stations in the west. Chwill and Sauer have been featured with their back-up group, The Drifters, at Edmonton's Kinsway Motor Hotel for the past 35 weeks and appear regularly on CFRN-TV's "Chuckwagon Show".

Roy Adolph, another Edmontonian, has just released his Sparton disk, "The Final Hour".

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ASTRO-NOMICAL — The recent Houston Livestock Show and Rodeo was a showcase for a lot of top country talent. Thousands of fans flocked to the Houston Astro-Dome for the ten-day event. Capitol's ace chanter Sonny James was there for two days, and he is pictured here (second from left) after one of his performances with

(left to right): Bill Baily of KIKK-Radio in Pasadena, Calif.; Monument Records saxophonist Boots Randolph and RCA chanter Jerry Reed, both of whom co-starred with James; Dick Weekly of the Stock Show; and Billy Deaton, who set up the talent for the two days during which James appeared.



NEW FACE AT MONUMENT — The happy-looking young lady in the photo above is Mary Lynch, who has just been named to the post of director of production administration at Monument Records. She will work closely with Monument president Fred Foster, who, judging by his expression, is very pleased to have her on the label's staff. Miss Lynch was formerly with RCA, where she was employed for six years as secretary to label VP Chet Atkins as well as coordinator of administrative services.

WWVA Raises \$8,000 For Survivors Fund

NASHVILLE — A check in the amount of \$8,516.85 was recently presented to the Citizens Mine Disaster Committee, Inc., at the Farmington, West Virginia Town Hall, by Bob Finnegan, program director of WWVA Radio, and Harold Thomas, of the Morris Plan Bank.

Accumulated from the contributions of 871 listeners, the money was turned over to Thomas, who acted as administrator for the Farmington Mine Disaster's "Survivors Fund." The disaster occurred November 20 and the number nine mine was sealed early in December, eliminating all hope for the 78 still within the mine.

The "Survivors Fund" drive itself had been in effect from December 4, until December 31, during which time WWVA appealed to its listeners who were concerned for the welfare of the bereaved survivors.

Two New C&W Labels

NEW YORK — Two new country labels, Arrow Records of Cleveland, Tennessee, and Blue Heart Records of Sidney, Montana, have been formed and are underway with their first releases.

Arrow's first release is "Calhoun Town Tennessee" b/w "Shadows Of The Night," by the Swaggertree Family. Deejays and country music bookers and promoters may obtain copies by writing to Gene Woods, Arrow Records, Woodfletch Enterprises, P.O. Box 563, Cleveland, Tennessee 37311.

Blue Heart Records, P.O. Box 668, Sidney, Montana, is headed up by R.L. Mulholland. First release is "My Skidrow Degree," by Larry Lewis. Copies may be obtained by writing to Brite Star Promotions, 209 Stahlman Bldg., Nashville.

Audio Fidelity Buys Chart Label

NASHVILLE — Audio Fidelity Records of New York has just purchased Nashville's Chart Records for an undisclosed six-figure amount. The announcement was made jointly by Herman D. Gimbel, chairman of the board of Audio Fidelity, and Slim Williamson, former owner of Chart.

Chart Records will now be a wholly-owned subsidiary of Audio Fidelity Records, Inc., which is a publicly held company. Inclusive in the announcement is the appointment of Slim Williamson as president of Chart Records and also as a member on the board of directors of Chart Records, Inc. Additional members of the Chart Records board of directors will be Donald Kirsch and Herman D. Gimbel, who will serve as Chairman. Gimbel pointed out in the announcement of Williamson as president that he will maintain management of Chart under a long-term contract. Chart Records will continue to be manufactured and distributed by RCA Victor under the present agreement which was initiated in September, 1967. The only changes in Chart Records will be the new

resources made available by Audio Fidelity.

History

In 1964, Williamson placed a single called "Lookin' For More In '64" on Chart in the hopes that one of the major labels would pick it up. The deck became successful, and, as Williamson once said, "We were soon glad that the majors left us alone." Williamson bought the label from its owner, Gary Walker, for \$350,000.

In the fall of 1967, RCA offered to handle manufacturing and distribution for Chart, and Williamson accepted the offer.

The following artists now record for Chart: Lynn Anderson, Jim Nesbitt, Maxine Brown, Johnny Dollar, Connie Eaton, Lloyd Green, Junior Samples, LaWanda Lindsey, Kenny Vernon, Vance Bulla, Bobby Edwards, Kirk Hansard, Wes Helm, Gene Hood, Bob Jennings, Anthony Armstrong Jones, Jerry Lane, Dianne Leigh, Clyde Owens, Hargu "Pique" Robbins, Ott Stephens, Gordon Terry and Gene Woods.

CMA Announces State Chairmen For 1969 Membership Campaign

NASHVILLE — State chairmen to monitor membership recruitment coast-to-coast have been named by the Country Music Association for its 1969 membership drive.

According to overall membership chairman Tandy Rice, Show Biz, Inc. vice president, 37 state leaders have enthusiastically "rallied to the call" thus far and are making significant headway in their respective assignments.

Volunteers all, the chairmen have been assigned quotas for each state and western and eastern Canada and are setting up sub-committees and monthly meetings in an effort to accomplish their goals.

"Gladys Hart, of Colorado, Mary Hald of Ohio and Wally Mullinax of South Carolina typify the enthusiasm with which these state leaders are responding," said Rice. "Each of them has personally solicited the interest of approximately 30 people connected with our industry within the first month of activity."

State chairmen accepting appointments to date include: Maxine Brown Russell—Arkansas, Larry Scott—California, Gladys Hart—Colorado, William T. Anderson—Connecticut, Donald E. Lyons—Delaware, Mac Curtis—Florida, Dorothy Kuhlman—Georgia,

Ralph Frazer—Idaho, Bill Robinson—Indiana, Slim Jim Lengyel—Iowa, Mike Oatman—Kansas, Pee Wee King—Kentucky, Frank Page—Louisiana, James V. Rasmussen—Maine, George Dail—Maryland, Lee Roberts—Massachusetts, Jack Dillon—Minnesota, F. M. Smith—Mississippi, Johnny Daume—Missouri, Al Donohue—Montana, Johnny Gunn—Nevada, Lee Arnold—New Jersey, Little Richie Johnson—New Mexico, Ramblin' Lou—New York, James M. Martinson—North Carolina, Mary Hald—Ohio, Rodney Johnson—Oregon, Bob Englar—Pennsylvania, Murray Green—Rhode Island, Wally Mullinax—South Carolina, Buddy Meredith—South Dakota, Bob Jennings—Tennessee, Maggie Cavender—Nashville, Jack Gardiner—Texas, Hank Hilton—Utah, Gus Thomas—West Virginia, Chuck Davis—British Columbia (Western Canada) and Ian Cook—Ontario (Eastern Canada).

"We have great hopes for the overall success of this drive," explained Rice. "Everyone connected with it is a volunteer, and naturally this implies certain restrictions on their time and capabilities. Country Music has many friends, however, whom we are looking to for that extra effort."

Stop Inks George Morgan

NASHVILLE — Stop Records has inked veteran singer George Morgan to a recording contract. Label exec Pete Drake negotiated the pact. First Stop release by the artist, already on the market, is "Like A Bird." Morgan, a Grand Ole Opry regular, was formerly with Starday Records.

Happy Hank

Radio Station WWOK in Charlotte, North Carolina, recently caused Hank Williams, Jr. to smile with joy by presenting him with a plaque in recognition of his performance on his MGM single, "It's All Over But The Crying," which sold 50,000 in the Charlotte area. Shown in the photo are (from left to right): Mike Lawing, promo man for Mangold Distributors (MGM's distributor in the area), Rudy Hickman, program director of WWOK; Hank Williams, Jr.; WWOK deejay Ed Robinson; WWOK music director Cloyd Bookout, and MGM's national C&W promo and sales man in Nashville, B.J. McElwee.



NEW SOUNDS — Nugget Records, of Goodlettsville, Tenn., recently completed a total revamping of its sound studios, and chanter Dick Flood (right) had the honor of recording the 1st session with the new equipment. He is shown here with Nugget's president, Fred Carter, Jr., listening to a playback of the session. Located on Tinnin Road, the renovated studio is now available for independent sessions and boasts new 2-track and 4-track facilities.

On The Charts
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"CANDY"

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CashBox Country Reviews

Picks of the Week

JEANNIE C. RILEY (Plantation 16)
There Never Was A Time (2:39) (Shelby Singleton BMI — Lewis, Smith)
 Sure to see success for Jeannie C. Riley is her latest Plantation outing "There Never Was A Time." Smooth vocalizing of easy-paced tune should prove profitable. No flip information available.

GEORGE JONES (Musicor 1351)
I'll Share My World With You (2:28) (Glad BMI — Wilson)
 Ever popular George Jones aims for the charts once again with another fine performance. "I'll Share My World With You" combines voices and strings for a tune which should move quickly. Flip: "I'll See You While Ago" (2:30) (Glad BMI — Edwards, Flowers)

AUTRY INMAN (Epic 10452)
Home Is Heavy On My Mind (2:27) (Tree BMI — Inman)
 A ballad vocal, backed by strings and chorus add impact to a pretty melody which should score well for Autry Inman. Flip: "You're The Only One In My Heart" (2:18) (Autry Inman/Big Bopper BMI — Inman)

JOHNNY BUSH (Stop 257)
You Gave Me A Mountain (3:58) (Mojave BMI — Robbins)
 The pop success of this tune written by Marty Robbins will give Johnny Bush a big push towards the top of the country charts with this fine performance. Flip: "Back From The Wine" (2:10) (Window BMI—Kingston, Dycus)

GEORGE MORGAN (Stop 252)
Like A Bird (3:17) (Window BMI — Kingston)
 Backed by strings, voices, harmony and a pretty tune, George Morgan swings with the up-tempo "Like A Bird." Disk should see lots of action. Flip: "Left Over Feelings" (2:36) (Window BMI — Rainsford)

MARION WORTH (Decca 32457)
Love Is A Very Strange Thing (2:59) (Wilderness BMI — Howard, Davis)
 Songstress Marion Worth offers a tender ballad strong enough to see chart action. "Love Is A Very Strange Thing" deserves to be heard. Flip: "Wondering What To Do" (2:21) (Tree BMI — Moeller)

JIMMY WAKELY (Decca 32459)
I'll Steal Away In The Crowd (3:04) (Riverside ASCAP — Wakely)
 After an absence of seven years from the recording scene Jimmy Wakely is back with a powerful single, his own composition "I'll Steal Away In The Crowd." Deck deserves a shot and should satisfy many. Flip: "My Life Was Filled With Love" (3:21) (Mono BMI — Gatlin)



CashBox Top Country Albums

1	I WALK ALONE Marty Robbins (Columbia CS 9725)	1	16	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard (Capitol SKAO 168)	19
2	BORN TO BE WITH YOU Sonny James (Capitol S/ST 111)	2	17	THE BEST OF SONNY JAMES, VOL. 2 (Capitol SKOA 144)	17
3	CHARLEY PRIDE IN PERSON 5 (RCA Victor SLP 4094)	5	18	HARPER VALLEY P.T.A. 16 Jeannie C. Riley (Plantation PLP 1)	16
4	STAND BY YOUR MAN 10 Tammy Wynette (Epic BN 26451)	10	19	CARROLL COUNTY ACCIDENT 26 Porter Wagoner (RCA Victor LSP 4116)	26
5	SHE WEARS MY RING 3 Ray Price (Columbia CS 9733)	3	20	JEWELS 18 Waylon Jennings (RCA Victor LSP 4085)	18
6	WICHITA LINEMAN 4 Glen Campbell (Capitol S/ST 103)	4	21	WHERE LOVE USED TO LIVE 22 David Houston (Epic BN 26432)	22
7	WALKIN' IN LOVELAND 6 Eddy Arnold (RCA Victor LPM/LSP 4039)	6	22	JIM REEVES & SOME FRIENDS 20 (RCA Victor LSP 4112)	20
8	D-I-V-O-R-C-E 7 Tammy Wynette (Epic 26392)	7	23	HEY DADDY 21 Charlie Louvin (Capitol ST 2231)	21
9	I'VE GOT YOU ON MY MIND AGAIN 8 Buck Owens (Capitol ST 131)	8	24	COMING ON STRONG 24 Henson Cargill (Monument SLP 18103)	24
10	JUST THE TWO OF US 9 Porter Wagoner & Dolly Parton (RCA Victor LPM/LSP 4039)	9	25	BEST OF LYNN ANDERSON 25 (Chart CHS 1009)	25
11	YEARBOOKS AND YESTERDAYS 14 Jeannie C. Riley (Plantation PLP 2)	14	26	YOUR SQUAW IS ON THE WARPATH — Loretta Lynn (Decca DL 75084)	—
12	THE HOLY LAND 13 Johnny Cash (Columbia KSC 9726)	13	27	SOLID GOLD '68 27 Chet Atkins (RCA Victor LP 4061)	27
13	LITTLE ARROWS 11 Leapy Lee (Decca DL 75076)	11	28	FEMININE FANCY 28 Dottie West (RCA Victor 4095)	28
14	SHE STILL COMES AROUND 12 Jerry Lee Lewis (Suresh SRS 67112)	12	29	HONKY TONKIN' 30 Carl & Pearl Butler (Columbia CS 9769)	30
15	THE BEST OF BUCK OWENS, VOL. 3 15 (Capitol SKAO 145)	15	30	MANY MOODS OF WANDA JACKSON — (Capitol ST 129)	—

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ONLY THE LONELY -- Sonny James -- Capitol ST 193

Sonny James' current country chart hit lends its title to this LP. "Only The Lonely" features both pop and country biggies from the past which adds impact to a session sure to see success. "Roses Are Red," "Fool #1" and "Wake Up To Me Gentle" are three cuts which will help to propel this set chartward. Watch for it.



FADED LOVE AND WINTER ROSES -- Carl Smith -- Columbia CS 9786

From a recent top 10 country singles chart comes the title tune for this Carl Smith offering on Columbia. "Faded Love And Winter Roses" headlines a package filled with both vocal and instrumental emotion. Featured, along with the title track, are "One Has My Name The Other Has My Heart," "I'm A Lonesome Fugitive" and "Time Changes Everything." Good chart action can be expected.



THE LEGEND OF HANK SNOW -- RCA Victor LSP 4122

"What makes a legend?" The answer to that question can be found between the grooves of this Hank Snow LP. From the opening cut "Flying South" to the closing tune "Roses In The Snow" the 'Singing Ranger' demonstrates the versatility that has made him a legend in his own time. This session is a must for all Hank Snow fans.



THE SONGS OF JEANNIE C. RILEY -- Capitol ST 177

Jeannie C. Riley is showcased here in 12 cuts made for Little Darlin' Records before she had her "Harper Valley" hit on Shelby Singleton's Plantation label. Capitol bought the cuts from Little Darlin'. Included is the single "The Price I Pay To Stay" which is currently rising on the country charts, along with the ballads "No One Ever Lost More," "Neglected" and the Mid-tempo "You've Got Me Singing Nursery Rhymes" and "You Write The Music, I'll Write The Words." Good listening.



SUGAR CANE COUNTY -- Maxine Brown -- Chart CHS 1012

Maxine Brown's latest solo effort is sure to win additional fans for this talented songstress. The title tune, "Sugar Cane County" as well as "Take It Out In Trade," "Dad, I Never Saw You Cry" and "One Man Band" demonstrates Maxine's ability to handle various tempos with equal ease. Chart appearance imminent.



THE CLOSEST THING TO LOVE -- Skeeter Davis -- RCA LSP 4124

Destined to move well in both the country and pop markets, Skeeter Davis comes up with a session, dominated by a big orchestral sound, which makes for good listening on 12 cuts that include "They Don't Make Love Like They Used To," "Angel Of The Morning," "I Say A Little Prayer" as well as the title tune. Imminent sales response.



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 plantation *11

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David Wilkins

 plantation *12

“The Long Black Veil”
Marty Collins & Bobbye Jean

 plantation *14

“Beautiful Downtown Burbank”
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“Ann”
Skip Gibbs

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“There Never Was A Time”
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CashBox Country Top 50

- | | | | | | |
|----|--|----|----|--|----|
| 1 | UNTIL MY DREAMS COME TRUE
(Blue Crest—BMI)
Jack Greene (Decca 32423) | 1 | 31 | JOE & MABEL'S 12th STREET BAR & GRILL
(Tree—BMI)
Nat Stuckey (RCA Victor 9720) | 41 |
| 2 | DARLING, YOU KNOW I WOULDN'T LIE
(Tree—BMI)
Conway Twitty (Decca 32424) | 4 | 32 | IF I HAD A HAMMER
(Ludlow—BMI)
Wanda Jackson (Capitol 2379) | 42 |
| 3 | ONLY THE LONELY
(Acuff-Rose—BMI)
Sonny James (Capitol 2370) | 5 | 33 | SET ME FREE
(Tree—BMI)
Ray Price (Columbia 44747) | 37 |
| 4 | THE GIRL MOST LIKELY
(Sheiby Singleton—BMI)
Jeannie C. Riley (Plantation #7) | 2 | 34 | THE THINGS THAT MATTER
(Sumar—SESAC)
Van Trevor (Royal American 280) | 36 |
| 5 | TO MAKE LOVE SWEETER FOR YOU
(Al Gallico—BMI)
Jerry Lee Lewis (Smash 2202) | 3 | 35 | THE PRICE I PAY TO STAY
Jeannie C. Riley
(Capitol 2378) | 40 |
| 6 | DADDY SANG BASS
(House of Cash — BMI)
Johnny Cash (Columbia 44689) | 6 | 36 | RESTLESS
(Cedarwood—BMI)
Carl Perkins (Columbia 44723) | 33 |
| 7 | GOOD TIME CHARLIE'S
(Passkey—BMI)
Del Reeves (United Artists 50487) | 11 | 37 | BRING ME SUNSHINE
(Burne—ASCAP)
Willie Nelson (RCA Victor 9684) | 38 |
| 8 | WHEN THE GRASS GROWS OVER ME
(Glad — BMI)
George Jones (Musicor 1333) | 7 | 38 | KISS HER ONCE FOR ME/ PLEASE TAKE ME BACK
(September—ASCAP, Glaser—BMI)
Jim Glaser (RCA Victor 9696) | 39 |
| 9 | KAY
(Moss Rose—BMI)
John Wesley Ryles, 1 (Columbia 44682) | 8 | 39 | RINGS OF GOLD
(Acuff-Rose—BMI)
Dottie West & Don Gibson
(RCA Victor 9715) | 46 |
| 10 | MY WOMAN'S GOOD TO ME
(Al Gallico — BMI)
David Houston (Epic 10430) | 16 | 40 | I NEVER GOT OVER YOU
(Glad—Francis, Marvin—BMI)
Carl Butler & Pearl (Columbia 44694) | 43 |
| 11 | THE NAME OF THE GAME WAS LOVE
(Delmore—ASCAP)
Hank Snow (RCA Victor 9685) | 12 | 41 | OUR HOUSE IS NOT A HOME
(Green Grass—BMI)
Lynn Anderson (Chart 5001) | — |
| 12 | DON'T WAKE ME I'M DREAMING
(Page Boy—SESAC)
Warner Mack (Decca 32394) | 13 | 42 | RIBBON OF DARKNESS
(Witmark—ASCAP)
Connie Smith
(RCA Victor 74-0101) | 49 |
| 13 | KAW-LIGA
(Milene—ASCAP)
Charlie Pride (RCA Victor 9716) | 20 | 43 | YOURS LOVE
(Wilderness—BMI)
Dolly Parton & Porter Wagoner
(RCA 74-0104) | — |
| 14 | CARROLL COUNTY ACCIDENT
(Warden—BMI)
Porter Wagoner (RCA Victor 9651) | 10 | 44 | HAVE I TOLD YOU LATELY THAT I LOVE YOU
(Duchess—BMI)
Kitty Wells & Red Foley (Decca 32427) | 44 |
| 15 | WHILE YOUR LOVER SLEEPS
(Al Gallico—BMI)
Leon Ashley (Ashley 7000) | 9 | 45 | COME ON HOME & SING THE BLUES TO DADDY
(Return—BMI)
Bob Luman (Epic 10439) | 47 |
| 16 | WHO'S GONNA MOW YOUR GRASS
(Blue Book—BMI)
Buck Owens (Capitol 2377) | 22 | 46 | HONKY-TONK SEASON
(Blue Crest—BMI)
Charlie Walker
(Epic 10426) | 50 |
| 17 | IT'S A SIN
(Milene—ASCAP)
Marty Robbins (Columbia 44739) | 21 | 47 | MY LIFE
(Stallion—BMI)
Bill Anderson (Decca 32445) | — |
| 18 | WHO'S JULIE
(Barton — BMI)
Mel Tillis (Kapp 959) | 18 | 48 | WHERE THE BLUE OF THE NIGHT
(Ahlert/Cromwell—BMI)
Hank Locklin (RCA Victor 9710) | 51 |
| 19 | NONE OF MY BUSINESS
(Tree—BMI)
Henson Cargill (Monument 1122) | 24 | 49 | SHE'S LOOKING BETTER BY THE MINUTE
(Sure Fire—BMI)
Jay Lee Webb (Decca 32430) | 53 |
| 20 | EACH TIME
(Pamper—BMI)
Johnny Bush (Stop 232) | 25 | 50 | JUST HOLD MY HAND
(Vogue—BMI)
Johnny & Jonie Mosby
(Capitol 2384) | 59 |
| 21 | WHERE THE BLUE AND LONELY GO
(Sands, Diogenes—ASCAP)
Roy Drusky (Mercury 72886) | 26 | | | |
| 22 | LET IT BE ME
(Leeds—ASCAP)
Glen Campbell & Bobbie Gentry
(Capitol 2387) | 27 | | | |
| 23 | WOMAN OF THE WORLD
(Sure Fire—BMI)
Loretta Lynn (Decca 32439) | 29 | | | |
| 24 | HUNGRY EYES
(Blue Book—BMI)
Merle Haggard (Capitol 2383) | 30 | 51 | LEAD ME ON
(Bonnie Owens (Capitol 2340) | |
| 25 | CUSTODY
(Screen Gems—Columbia—BMI)
Luke The Drifter, Jr. (MGM 14020) | 19 | 52 | WHEN WE TRIED
Jan Howard (Decca 32447) | |
| 26 | A BABY AGAIN
(United Artists—ASCAP)
Hank Williams, Jr. (MGM 14024) | 28 | 53 | SWEET LOVE ON MY MIND
Claude King
(Columbia 44749) | |
| 27 | FROM THE BOTTLE TO THE BOTTOM
(Combine—BMI)
Billy Walker (Monument 1123) | 31 | 54 | THE WEDDING CAKE
Connie Francis (MGM 14034) | |
| 28 | EACH AND EVERY PART OF ME
(Screen Gems—Columbia—BMI)
Bobby Lewis (United Artists 2350) | 23 | 55 | I'VE GOT PRECIOUS MEMORIES
Faron Young (Mercury 72889) | |
| 29 | STRINGS
(Blue Book—BMI)
Wynn Stewart (Capitol 2341) | 14 | 56 | I SEE THEM EVERYWHERE
Hank Thompson (Dot 17207) | |
| 30 | THEY DON'T MAKE LOVE LIKE THEY USED TO
(Tree—BMI)
Eddy Arnold (RCA Victor) | 17 | 57 | SOMEBODY'S ALWAYS LEAVING
Stonewall Jackson
(Columbia 44726) | |
| | | | 58 | EMPTY SUNDAY SUNDOWN TRAIN
Bill Goodwin (MTA 163) | |
| | | | 59 | JUST BLOW IN HIS EAR
David Williams (Plantation 11) | |
| | | | 60 | OH WHAT A WOMAN
Jerry Reed (RCA Victor 9701) | |

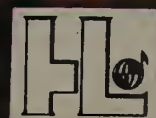
ANOTHER HIT IN A
LONG STRING OF HITS BY
BILL ANDERSON

DECCA #32445

THROW IT AWAY IF I WANT TO



EXCLUSIVELY WITH
DECCA RECORDS



BOOKINGS:
HUBERT LONG
TALENT AGENCY



Argentina

One of the most interesting aspects of the trends in the Argentine record market during the past months has been the increase of the share of locally-copyrighted tunes in the Top Twenty, and the proportion of locally-recorded albums among the best selling LP's from a low point of about 20% in the last months of 1967 to more than 50% in December, '68 and last January. The reasons for this change, and the even more significant appearance of records cut in other countries but belonging to local composers or with Spanish lyrics by them, may be found in several aspects of show business, which is necessary to understand to be able to predict what will come in the near future.

It seems, first of all, that the trend is towards music in Spanish. This may sound logical considering that it is the language spoken by most of the population. However, for many years there were strong doubts about its validity among record buyers. Even foreign artists visiting Argentina after periods of strong selling stopped being popular, making the recording companies hope that the artists wouldn't come any more. If this seems to go against everything that is known in the field of promotion, you may believe that it was absolutely real in this market.

The advent of artists with a TV mind changed the scene. After Paul Anka, many visitors from abroad profited from good appearances, and a couple of years ago, Raphael turned into a smash in twenty-four hours through a show on TV. During 1967, the quantity of artists visiting Argentina was so great, that many of them remained unnoticed in spite of their performances in a theater or on TV. For those who were successful, it seemed reasonable to sing something in Spanish, but there was another surprise awaiting them: the audience at the theater shouted asking for the original lyrics. It happened first to Aznavour, and recently to Adamo. On the other side, the TV audience waited for Spanish lyrics, and rushed afterwards to buy the records, also in this language.

Then came the idea: Why not record in Spanish something especially designed for this market. Matt Monro

picked up the idea and got to the top from nowhere in one week. Franck Pourcel recorded an album with songs originated in Latin America, and negotiations were held with other artists to get Spanish versions more adapted to what is usual here. From there, to the local song recorded abroad, there is little distance.

Another fact gave even more force to the trend: chanters like Sandro started with European-like ballads, composed by themselves, while Leonardo Favio mixed lyrics with appeal to the youth with rich arrangements. Beat music groups, even losing some of their force if compared with 1967, still remained producing local hits, headed by Los Iracundos and Los Gatos. Although the Festival Buenos Aires de la Cancion selected another tune as the winner, Los Iracundos sold far more copies of "Puerto Montt" than any other of the finalists. At the same time, the interest of European and American publishers towards locally-produced tunes has been growing at a good pace, and it is only necessary for a song to appear in the Top Twenty to be asked for subpublishing in several countries.

What's next? Apparently the time for local music in the international market is coming. The improvement, in local recording facilities, something to become real before the end of the first half of 1969, will allow many more local recordings to be released directly in other countries. Several local record producers have been looking the direction of the United States lately, and some efforts will take place soon. A strong campaign from domestic publishers would also be desirable, although the rather low attendance to the recent MIDEM gathering shows that there is still much to be done in the field starting with a much more aggressive attitude. The recording of the Favio hits in French and German may open the way to Europe, and instrumental versions of these tunes are also feasible. The increase in local quality recordings will, undoubtedly, improve even more its share in the market and, at the same time, furnish new material for a show business world that is becoming more hit hungry with every day.

Argentina's Best Sellers

This Week	Last Week	Artist/Label
1	1	Ella Ya Me Olvido (Melograf) Leonardo Favio (CBS)
2	2	Fuiste Mia Un Verano (Melograf) Leonardo Favio (CBS), Tony Fontan (Music Hall)
3	4	Puerto Montt (Relay) Los Iracundos (RCA)
4	6	Ob-La-Di, Ob-La-Da (Fermata) The Bedrocks (Odeon); Trillizas de Ore (Fermata): Marmalade (CBS); Conexion Numero Cinco (RCA)
5	3	Todo Pasara (Odeon) Matt Monro (Capitol); Hernan Figuereia Reyes (CBS)
6	7	En El Vaiven (Relay) Vico Berti (RCA)
7	5	Hold Me Tight (Odeon) Anthony Swete (RCA); Johnny Nash (BMI)
8	8	Chewy Chewy Pintura Fresca (Dick Jockey); Ohio Express (Microfon); Conexion Numero Cinco (RCA)
9	18	Penumbra Sandro (CBS)
10	—	Esta La Cosa Negra Lucio Dalla (RCA)
11	9	ASI (Ansa) Sandro (CBS)
12	13	El Juguete (Relay) Gianni Morandi (RCA)
13	—	Zingara Nicola De Bari (RCA); Bobby Solo (CBS)
14	10	Those Were The Days (Odeon) Matt Monro (Capitol); Sandie Shaw (RCA); Mary Hopkin (EMI); Gigiola Cinquetti (CBS); Larry Page (Fermata); Malvicino (Microfon); Dalida (Disc Jockey); Frank Pourcel (Odeon)
15	14	Hey Jude! (Fermata) The Beatles (Odeon)
16	12	Tu Risa Al Viento (Korn) Maria Vaner (RCA)
17	10	La Chevecha (Korn) Palito Ortega (RCA)
18	16	Baby Come Back Conexion Numero Cinco, The Equals (RCA)
19	19	Porque Yo Te Amo (Melograf) Sandro (CBS)
19	17	The Music Played (Smart) Matt Monro (Capitol); Udo Jurgens (Neptune); Rosamel Araya, Lucie Milena (Disc Jockey); Willy Martins (EMI); Tony Fontan (Music Hall)
20	—	En La Cascada Jimmy Cleff (RCA)



Germany

The "Eurovision Song Contest" which will be held in Madrid at the end of March is the most important song festival held in the world today due to the fact that over 100 million TV viewers in Europe watch the event. A winning song can sell millions of records in Europe alone and the winning star can double and triple the price for personals. It's exciting and important. Germany chose their entry very carefully this year. Although Germany is the 3rd biggest record market in the world, it has yet to win a contest and has not even been able to make the top 3.

This year, Germany's top song writers were given the opportunity to write for 3 major artists. RCA Victor sent Peggy March; Ariola sent Rex Dilde, and Metronome presented Sweden's Siw Malmkvist who had won the German Pop Music Festival earlier this year. Each artist presented 3 songs and the winning entry was Siw Malmkvist with "Prima Ballerina" written by Hans Blum who had also written Siw's German Pop Festival winning number. So Germany turned to Scandinavia for their entry this year and we hope that it's a winner. Siw is now here doing TV shots and will then travel to Munich to appear at the "Number One," following Nancy Wilson. "Number One" is the first club on the continent booking name attractions for longer engagements.

Peer Music's Holger Voss wrote to tell us about the success of several German copyrights for their new Team Musikverlag. The new publishing firm has a handful of hits on their hands. Rolf Budde Music has a smash going in England. The German song "Schoner Mann, Goodnight" has been switched to "Plaster Sky" and has been done by "Wild Silk" in London for that market. Hans Blume of Hansa

Records and Intro Music tells us that March has been set for Hollies Month. The English top group are starting big with their new single "Sorry Suzanne" and will come to Germany for TV exposure for the song. Publishing wise the firm is really going to town with "Lily The Pink," "Build Me Up, Buttercup" and "Chewy Chewy" along with "Half As Nice" from the Amen Corner, "Here Comes The Rain" from Leapy Lee, and, of course, the chart winning Sandie Shaw song "Monsieur Dupont" which is originally a German copyright from Christian Bruhn.

Phonogram has signed Francoise Harby from France for their label. The top star signed for Germany, Austria and Holland. The first release will come out in April. Ray Conniff will do his first Germany tour from the 10th to the 24th of March. Metronome had a big event in London as German sex singer Peter Lauch picked up the "Golden Horness" for sales of over 1 million LP's for his record "Sex Magazine."

Peter Kirsten is in the USA at the Hotel Americana where his artist Horst Jankowski is performing together with Caterina Valente in the Royal Box. Peter will set TV dates for Horst and will place a new group, Joy And The Mil Miss, who broke it up at MIDEM with their new records. Peter has an LP ready to place in the states. Horst Jankowski's new LP is set for release with 10 original songs all published by Peter's Altus Music. Right now, he's swinging with the publishing on "Fox On The Run," "Wichita Lineman" which will soon be done in German by Liberty Records, "I'm The Urban Spaceman," "Touch Me" and "Loving Things" by the Grassroots. Peter can be reached through his lawyer Philip Kurnit.

That's it for this week.

Germany Record Mfr's Sales

This Week	Last Week	Weeks On Chart	Artist/Label
1	7	3	Atlantis — Donovan — CBS — Peer Music
2	2	5	Ob La Di, Ob La Da — The Marmalade — CBS — Rolf Budde Music
3	4	3	Ob La Di, Ob La Da — The Beatles — Apple — Rolf Budde Verlag
*4	3	19	Heidschie Bumbeidschie — Heintje — Ariola — Edition Maxim
*5	5	3	Heintje, bau ein Schloss fuer mich (Heintje, build a Castle for me) — Wilma — Metronome — Melodie der Welt/Michel Music
6	—	1	Albatross — Fleetwood Mac — Blue Horizon — Immediate Music
*7	6	3	Liebesleid (Heartaches) — Peter Alexander — Ariola — Gerig Music
*8	9	3	Es wird Nacht, Senorita (It is getting dark Senorita) — Udo Jurgens — Ariola — Montana Music
9	—	1	Bella Bella Marie — Bobby Solo — CBS — Peter Schaeffers Music
10	—	1	Lady Carneval — Karel Gott — Polydor — Hanseatic Music

Argentina's Top Ten LP's

1	1	Fuiste Mia Un Verano, Leonardo Favio (CBS)
2	2	Bienvenido 69, Selection (RCA)
3	4	La Magia De Sandro, Sandro (CBS)
4	3	El Creador, Palito Ortega (RCA)
5	5	7 El Sentir De Jose Larralde, Jose Larralde (RCA)
6	8	Los Iracundos, Los Iracundos (RCA)
7	6	Conexion Numero Cinco, Conexion Numero Cinco (RCA)
8	—	El Amor Se Hace Cancion, Gigliola Cinquetti Trio Los Panchos (CBS)
9	5	Presenta Los Exitos Vol 4, Lafayette (CBS)
10	9	A Bailar, Cuarteto Imperial (CBS)

2nd Playboy Prize For Boots Randolph

LONDON -- At a special performance at London's Playboy Club, Boots Randolph was presented with the "Playboy All Star Popularity Award"—a prize which he has won for the second consecutive year. Decca Records named February "Boots Randolph Month" and issued four albums on the Monument label, "The Sound of Boots," "Hip Boots," "Sax-Sational" and "The Fantastic Boots Randolph"

as well as his current American smash single "Games People Play."

Randolph was accompanied on his British visit by founder and president of Monument Records Fred Foster and Bobby Weiss, vice president and int'l director.

The label recently celebrated its 10th anniversary and the Monument product has been released on its own logo in the U.K. for the past two years. Previously the product was distributed by Decca on the London label.

Cash Box



March 15, 1969



Nada was the only young artist to make a sensational debut at San Remo this year. She is considered a most exciting discovery on the Italian and European music scene. Her recording of "Ma Che Freddo Fa" is current no. 2 on the Italian charts preceded only by the San Remo winning song. Nada is pacted to RCA Italiana.



The increasing importance of the LP in the British market is underlined by the Board of Trade official statistics concerning disk sales last November. Album production hit an all-time high of 6,053,000, an increase of 18% on November 1967, and far outstripped the 45 r.p.m. figure of 3,793,000, which was a major slump of 31% below the previous year. Total sales in November valued £3,769,000, a 15% increase on the same month in 1967, and export sales at £722,000 set a new record, surpassing the October level and representing a meteoric 89% leap compared with November 1967 results. Total production of disks for 1968 including November amounted to 88.7 million, 10% up on the same period for the previous year, and total sales hit the £26 million mark, 9% higher than 1967. Export sales were 29% higher.

CBS is launching two new labels this month beneath its banner. Their names are Dolphin, specialising in Irish repertoire, and Aurora, a pop line whose product is supplied by Aaron Schroeder Music. The CBS publishing subsidiary April Music will handle available copyrights amongst Dolphin product. The label's first single release is "Wages Of Love" by Muriel Day, Eire's entry in this year's Eurovision Song Contest, and the first Aurora release is "Everybody Wants To Be Loved" by Jorge on March 14th. This was popular during the Midem meet at Cannes in January. CBS will inaugurate on April 3rd CBS Classics, a low-price series of classical albums. The first release will comprise thirteen LPs, seven of them new ones, and include Eugene Ormandy with the Philadelphia and London Symphony Orchestras, Leonard Bernstein with the New York Philharmonic, Georg Szell with Cleveland Symphony, and Igor Kipnis playing harpsichord concertos by Haydn. Kipnis is here until April 7th for concerts, recitals and recording. The LPs will retail at £1 8s 6d each, and CBS plans to issue between three and five each month.

Morgan Records launch two new labels this month. One is Morgan Blue Town, which made its debut at a reception at the Two Decks Club March 7th attended by Blue Town artists The Academy, Pussy, and Wellington Boot as well as Morgan executives Carl Denker, Monty Babson, Barry Morgan, Don Percival and Alfredo Pobega. The second label, Revolver, comes on the market March 21st aimed at the soul buffs, and its first release will be "Walking On My Mind" by Dianne Brooks, a Ray Charles discovery due here March 17th to promote the record.

The musical "Two Cities" starring Elizabeth Power and Edward Woodward opened at the Palace Theater February 27th with a Jerry Wayne score published by Robbins Music. The show is based on the Charles Dickens novel "A Tale Of Two Cities," and Columbia will shortly release the cast album. Meanwhile the two leading stars are featured on Columbia singles, Woodward singing "Only A Fool" and Elizabeth Power singing "Will We Ever Meet Again?"

Pye is releasing a charity LP March 21st in aid of the Abbeyfield Society which provides small homes for the elderly and lonely. The album has been compiled and arranged in conjunction with actor-disk jockey Neal Arden, who is connected with the Society, and will feature Cliff Richard, Anita Harris, Georgie Fame, Clodagh Rodgers, the Love Affair, the Spectrum, the Tremeloes, Sandie Shaw, Val Doonican, Julie Driscoll and the Brian Auger Trinity, the Foundations, and Cyril Stapleton's orchestra. All proceeds and royalties are being donated by the artists and copyright owners to the Abbeyfield Society.

Anxiety increases at the BBC with regard to anticipated major cuts in expenditure and staff. Apart from the fate of the corporation's regional orchestras being in the balance as reported earlier, there is now talk of radical centralisation of TV and radio studios

and premises, a possible merging of the pop Radio 1 and the middle-of-the-road Radio 2, and even economy cuts on Radio 3. This last rumor would be revolutionary if substantiated because Radio 3, formerly known as the Third Program, caters for a tiny minority liking classical music and the more complex and profound forms of drama and discussion, and hitherto has been immune from the economy axe. Several critics of the BBC aver that the classical music on Radio 3 is the only type the corporation really enjoys broadcasting.

Triumph Investment Trust, a merchant banking and hire purchase finance group, has acquired a 70% stake in Nempereor Holdings, the parent company of the late Brian Epstein's interests in the Beatles and Nems Enterprises, with management interests in about 150 artists. An exchange of equity to the tune of £1 million obtained the shares in Nems inherited by Queenie Epstein from her son Brian. Her other son, Nempereor chairman Clive Epstein, continues in that position with a 20% stake in the company and the remaining 10% belongs to the Beatles through their Nems interests. Triumph, which invested £50,000 in Titan International Films last year, will also benefit from the thriving Northern Songs, publishers of the Beatle copyrights, by its Nempereor acquisition.

Liberty-United Artists has mounted a March campaign tagged "Gutbucket — An Underworld Eruption" to boost the twenty-one Liberty LPs classifying as progressive and underground in current pop terms. A sampler album called "Gutbucket" retailing at 17s 6d has been released, and there are special posters, show cards and window displays available to dealers and bearing the Gutbucket campaign logo of a pig. Canadian singer Gordon Lightfoot is visiting this month for TV dates, and Liberty-UA is releasing a single and LP to tie in with his presence.

Cyril Shane is becoming increasingly active in movie music through his Univista Music company with writer Hazel Adair and Shanklin Music with director Michael Klingler. Univista will handle the scores for "Smith" and "I Am David," the latter's music being penned by Steve Race, and Shanklin has two songs performed by Katch 22 in the movie "Baby Love." Their titles are "Out Of My Life" and "Baby Love," and the group is featured on them on a Fontana single. Cyril Shane Music's record to date is sixty-two releases in eleven months, including five major hits here and abroad.

Three well-known disk jockeys figure in March 14th single releases by the Decca group. They are Kenny Everett with "Nice Time" named after his TV series (Deram), Barry Mason with "I'm In Love With You Pom Pom" (Decca), and Simon Dee with "Julie" (Chapter One) Mason is well-known for his songwriting collaboration with Les Reed, who owns the Chapter One label.

Franklyn Boyd is forming a new company here to be called Stanyan Music to handle Rod McKuen compositions. Mc Kuen was here for the premiere of the movie "The Prime Of Miss Jean Brodie." Boyd has also acquired rights for all English-speaking territories to material published by Jugoton Records' publishing subsidiary. Jugoton is the only label operating in Yugoslavia. Franklyn Boyd Music has "Till Death Us Do Part" written by Kink Ray Davies for the Warren Mitchell movie of that name, and sung by one of the film's stars, Anthony Booth.

Music for Pleasure released March 7th fifteen new classical LPs, ranging from a new recording of "Peter And The Wolf" narrated by Paul Daneman to the first complete LP of Benjamin Britten's opera "The Rape Of Lucretia." Four of the albums are special Music for Pleasure recordings, and also included are three spoken word LPs.



DOWN UNDER DEBUT: J.W. Tyler, managing director, RCA of Australia, hosted a business luncheon last month (3) to introduce Barton Kreuzer, vice president and general manager, RCA Commercial Electronic Systems Division. Event was held at the Wentworth Hotel in Sydney, Australia. Shown above (l. to r.) are: James L. O'Sullivan, American Consul General; Air Vice-Marshal K.S. Hennock, O.B.E., D.F.C., A.O.C. Royal Australia Air Force; Kreuzer; The Rt. Hon. Sir Garfield Barwick, G.C.M.G. Chief Justice of Australia, High Court of Australia; and Tyler.

Great Britain's Best Sellers

This Week	Last Week	Weeks On Chart	Title	Label
1	1	4	Where Do You Go To — Peter Sarstedt — United Artists	Mortimer
2	3	5	I'm Gonna Make You Love Me — Supremes/Temptations	Tamla Motown — Flamingo
3	2	5	Half As Nice — Amen Corner — Immediate — Cyril Shane	
4	4	5	Dancing In The Street — Martha Reeves & the Vandellas	Tamla Motown — Jobete/Carlin
5	12	3	The Way It Used To Be — Englebert Humperdinck — Decca	Maribus Music
6	9	6	*Please Don't Go — Donald Peers — Columbia — Donna	
7	5	7	*Blackberry Way — Move — Regal Zonophone — Essex Music	
8	14	2	Wichita Lineman — Glen Campbell — Ember — Carlin	
9	11	4	I'll Pick A Rose For My Rose — Marv Johnson — Tamla	Motown — Jobete/Carlin
10	6	7	You Got Soul — Johnny Nash — Major Minor — TP Music	
11	8	9	*Albatross — Fleetwood Mac — Blue Horizon — Fleetwood/Immediate	
12	7	10	For Once In My Life — Stevie Wonder — Tamla Motown	Jobete/Carlin
13	16	2	Soul Sister Brown Sugar — Sam & Dave — Atlantic — Carlin	
14	13	5	I Guess I'll Always Love You — Isley Brothers — Tamla	Motown — Jobete/Carlin
15	19	2	*Surround Yourself With Sorrow — Cilla Black — Parlophone	Peter Maurice
16	10	6	To Love Somebody — Nina Simone — RCA — Abigail	
17	17	3	People — Tymes — CBS — Chappel Music	
18	—	1	Gentle On My Mind — Dean Martin — Reprise — Acuff — Rose	
19	—	1	I Heard It Through The Grapevine — Marvin Gaye — Tamla	Jobete/Carlin
20	—	1	You've Lost That Lovin' Feeling — Righteous Brothers — London — Screen/Gems	

*Local copyrights

Great Britain's Top Ten LP's

- 1 Diana Ross & Supremes Join Temptations — Tamla Motown
- 2 Best Of The Seekers — Columbia
- 3 Yellow Submarine — Beatles/George Martin — Apple
- 4 The Beatles Double Album — Apple
- 5 Sound Of Music — Soundtrack — RCA
- 6 Hair — London Cast — Polydor
- 7 The Graduate — Soundtrack — CBS
- 8 Engelbert — Decca
- 9 The World Of Val Doonican — Decca
- 10 Stonedhenge — Ten Years After — Deram

Sunshine Music, run by producer Jimmy Duncan, his singing sister Lesley, and John Dickinson, has both sides of the RCA single by Wolfgang Schmitt coupling "The Girl From Monmouth County" and "Country Girl." Lesley Duncan heard Schmitt singing at a party, and set up the session for him. Sunshine also has copyrights in the new CBS LP by Cupid's Inspiration and a song which Peggy March is to record here. Sunshine is administered by RCA's publishing subsidiary Sunbury Music, of which Jack Heath is now managing director. Quickies: RCA plugger Billy Lawrie, brother of Lulu, debuts on the label with "Would You Believe" March 14th. . . . Constantin Silvestri, principal conductor of the Bournemouth Symphony Orchestra, has died aged 55. . . . EMI has fixed marketing deal with

Varian Associates, the Californian-based electronics group. . . . RCA country star Hank Locklin will be here March 31st to star at the newly opened Nashville Room. . . . Dutch-born Tony Ronald, now resident in Spain, has cut "Do You Remember?" for Major Minor. . . . Ember's Jeff Kruger announces he has acquired release rights for the Donald Peers' hit "Please Don't Go" for everywhere except the UK, Benelux, German and Australian territories, and is also celebrating Ember's first top tenner "Wichita Lineman" by Glen Campbell. . . . Jerry Lee Lewis here to guest in "This Is Tom Jones" . . . the Bee Gees have had a racing car named after them. . . . the Rascals here for five days. . . . Japanese group Samurai visited to plug their UA release "Good Morning Starshine."



EMI's Six Months Profits Up 36%

LONDON — Profits of Electric and Musical Industries soared by 36% in the first six months of the fiscal year.

Chairman Sir Joseph Lockwood reported that they rose from £7,431,000 to £10,126,000 in the half-year to December 31.

The contribution to profits from Associated British Picture Corporation, which EMI acquired at the end of January this year, amounted to only £250,000 from the first interim dividend due to EMI on its holdings of 4,000,000 held in the early part of 1968. Behind this best-ever half-time figures is a 32% increase in sales, spearheaded by a tremendous thrust in North America. There the value of sales leapt by 61% to £35 million. In the U. K. there was a 26% rise to £23.3 million. Overall the half-year's sales total of £83.7 million compares with £63.3 million for the same period last year.

Arc Goes Public

TORONTO — Arc Sound with a group of associated companies have filed a preliminary prospectus with the Ontario Securities Commission to go public under a holding company called Arc Home Entertainment Diversified Ltd.

The announcement came from Phil Anderson, president of Arc Sound Ltd.

Shares amounting to 175,000 are to be offered at \$2.75 per share with an additional 25,000 shares being subscribed by employees of Arc at \$2.47 per share. Should this prospectus be approved it could net Arc Home Entertainment \$500,000.00

David Fry, Fraser and Company Limited of Toronto, is underwriting the issue.

Arc is planning to increase its program of establishing Canadian talent, of which they have been prominent in over the past ten years. Much more emphasis will be placed on world wide recognition of songwriters through locally produced sessions.

Tony DiMaria, top producer for Arc is now concentrating on ultra-quality productions of material written by Brian Russell, considered one of Canada's top writers of pop and folk material.

Arc is well established in the musical instrument business and the distribution of impulse-priced LPs, the latter having created a sizeable market for their country and pop artists.

First German Sides For Ames

NEW YORK -- RCA's Ed Ames has just completed his first foreign-language recordings in Los Angeles.

Under the direction of Wolf Kabitky, German record producer, he has recorded four sides in German, "Uns're Kleine Welt," "Ohne Dich," "Ich Hol'dich Aus Der Einsamkeit," and "Wann Beginnt Der Tag."

Primarily geared for the German market, the recordings will be made available to all RCA companies and affiliates around the world who have the appropriate outlets to utilize the product.

Ames speaks French, Italian, German, Spanish and Hebrew in addition to English. Plans to record him in other languages are currently underway.

Initial Euro Trek For Chambers Bros.

HOLLYWOOD — The Chambers Brothers, whose first Columbia LP "The Time Has Come" just received RIAA certification for one million sales, left last week (3) for their first European tour. The first in the series of concerts and T.V. guestings began in Copenhagen on March 8 then the group appear in Stockholm on March 11, Duesseldorf on March 17, Hamburg on March 20, Frankfurt on March 23. The tour winds up in London on March 22 where the Chambers Brothers will guest on the BBC T.V. "Lulu Show," "Top of the Pops," "Color Me Pop," and will give two performances at London's largest rock hall — The Round House.

Ralfini Taking Post As Head Of WB/7 Arts In United Kingdom

NEW YORK — Ian Ralfini has been named managing director of Warner Bros./Seven Arts newly formed United Kingdom subsidiary record and publishing companies. Ralfini, who will headquarter in London, takes over his new post April 1. Ralfini, meanwhile will continue in his similar job with MGM Records until he winds up current business with that company.

Upon reporting to Warner Seven Records, Ralfini will be reporting directly to company's international vice president Phil Rose and W-Seven Music Division vice president George Lee. Responsibilities of his new post will include making all

staff appointments and decisions — some of which will be forthcoming in the near future.

"Our association with Ian goes back several years," said Mike Maitland, President, "in fact, we have looked forward to the day when we would be in a position to take advantage of Ian's wealth of experience, both with our catalogue and others. His efforts on behalf of our repertoire during his tenure at Pye, right up to his current important position in our industry, bears witness to the validity of his reputation in the U. K. market."

The new managing director intends to develop an exploitative staff as soon as practical, with a full complement of personnel geared for June 30th. This date coincides with the termination of Pye's licensing agreement with W7. Maitland added that W-7 Records is in the midst of concluding a press-distribution deal with Pye.

"We have watched the maneuvers of the other emerging independent companies in U. K. and hopefully, we can learn from them. It is our intent to develop a ruggedly aggressive, A&R oriented, promotion-conscious operation, one which will exemplify the very things that have been responsible for our world wide success. Most important, in coordinating such efforts, particularly with respect to A&R and local talent development, Ian, in effect, will represent an extension of our New York and West Coast recording activities with commensurate authority."

Columbia Canada Offers Brit. Blues Line

TORONTO — Columbia Records recently bowed its new line of Blue Horizon, considered one of the top British Blues lines on the market. Bill Eaton, national promotion for Columbia, reports "excellent" initial reaction to all five releases. These include Duster Bennett's "Smiling Like I'M Happy", "When You Feel The Feeling You Was Feeling" by Champion Jack Dupree, Curtis Jones' "Now Resident In Europe", "Presenting The Country Blues" by Roosevelt Holts and "O. K. Ken" by Chicken Shack.

Although not considered top fare for the jazz purist, it's felt that the marriage of amplified sounds and pure

jazz will succeed and perhaps open a bright new future for jazz. Several of the unbelievers among jazz jocks have apparently come over to the amplification of jazz and are passing their enthusiasm along to their listeners.

The Blue Horizon label, initially in the Epic fold, was apparently unveiled with their new logo so as to create a wholly new image for British Blues, of which Blue Horizon would appear to have the cream of the crop. These well established U. S. artists were cut in London and created an island-wide demand for their product. Some of the backing given these artists is supplied by top instrumentalists of the UK.

Northern Songs Profits Increase

LONDON — Profits of at least £1,000,000 for the year are forecast compared with £932,000 last year for Northern Songs, the £3,000,000 group owning more than 160 copyrights on songs by Beatles John Lennon, Paul McCartney and George Harrison.

News of better-than-expected figures to come is announced along with a half-time dividend of 36%, 10 points more than last year's interim. Profits at half-time are, however, lower by £58,000 at £345,000. A full report on the Lawrence Wright repertoire acquisition — the company paid £812,500 for this collection of songs featuring famous "oldies" like Among My Souvenirs — is promised soon from the company's accountants.

Sandpipers On Tour

A&M recording artists The Sandpipers are on their first European concert tour, beginning March 1. The group planed to London where they will appear on three top television shows including "Lulu", "Dee Time" and "The Julie Felex Show." The Sandpipers will then travel to Amsterdam where they will be appearing at the Grand Gala de Disc for three days, beginning March 5. The group will then travel to Stockholm and Madrid for additional television shows. On March 12, The Sandpipers will appear on the Berlin Record Gala television show. The Sandpipers recently appeared at the San Remo Music Festival where they introduced their single record, "Quando M'innamoro." The next single, "Kum-Ba-Ya" b/w "Lo Mucho te Quiero," will be released in all countries they will be visiting within the next week. The Sandpipers include Mike Piano, Jim Brady and Richard Shoff.

Bano Renews w/ EMI Italiana

MILAN — Al Bano has signed a new long-term agreement with EMI Italiana, according to Stephen Gottlieb, general manager of the company. One of his initial assignments under the new deal is a visit to France (March 5-9) as part of his disk push in that country. He'll appear on two TV shows, "Midi Magazine" and "Televisionaux," and do a series of radio broadcasts. After his "Mattino" smash, Bano is also preparing a new tune he'll present in the next edition of "Disco Per L'Estate" (A Record for the Summer). "Mattino" and "Vechhio Sam" have just been released by Bano in Spanish versions.

Stig Anderson Expands

NORWAY — Stig Anderson, head of Sweden Music AB, and a number of other publishing houses, reports that he is planning to open local offices in Oslo and Copenhagen around May 1.

In Oslo, Jorg-Fr. Ellertsen will handle the Stig Anderson companies, while head of the Danish operations will be Jorgen Mortensen.

The Danish and Norwegian offices will not only deal with the publishing field. Anderson's record label Polar will also be handled by these companies. The latter is expanding due to just signed contracts between Polar and Jad Records and Beacon Record, among other things.

Compo Is Steady's Distrib In Canada

MONTREAL — Compo of Canada has just concluded an agreement whereby it will represent the Steady label in Canada. Steady, a new division of ITCC, the tape cartridge producer, recently purchased the Little Darlin' label.

Lulu To Present England's Entry In Eurovision

LONDON — With a total of 56,476 votes, "Boom Bang a Bang", penned by Peter Warne and Alan Moorhouse and published by Chappell & Co. Ltd. is the song with which Lulu will represent Britain in the Eurovision Song Contest in Madrid on March 29th. EMI rush-released the single on Columbia.

Irish Entry

The Irish entry for the Eurovision Song Contest is "Wages of Love," penned by Michael Reade and published by April Music. CBS issued the single in the U. K.

The local Swedish Song Festival took place in Swedish TV Saturday, March 1. As usual a jury members in eleven spots all over Sweden had one vote each, with the curious result that after the first voting, two tunes both received 31 points. At a new voting all eleven juries had to vote between the two songs only, with the result that "Judy, min van" (Judy, My Friend), performed by Tommy Korberg got 54 votes against "Hej Clown" (Hey, Clown), performed by Jan Malmso, which got 45 votes.

The winning song is written by Britt Lindeborg to music composed by British-born Roger Wallis. It will represent Sweden at the forthcoming Eurovision Song Festival in Madrid, Spain.

A local Norwegian Song Festival took place in a Norwegian TV show here March 1. Again Arne Bendiksen was the man behind the winning tune, "Oj, Oj, Oj, sa glad jeg skal bli", performed by Kirsti Sparboe.

The winning song will represent Norway at the Eurovision Song Festival, but it is not yet known if the same artist will perform it there.

On March 3rd top RIFI artists Fausto Leali and Iva Zanicchi will be awarded the "Golden Plate" for having been declared the most popular Italian singers. They will receive the prize from the Mayor of Milan at the "Teatro Lirico." Iva Zanicchi (RIFI), winner with Bobby Solo (Ricordi) of the yearly edition of San Remo Festival, is facing a series of engagements. On March 14th, she will leave with Fausto Leali for Berna (Switzerland) where the two artists have been invited to take part in a TV SHOW. Iva will perform the numbers "Zingara" (Gypsy) and "2 Grosse La-Crime Bianche," while Fausto Leali will sing "Un'Ora Fa" and "Chiudo Gli Occhi E Conto A Sei." On March 20th, Iva has been invited to Paris to appear in the most popular French TV show "Discorama." Moreover, she will be the Italian representative in the Eurovision Song Contest in Madrid where she will present her song "2 Grosse La-Crime Bianche."

As informed by RIFI, top English group the Rascals will be in Rome where they will appear at the Club Piper on March 8th. After their performance in Rome, they will be in Milan for a short visit in order to record some TV shows.

Even if Junior Magli's San Remo number "Alla Fine Della Strada" did not enter the finals, Saar has informed us that it is selling quite well. It is important to stress that this song will be soon released by top Decca artist Tom Jones.

Many foreign artists are expected in Italy. We are speaking of top group the Hollies which will be in Italy on March 29th for TV program "Chissa chi lo sa" where they will perform the song "Sorry Suzanne." Deena Webster will take place in the same program with the song "Come Il Vento." As informed by

Carish, another group is coming to Italy. On March 8th the Scaffold will be here to present their songs in two important TV programs.

Gino Caselli and Pino DelComune, respectively President and General Manager of Saint Martin Records, have returned from their trip to the United States where they have contracted the distribution in Italy of Calla Records, Inc., and Gamble Records, Attack Moonshoot, and consequently of the record production of artists such as J. R. Bailey, Jean Wells, the Pop Tops, Tony Fox. First records of the Saint Martin label will be on the market the beginning of March.

A reception at the nightclub "Bang-Bang" has been organized by Durium in order to present the new dance "Casatschok." Guests of the manifestation will be Dori Ghezzi who has recorded the Italian version of the song and the inventor of the dance, Daniel VanGarde, accompanied by his dancers. Durium has also put on the market the original instrumental version of the song by Dimitri Dourachine. Top press representatives have been, of course, invited to the manifestation.

Latest news: Top theater actor Giorgio Albertazzi has recently released a record for Cemed Carosello. Title is "Questa Cosa Che Chiamiamo Mondo." The piece is played by the actor and is presented to the public as opening title of the novel adapted for the television whose title is "Jekill." . . . Yugoslav artist Tereza (Phonogram) will record a disc in Italian language. This is the first time in which she sings in our language. Titles have not yet been chosen. Ricordi has informed us about the April tour in the United States of the top Italian group Equipe 84 to present their most popular hits.

Italy's Best Sellers

This Last Weeks
Week Week On Chart

1	2	4	*Ma Che Freddo Fa: The Rokes (RCA Italiana), Nada (RCA Italiana) Published by RCA Italiana
2	3	4	*Bada Bambina: Little Tony (Durium), Mario Zelinotti (Durium) Published by Durium
3	1	4	*Zingara: Bobby Solo (Ricordi), Iva Zanicchi (RIFI) Published by Mimo & Ricordi
4	7	3	*Un' Ora Fa: Fausto Leali (RIFI), Tony Del Monaco (Ricordi) Published by RIFI
5	6	3	*La Pioggia: Gigliola Cinquetti (CGD) Published by Sugar-music
6	4	4	*Tu Sei Bella Come Sei: The Showmen (RCA Italiana), Mal & The Primitives (RCA Italiana) Published by RCA Italiana
7	11	6	Ob-La-Di Ob-La-Da: The Beatles (EMI Italiana), I Ribelli (Ricordi) Published by Ricordi
8	10	4	*Un Sorriso: Don Backy (DET), Milva (Ricordi) Published by El & Chris/Ricordi
9	5	4	*Zucchero: Rita Pavone (Ricordi), I Dik Dik (Ricordi) Published by Ricordi
10	12	10	Scende La Pioggia: Gianni Morandi (RCA Italiana) Published by RCA Italiana
11	14	4	*Il Gioco Dell' Amore: Caterina Caselli (CGD), Johnny Dorelli (CGD) Published by Sugarmusic
12	13	3	*Cosa Hai Messo Nel Caffè: Riccardo Del Turco (CGD) Antoine (SAAR) Published by Sugarmusic
13	8	4	*Un' Avventura: Wilson Pickett (RIFI), Lucio Battisti (Ricordi) Published by Ricordi and El & Chris
14	19	6	End Of The World: Aphrodite's Child (Phonogram) Published by Phonogram
15	9	4	*Lontano Dagli Occhi: Sergio Endrigo (Fonit Cetra), Mary Hopkin (EMI Italiana) Published by Usignolo
16	18	6	Eloise: Barry Ryan (Ricordi) Published by Aberbach
17	15	3	*Quando L'Amore Diventa Poesia: Orietta Berti (Phonogram) Massimo Ranieri (CGD) Published by Sugar/Esedra
18	16	3	*Meglio Una Sera Piangere Da Solo: Claudio Villa (Fonit Cetra), Mino Reitano (Ariston) Published by Ariston/Fonit Cetra
19	20	1	*Io Che Ho Te: The New Trolls (Fonit Cetra), Leonardo (Ariston) Published by Fonit Cetra/Ariston
20	17	8	*Mattino: Al Bano (EMI Italiana) Published by EMI Italiana

*Denotes Italian Original Copyrights

Most of the tunes in the local Song Festival which took place here March 1st have been recorded by various companies for sometime. However, SBC-TV has been very restrictive, pointing out that no record is supposed to be released before March 3rd with the risk that, if done, the tune will be disqualified. One can now expect a busy week at the various manufacturing companies as all ten tunes in the local Song Festival were of good quality, and each should have a very good chance, at least at the home market, of becoming a potential hit.

Last week's releases from Sonet Grammofon AB include Country Joe & Fish at Vanguard with "I-Feel-Like-I'm-Fixin'-To-Die Rag," Righteous Brothers at Sonet with "You've Lost That Lovin' Feelin'," Suzie & Mike at Gazel with "Ob-La-Di, Ob-La-Da" and "We Cab Get There By Candlelight" in Swedish, Bosse Liden's Ork at Epic has recorded "Little Dipper" and "Camp."

Metronome Records is out with three new local singles last week. Family Four has done "Be My Life's Companion" and "Lo mucho que to quiero" in Swedish; Per Myrberg has done "Long Gone" and "The Glory of Love" in Swedish; and finally, Anna-

Lena Lofgren has done "Kingston Market" and "Rot ist die Liebe" in Swedish.

Danish singer Dorthé, who has had a number of hits at the Danish charts recently, is now striving for a Swedish career. Her "Jeder Schotte," a German tune, recently at the Danish charts in a Danish recording, has been recorded in Swedish. She is at the Philips label. At Mercury, Barbro Skinnar has done among others "Freight Train" in Swedish, Atlantic Ocean at CBS is just out with their "Your Sister Juliet" and "Would You Believe It."

EMI releases include White Trash at Apple with "Road To Nowhere," Don Partridge at Columbia with "Breakfast On Pluto," Vikki Carr at Liberty with "She'll Be There," Four-Seven with a local single at Odeon, Cilla Black at Parlophone with "Surround Yourself With Sorrow" and Marc Johnson at Tamla Motown with "I'll Pick A Rose For My Rose." 16 LP albums were also among last week's EMI releases.

Stax, soul music, is becoming a success among the EMI group. Recent releases from Stax include Carla Thomas with "I Like What You're Doing To Me," William Bell with "I Forgot To Be Your Lover" and Johnny Dave with "Stay Baby Stay."

Norway's Best Sellers

This Last Weeks
Week Week On Chart

1	1	8	Ob-La-Di, Ob-La-Da (Marmalades/CBS) Sonora Musikkforlag A/S, Norway
2	3	2	*Bislett special (Nordre Sving Blandede Mannskor/Polydor)
3	—	1	Blackberry Way (Move/Polydor)
4	2	15	Fru Johnsen (Inger Lise Andersen/RCA Victor) Sweden Music AB, Sweden
5	5	7	Build Me Up Buttercup (Foundations/Pye) Sonora Musikkforlag A/S, Norway
6	6	5	Something's Happening (Herman's Hermits/Columbia) Sonora Musikkforlag A/S, Norway
7	—	1	I'm Livin' In Shame (Diana Ross & Supremes/Tamla Motown) Reuter & Reuter AB, Sweden
8	4	6	Albatross (Fleetwood Mac/CBS)
9	—	1	Aj Aj Aj Aj Aj (Luglio) (Osten Warnerbring/Krause II) Sonora Musikkforlag A/S, Norway
10	—	1	Fox On The Run (Manfred Mann/Fontana)

Sweden's Best Sellers

This Last Weeks
Week Week On Chart

1	1	5	Gunga, gunga (Where Did Our Love Go) (Lasse Berghagen/Karusell) Reuter & Reuter AB, Sweden
2	6	2	One Way Ticket (Eleanor Bodel/Olga)
3	3	3	Da Doo Ron Ron (Claes Dieden/Olga) Belinda (Scandinavia) AB, Sweden
4	2	7	Ob-La-Di, Ob-La-Da (Marmalades/CBS) Sonora Musikkforlag AB, Sweden
5	4	5	Kor langsamt (Cab Driver) (Family Four/Metronome) Sweden Music AB, Sweden
6	8	2	Going Up The Country (Canned Heat/Liberty)
7	—	1	The Jungle Book (Soundtrack-LP)
8	5	4	Albatross (Fleetwood Mac/CBS)
9	7	3	I'm Gonna Make You Love Me (Diana Ross-Supremes-Temptations/Tamla Motown) Reuter & Reuter AB, Sweden
10	—	1	Where Did Our Love Go (New Christy Minstrels/CBS) Reuter & Reuter AB, Sweden

Australia's Best Sellers

This Last Weeks
Week Week On Chart

1	1	8	Star Crossed Lovers (Neil Sedaka — Atlantic) Screen Gems/Columbia.
2	2	5	Build Me Up Buttercup (Foundations — Astor)
3	4	3	Edge Of Reality (Elvis Presley — RCA) Belinda Music.
4	6	3	Fox On The Run (Manfred Mann — Fontana) J. Albert & Son.
5	—	1	Stand By Your Man (Tammy Wynette — Epic)
6	—	1	Ob-La-Di, Ob-La-Da (The Beatles — Apple) Northern Songs.
7	9	6	Scarborough Fair (Sergio Mendes — A & M) Essex Music.
8	3	5	I Started A Joke (Bee Gees-Spin) Abigail Music.
9	7	5	Son Of A Preacher Man (Dusty Springfield-Philips) Sydney Tree.
10	10	20	Hey Jude (The Beatles — Apple) Northern Songs.



Australia

Festival Records Pty., Limited, have announced the signing of a contract under which they will press and distribute the independent English Page One catalog in Australia and New Zealand. Representation commences at once, and all releases will carry the Page One logo. The deal was finalized recently by Fred Marks on behalf of Festival with Larry Page of Page One Records. First releases in Australia will be "Evil Woman" by the Trogs; "Oh What A Naughty Man" by Allan David; and the Vanity Fare with "Highway Of Dreams."

B.M.I., will shortly be releasing the first single in Australia from the new highly-touted group from Belgium known as the Wallace Collection. The group has cut an album in London for B.M.I. under the production control of young Australian David Mackay. Word filtering back to us indicated that B.M.I. have really high hopes for Wallace Collection and plans are well in hand for the world-wide release of the first single "Daydream" to be followed by the album.

Horrie Dargie, one of the "young veterans" of Australian show business and a recording artist and performer in his own right, has taken up his new post as national promotion manager with Astor Records. Horrie is operating from the company's head office in Melbourne and will make frequent trips interstate.

New sheet copies from Castle Music group are "Love Child," "For Once In My Life," "You Got Soul," and the local composition by Terry Britten, "Age Of Consent" which has been a strong record for Ronnie Burns on the Spin label.

RCA have launched into some very strong promotion activity which is designed to give the big push to a broad section of their catalog. One segment of the drive is aimed exclusively at some of their big-name country acts such as Hank Snow with his album "My Nova Scotia Home;" "I Love You So Much It Hurts" by Don Gibson; "Country's Best On Record" by Jim Ed Brown; "The Romantic World Of Eddy Arnold;" "Make Mine Country" by Charley Pride; and "Big Girls Don't Cry" by Lynn Anderson. This drive is being accentuated to disc jockeys, reviewers, etc., with a specially prepared Country Kit. Another aspect of RCA's massive promo effort is aimed at launching some of their new pop names. Under the heading of "1969. The Sound Of

Music" from RCA of Australia. the campaign is spear-headed by a sampler album featuring tracks by the Archies, Ed Ames, the Brotherhood, Jose Feliciano, John Hartford, the Jefferson Airplane, Jack Jones, Roslyn Kind, the Loading Zone, Mickey Newbury, Nilsson, and Nina Simone. This sampler album was serviced to the trade in a strong cardboard container along with a complete biog kit on each artist represented. This drive is under the direction of RCA Merchandising Manager Jim Cuff.

Judith Durham, formerly with the Seekers, is now on her first solo concert tour of Australia that will take her to all major centres. On the same bill with Judith are several overseas acts including B.M.I. recording artist, Glenn Weston who has "Turn Around" just issued here from England, and singer/comic Dick Emery, also from England, who has a new single out on the Astor label with "If You Love Her" & "Day After Day."

Southern Music have issued the sheet copy on "Daddy Sang Bass" which is on the CBS label for Johnny Cash.

One of the hottest acts ever known in this country has reformed after breaking up some three years ago. We refer to Bobby & Laurie, who are actually Bobby Bright (now a disc-jockey with station 3XY) and Laurie Allen, who joins Bobby on some his sessions. When this pair first got going, they caused a sensation here and landed several big hits including "I Belong With You," "Judy Green," and "Hitch-Hiker." Bobby & Laurie have a brand new act prepared and will soon embark on personal appearances at some of the young-adult nightspots.

The Commonwealth Statistician has revised some of the monthly record production figures for the year ended June 30, 1968. The new figures now put disk production at 15 million units for the twelve months period, which is the highest ever attained by the record industry here in any one year. It compares with only 10 million units two years previous, which gives some idea of the terrific growth of the business here.

Astor Records have concluded an agreement to represent the new American label Amaret Records in this territory. The deal was negotiated by Nevil's Smith (Astor) and Kenny Myers for Amaret. First release is "Let Me Get Through To You Baby" by Ginny Tiu, with later issues by the Raintree Minority, and Mrs. Miller.



France

A general promotion management has been created in the Barclay group. Eddie Barclay named Richard Roussel-Beranger to manage the advertisement, promotion, public relations departments of all the societies of Barclay's group. At this occasion, Catherine Reigner, who was public relations for TV in the Barclay society, becomes the head of public relations department of Riviera CED. Annie Markan is taking her place in Barclay. Janine Gery, who is still in charge of press for Barclay, announces that four Barclay LPs were just released in Spain. They are "Paris" by Eddie Barclay and his big orchestra, Quartet en cy "Bossa Nova en Bahia," "Tresor du Folklore Corse" by Maguy Manni and "Los Camarios And The Four Tops."

Original soundtrack of the motion picture "Les Hommes de Las Vegas" is now released through Barclay label (Chappell-Aznavour Publishing). Riviera artist Nicoletta will soon record the main theme of this motion picture. Music of famous musical "Hair" is now subpublished by Les Nouvelles Editions Eddie Barclay.

Two young Pathe Marconi artists will represent France at the "Primer Festival de la Cancion Latina en el

Mundo" which will take place in Mexico the latter part of March.

Jack Kerner, president of Polydor France, recently named Jean Distinguin, as the head of Polydor's public relations department. Two new girls are working with Distinguin: Nicole Hornez, in charge of the press, and Evelyne Baudry, in charge of TV promotion. Evelyne Baudry is now working hard to promote the Res Animi, a new English duet, and "La Raisonance," a new Jean Michel Rivat and Frank Thomas production.

Andre Poulain, international manager, just released three Riverside albums: "Byrd At The Gate" by Charlie Byrd Trio, "Kyoto" by Art Blakey and the Jazz Messengers, and "Swing Masters Vol. 2" by Coleman Hawkins.

Gilbert Becaud is presently a really great success at the Olympia of Paris. At this occasion Becaud released a new LP through his own label Dimension. The most successful new song is surely "Bada bing bang bong" (Rideau Rouge publishing). Richard Anthony, who is now recording through a new label "Tacoun," just released a single with French treatment of "Lily The Pink" ("Le Sirop Typhon").

France's Best Sellers

This Week

- 1 Casatchok (Dimitri Dourakine) Philips; Bleu, Blanc, Rouge
- 2 Eloise (Barry Ryan) Polydor; Pigalle-Salvet
- 3 Fumee (Johnny Hallyday) Philips; Tulsa
- 4 Eloise (Claude Francois) Fleche; Pigalle-Salvet
- 5 Ob-La-Di, Ob-La-Da (The Beatles) Apple; Martin
- 6 Desormais (Charles Aznavour) Barclay; French Music
- 7 Ma Bonne Etoile (Joe Dassin) CBS; Sugar Music
- 8 Casatchok (Rika Zarai) Philips; Bleu Blanc Rouge
- 9 Arlequin (Sheila) Carrere; Carrere
- 10 Adieu Monsieur Le Professeur (Hugues Aufray) Barclay; La Compagnie
- 11 Mayerling (Mireille Mathieu) Barclay; Plante
- 12 Monia (Peter Holm) Riviera-CED; Vogue International
- 13 Hey Jude (Wilson Pickett) Barclay; Maclen
- 14 La Maritza (Sylvie Vartan) RCA; Suzelle
- 15 Le Livre De La Jungle (Soundtrack) Ades; Walt Disney

Albums

- 1 Adamo a L'Olympia (Pathe Marconi)
- 2 Ivan Rebroff, Kalinka (CBS)
- 3 Serge Reggiani; Et Puis (Polydor)
- 4 Jean Christian Michel, Musique Sacree (Riviera-CED)
- 5 Eloise, Claude Francois (Fleche)



Japan

The Bedrocks on Odeon-Toshiba and the Tonics on Philips-Victor have been taking a lead in the race of "Ob-La-Di, Ob-La-Da," but several more have joined in it such as the Marmalades, the Tremeloes and Arthur Conley. Besides this song, D.J.s recommend the following singles among current releases: "Run Colorado" by Dave Dee, Dozy, Beaky, Mick & Tich (Philips-Victor), "Touch Me" by the Doors (Electra-Victor), "Wichita Lineman" by Glenn Campbell (Capitol-Toshiba), "Kentucky Woman" by the Deep Purple (Polydor-Grammophon) whose previous single "Hush" did well in the market, "Woman" by John Walker (Philips-Victor), "If I Can Dream" by Elvis Presley (RCA-Victor), "Both Sides Now" by Judy Collins (Electra-Victor), "The Red Balloon" by the Dave Clark Five (Odeon-Toshiba), "Son Of A Preacher Man" by Dusty Springfield (Philips-Victor).

King Records will spotlight Tom Jones and Engelbert Humperdinck by developing a long range sales promotion aiming to establish the names of those world's top stars in the Japanese market. It will be interesting to watch how the company will succeed in this promotion in the boom of group sounds continued for these two years.

Emphasis will be first put on the new single by Tom Jones, "I'll Never Fall In Love Again" and his latest album entitled "Glorious Tom Jones '69," and King is sponsoring special feature programs of the two singers on radio.

Coinciding with the Japanese tour of Austrian pianist Friedrich Gulda scheduled in April, Nippon Columbia will release three albums of his recordings: "Beethoven Sonatas: Moonlight, Pathetic & Appassionata," "Gulda Encore Album" including such popular pieces as "Für Elise" and "Valse de Petit Chieu," and the live recording of his concert in Vienna, "Gluda Live." The pianist will give six concerts here touring the major cities.

A slack in single record production is noticed in the figures of record turnover of 1968, while the turnover of 30 cm LP records and 25 cm LP records show a remarkable increase. Especially 25 cm records which were almost disappearing from the market and revived in 1968. The turnover amounted to three times that of the previous year. It is due to the appearance of "book with record" launched under tie-ups of book publishers and record companies, and for this project 25 cm records have been most used.



BANDWAGON BAGS BRITISH BOUNTY: The bounty, in this case, being the British Silver Disc, awarded to Epic recording artists Johnny Johnson and the Bandwagon for their hit single, "Breakin' Down The Walls Of Heartache," which was released in the United Kingdom on CBS Records' Direction label. The Silver Disc, comparable to a United States gold record, represents sales of over a quarter of a million records in Great Britain. Presenting the award is Harvey Schein (standing, right), president of CBS International. Seated, l. to r., are group members Terry Lewis, Johnson, and William Bradley. The fourth member of the act, Artie Fullilove, is absent from the picture. Standing, left, is Denny Randell, director of creative affairs, Ranco Talent Associates, the management firm for Johnny Johnson and the Bandwagon. Randell was presented with a second Silver Disc at the ceremony. Group is currently in N.Y. to record a new single that will be released in conjunction with the act's March tour through the U.K., France, Italy, and Germany.



Phonodisc's Ontario Division manager Paul Clarke reports good regional action with MOR stations on the Pye LP release of "The Trumpets" by Gilbert Vinter.

RCA's Ontario Branch has been kept busy with promotion of "Paddy Day" releases including the LP release of "By Name And By Nature" by the Irish Rebels and the single release of "Glorious Green" by the Carlton Showband.

"Cruel War" by Sugar 'n Spice now considered a national seller by London Records. Heavy exposure on border stations has apparently created a demand for the single stateside where it has been released on White Whale.

mand for the single stateside where it has been released on White Whale. "One Ring Jane" by Mother Tucker's Yellow Duck picking up spotty action coast to coast.

Coinciding with his several early March dates in Ontario, Andy Kim's "Tricia Tell Your Daddy" has been rush-released and is showing signs of catching good exposure throughout Upper Canada.

The Capitol single of "Private Train" by the Five Man Electrical Band has now established preference over the original plug side, "It Never Rains On Maple Lane."

Gordon Lightfoot's tenure in the UK extended to 10 days. Derek Taylor, well-known publicist for the Beatles, will be looking after the Lightfoot image during his stay in the Isles.

Kirsten Places Group In England

LONDON — German publisher, Peter Kirsten of Global Musik, has a new group Joy and the Hit Kids with an undisclosed major British company.

Eng. Artists Confabs For Schwaid-Merenstein

NEW YORK — Bob Schwaid and Lew Merenstein of the Schwaid-Merenstein production - publishing - management complex will fly to London March 16 for a series of meetings with British artists to discuss personal representation and record production in the United States.

"British artists realize that their careers in the U.S. are separate from their home activities," the duo stated.

While in London Schwaid-Merenstein can be contacted at the Mayfair Hotel.

Schwaid will join Merenstein after accompanying international singing star Miriam Makeba, whom they manage on the last lap of her current Continental tour.

TJB Aussy Gold

Fred Marks, managing director of Festival Records of Australia, A&M Records foreign affiliate, has presented Herb Alpert and Jerry Moss a framed manuscript detailing the achievement by A&M Records of obtaining 36 gold record albums in their country during the time of representation by Festival of the A&M product which has been since the inception of A&M Records.

Francia Lubin On So. America Tour

NEW YORK — Francia Lubin, head of the Latin-American department of the Edward B. Marks Music, has left for a combined vacation and business trip to Argentina, Brazil, Chile, Peru and other countries in South America.

Miss Luban has been chiefly responsible for the important business relationship between the Mexican publishing firm CAMPEI, S.A. and the House of Marks. CAMPEI is owned by Alfredo Gil, who is also the manager and director of the Trio Los Panchos.

Krytiuk To CMS

TORONTO — Jury Krytiuk has been appointed manager of the record division of Canadian Music Sales. It was also announced by CMS that the company would be stepping up its releases of Canadian material for which Krytiuk would be responsible.

Krytiuk has been connected with several areas of the music business over the past few years including service with Kensington Distributors and management of Saskatchewan's largest retail record outlet, Jack's Music.

CMS also announced the initial Canadian release of the Xtra and Transatlantic labels two of the UK's major folk labels.

Group Therapy Ends Tour Of England

LONDON — After a successful five venue tour of Britain, Group Therapy returned to the States to embark on a 20 States tour kicking off in their home town of Los Angeles.

Canned Heat Sets Australia Tour

HOLLYWOOD — Liberty recording group Canned Heat has been set for their first tour of Australia where both their hit singles ("On The Road Again" and "Going Up The Country") are currently in the top ten.

Brussels Visit For Kusano

BELGIUM — Shoichi Kusano of Shin-ko Music, representative of the World Music Catalogue in Japan, visited Brussels recently for extensive talks with Messrs. Faecq and Kluger of Palette Records.

At present Marks is featuring the Mexican song published by CAMPEI and called "Yellow Days" in English and "La Mentira" in Spanish.

Japan's Best Sellers

Table with columns: This Week, Last Week, Album. Lists top-selling Japanese albums including The Beatles, Human Renaissance, Fool On The Hill, and various local and international acts.

EDITORIAL



OPPORTUNITY THROUGH FAMILY FUN CENTERS

We look to the future and see opportunity. Opportunity in Arcades. Not too many times in this business have we looked to the future, seen an opportunity there and grasped it with both hands. It's usually — do as we go, or, it's too risky to take a chance, or, we want a sure thing.

Well, nothing is a sure thing until we have it in our pocket. But realistically speaking, the Arcades of the coming 1970's — as we see them, and **Cash Box** feels its vantage point is a good one — is where the opportunity is.

A new found avenue of expansion for today's operator. This is the opportunity we want to discuss. A modern Arcade concept. A place where the entire family can spend it's active-leisure hours in an atmosphere competitive with that of the finest bowling alleys, theaters or cue lounges in town. **Cash Box** likes to call it — giving your customers the ol' red carpet treatment — for which those same customers come back time and again with their mothers, fathers, children and friends to drop coin after coin in some of the most exciting amusement equipment this business has ever seen.

The market is ready. The working man's leisure time is expected to double during the next decade. He is your opportunity. If you want his buck you have to compete with his other leisure entertainment out-

lets. And you have to go first class all the way. He won't accept it any other way.

The factories are continuing to supply the best equipment ideas available. Better distributors are as receptive as ever towards financing, and you, the operator, **need** a new approach to merchandise your product-coin-operated amusement equipment.

Sure, you have the street locations, but new ones are getting scarce. When a new spot does open up the competition is so stiff among the larger operators the smaller guy doesn't have a chance.

Cash Box, after considerable thought and research, has come to the conclusion that this new thinking in the trade towards a modern approach to Arcade operation is an opportunity you cannot afford to pass up.

We have prepared this special issue in conjunction with the valuable assistance of leading operator, factory and distributor personnel so that you may evaluate the up to date progress of this family fun center type of operation.

Read it, digest it, consider how it might fit into your financial structure as well as benefit the community in which you operate — always keeping in mind the future — then decide for yourself if this modern approach to amusement operation is indeed the opportunity **Cash Box** believes it to be.

ABOUT FUN CENTERS

Thanks to the generous assistance of a good number of our trade leaders, Cash Box has been able to assemble an informative collection of articles and photographs on the concept of Family Fun Centers. Our special section in this issue (P. 74-81) is both a collection of valuable facts and educated opinions on the "red carpet arcade" as well as a general attempt to promote the concept as perhaps the most promising source of untapped revenue available to the coin amusement industry.

Following up this promotion, Cash Box has completed details for an exciting trade outing to be held June 5-8 in Freeport, Grand Bahama, where the subject of fun centers will be further discussed in a useful, candid series of seminars. Please look in your mailbox for our application blank this week.

United Bill. Names New Ill. Distrib

CHICAGO — Art Daddis, president of United Billiards, Inc., Union, New Jersey, revealed last week that the former Color Sonics of Illinois company, now known as Specialty Sales Corp. of America, has been appointed distributor of United's complete line of coin-operated pool tables for the state of Illinois.

The firm, with sales offices at 2606 W. Peterson Avenue, Chicago, is headed by a team of brothers, Larry and Ron Kagen. Larry Kagen is the president and Ron is vice-president.

"In our opinion United tables are the finest on the market and operators in this area will attest to that," said Kagen the president. "We will, in the near future, be contemplating taking on some amusement games to go with the United tables," Kagen added.

Specialty Sales is also distributors of Color Sonics Audio/Visual Theatres, Cineboxes and NSM phonographs.

Galuppi To Albany

ALBANY — Jim Galuppi, president of Galuppi Enterprises, Inc., on the opening of his Albany branch last week said, "past hits are very popular with operators in the Mid-state area, so we've made it a practice to stock the big ones as well as patronize the hit catalogs offered by record companies."

Galuppi's Albany branch will offer the territory's operators the same wide selection of singles and little LP's which has made his Syracuse branch so successful with the trade over the past years.

Jim said, "Miss Jane Ray will be in charge of our Albany branch which will serve the Albany area and Connecticut and on down to White Plains and clear up to Plattsburg."



Top photo shows Jim Galuppi and Gary Podsiadlik as they discuss the firm's stock of little LP's. Bottom shot shows Jean Kane, Gary, Jim and Joan Allen as they play some new releases on an Americana 11 phonograph.

2000 Witness Mid-Hudson 8-Ball Tourney In Newburgh

NEWBURGH N.Y. — There was the threat of snow, then plenty of the snow itself. Snow that has a disquieting effect on folks who live and work in this Mid-Hudson Valley section of the State of New York. Yet over 2,000 of these folks managed to appear at the Veterans of Foreign Wars hall here the weekend of March 1-2 to watch something take place they'd never seen before in Newburgh, to root for their friends who were taking an active part in that event — the first Mid-Hudson 8-Ball Tournament.

Jack Wilson, president of the New York State Operators Guild and one of the prime movers in the creation and staging of this tournament, watched proudly early Saturday morning as car after car, player after player, spectator after spectator, piled into the hall to witness the two day play-offs. Jack, and his fellow operators worked hard the nine previous weeks at their respective sanctioned locations to get this tournament to a successful completion. In the process, Jack and his operators made more money for themselves in their cash boxes, coaxed a load of favorable publicity for this business out of the local newspapers, and probably most important, reached that marvelous plain where they could stand shoulder to shoulder with their respective location owners at the playoffs and tell each other how great this thing had been for everyone.

The man of the hour, whose work usually goes rather unnoticed in these tournaments until he has to stand up at the playoffs and take charge, appeared Friday evening before the contest began. "How's it look, Len?" an operator asked. "You fellas did a great job. Tomorrow's gonna be a big day," responded Lenny Schneller, U.S. Billiards sales manager and traveling apostle of the 8-ball tournament promotion. By 6:00 P.M. Sunday evening, the tournament had become happy history, \$3,500 in trophies and prizes had been won and duly dispensed and Newburgh ceased to be the sports capital of New York State after its two wonderful days of glory. Late Monday morning, Schneller, his throat a bit hoarse after almost sixteen hours on and off the microphone, finalized instructions with his second in command Si Lipp about shipping the red and white Leaders tables back to the U.S. Billiards plant in Amityville, L.I. got into his car and managed to get back to New York for a few days of sales work before jetting up to Syracuse for another talk on 8-ball tournaments the following Wednesday, this time at Johnny Bilotta's for Bilotta's table customers.

The Newburgh tournament was a huge success in every respect. Many of our tradesmen were responsible for the effort. Guild attorney, Lou Werner, Tom Greco, Steve Nekos, Mike Mulqueen, others. Operating companies involved in the 64 location contest included: Modern Vending, Nekos Vending, Greco Brothers, Marlboro Games, F. Koenig Music, Hudson Valley Amusement, A. & N. Vending and Square Amusement. Operators' wives themselves turned out to help register the players (a total of 256 finalists who had won at their individual locations) and to keep guard on the prizes. Winners included:

A Division — Ronny Hobby took top spot for the Rainbow Club of Middletown, winning \$500, a trophie for himself and his location and a championship green jacket. Runner-up was Ron Phillipson of Paul Splains Tavern of Rheinbeck, winning \$200. Third place winner was Richard Brown of Tony's Tavern winning \$100. Fourth was Jim VanAllen of the Hurley Haven for \$100.

B Division — Bill Reinhardt took top slot for the Club Camanche winning \$300, trophies and a green jacket. Second was Jim Davis of the Little Anthony, winning \$150. Third was Earnie Faulkingham of Rick's Post and Grille, winning \$75. Fourth was Anthony Secreto of the Premier Lounge for \$75.

C Division — Bob Hardster of the Lockwood Grille took first honors for \$200, trophies and his green jacket. Second was Bill Brady of the Angus Bar for \$100. Third, winning \$50, was Johnny Betkowski of the Hurley Haven. Fourth was Bill Grafer of the Wheel Inn for \$50.

Ladies Division — First place was scooped up by Barbara Gileete of Frank's Maple Lodge, winning a portable television, trophies and a ladies

styled green champ's jacket. Second place was taken by Antonette Gesztesi of Gobers Restaurant, winning a portable phonograph and AM-FM radio set.



(Left to right) Champion Ron Hobby, location owner Wilie Lee Martin of the Rainbow Club, operator Mike Mulqueen and U.S. Billiards' Len Schneller.



Part of the huge spectator assemblage watch intently as table eliminations come down to the wire.



Schneller at the mike calls the players for the final rounds while a couple of the ladies fight it out.



Operator wives and relatives helped out at registration desk. Mrs. Mike Mulqueen, at left, presided, and kept eye on the trophies.

Cash Box: A Trade Magazine That Serves Its Industry

MONY-Atlantic Donate Music Box to Harlem Music Hall



At donation ceremonies, left to right, Neil H. Anderson, Ben Chicofsky, George Espada and Murray Kaye.

NEW YORK — A tremendous public relations point was scored recently through the combined efforts of Music Operators of New York and the Atlantic New York Corporation. MONY, is the local association for music operators in the New York City area and Atlantic New York Corp., is the New York based Seeburg distributor.

A gift of a brand new Seeburg phonograph was arranged through the New York Board of Trade by one of its member companies, Sesac, Inc.

The Board of Trade is an organization composed of business organizations and professionals, who, for the past two years, have been deeply involved in the channelling of corporate resources, both financially and techni-

cally, to alleviate ghetto problems.

One of the groups which they have been working with for some time is the Gut Theatre and Music Hall at 108 East 104th Street, New York. The group is made up of young Latin Americans who are working diligently to help those of their own age and the children in their own community.

The idea that brought about the gift started some six months ago when George Espada, the young man who heads the music part of the Gut programs, told Mrs. Sybil C. Simon, director of public relations for the Trade Board, how much it would benefit the youngsters if they had a jukebox in the club. The wheels began to roll and through the office of Sidney Guber of Sesac, the trade board was

able to contact Ben Chicofsky, managing director of MONY, and Ben, in turn, talked with Murray Kaye of Atlantic New York and the end result was the installation of the new phonograph.

Public relations wise, this is a terrific victory for the coin trade in New York. Community wise, the young Espada has described that effect in glowing terms. He says that the young people have become concerned with the appearance of the surrounding area and are engaged in a clean-up campaign to match the shiny appearance of the new jukebox. The club members are taking part-time jobs to earn money they can spend on their favorite records and they certainly enjoy the pride of ownership.

Another 8-Ball Tourney!

NEWARK, NEW YORK — Pool table operators from the four-county area surrounding this city (Wayne, Onandagua, Monroe & Oswego) agreed to begin preparations for an 8-ball tournament, which will encompass 64 sanctioned locations under the U.S. Billiards system. The decision was made at a meeting held March 5th at the offices of Bilotta Enterprises, after a detailed address on the concept was delivered by Len Schneller. Distributor president John Bilotta advised that the contest should begin in two weeks at the location level. Exact time and place for the playoffs is yet to be decided. Bilotta urges all other operators in the territory, unable to make the meeting but wishing to participate in the tourney, to contact Mike Steingass at the Newark office.



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Top 100
Chart Guide




Location Programming Guide

THIS WEEK'S TOP RECORD RELEASES FOR COIN PHONOGRAPHS

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 **I'll Try Something New**
Diana Ross & Supremes
& Temptations — Motown 1142
- 66 **Don't Give In To Him***
Gary Puckett & Union Gap — Columbia 44788
- 73 **Memories***
Elvis Presley — RCA 9731
- 76 **Move In A Little Closer Baby***
Mama Cass — Dunhill 4184
- 78 **It's Your Thing**
Isley Brothers — T-Neck 901
- 85 **Hawaii Five O***
Ventures — Liberty 56068
- 87 **I Still Love You***
Jackie Wilson — Brunswick 55442
- 88 **Ice Cream Cone***
Dynamics — Cottillion 44021
- 92 **The Pledge Of Allegiance**
Red Skelton — Columbia 44798
- 96 **The Chokin' Kind**
Joe Simon — Soundstage 72628
- 97 **I Had A Dream**
Shorty Long — Soul 35054

*Indicates Chart Bullet



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Adult Locations

- ZAZUEIRA (3:10)
- HERB ALPERT & TJB**
- No Flip Info A & M 1043
- THE WINDMILLS OF YOUR MIND (3:00)
- HENRY MANCINI**
- Love Theme From Romeo & Juliet (2:30) RCA 0131
- TO LOVE SOMEBODY (2:47)
- JAMES CARR**
- These Ain't Raindrops (2:31) Goldwax 340
- ONLY WHEN I LARF (2:05)
- WHISTLING JACK SMITH**
- Early One Morning (2:22) Deram 85041
- BLUE LACE (3:12)
- FRANK CHACKSFIELD**
- Sunshine (2:17) London 20043
- LOVE IS JUST A FOUR LETTER WORD (3:30)

R & B

- JOAN BAEZ**
- Love Minus Zero/No Limit (2:41) Vanguard 35088

C & W

- I'LL SHARE MY WORLD WITH YOU (2:28)
- GEORGE JONES**
- I'll See You While Ago (2:30) Musicor 1351
- LIKE A BIRD (3:17)
- GEORGE MORGAN**
- Left Over Feelings (2:36) Stop 5582

Teen Locations

- IT'S ONLY LOVE (2:53)
- B. J. THOMAS**
- You Don't Love Me Anymore (2:25) Scepter 12244
- FIRST OF MAY (2:47)
- THE BEE GEES**
- Lamplight (4:43) Atco 6657
- SWEET CHERRY WINE (3:59)
- TOMMY JAMES & SHONDELLS**
- Breakaway (2:45) Roulette 7039
- THERE NEVER WAS A TIME (2:39)
- JEANNIE C. RILEY**
- No Flip Info Plantation 16
- SOMETHING'S ON HER MIND (2:44)
- THE FOUR SEASONS**
- Idaho (3:03) Philips 40597

R & B

- MINI-SKIRT MINNIE (2:42)
- WILSON PICKETT**
- Back In Your Arms (2:44) Atlantic 2611
- IT'S A GROOVY WORLD (3:18)
- THE UNIFICS**
- No Flip Info Kapp 985
- I STAND ACCUSED (3:30)
- AL WILSON**
- Shake Me, Wake Me (3:13) Soul City 773

check your local One Stop for availability of the listed recordings

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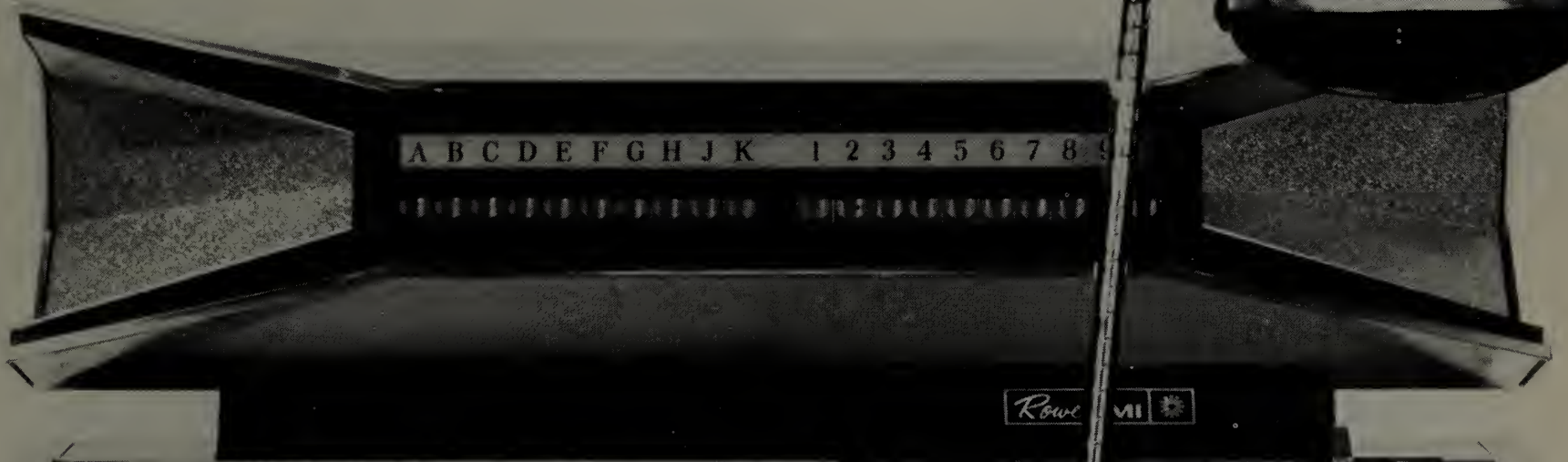
The striking winged-top assembly has the "now" look that'll "turn on" your locations. Only 47 inches high, the Cadette needs little floor space (32 x 24 3/4 inches).

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1968 Phonograph Export Report

Country	(Jan.-Dec. 1967)		(Jan.-Dec. 1968)	
	No. of Units	Dollar Volume	No. of Units	Dollar Volume
NO. and CENTRAL AMERICA				
Bahamas.....	90	\$73,328	110	\$72,694
Barbados.....	—	—	1	601
Bermuda.....	9	5,675	12	2,886
British Honduras.....	18	14,915	8	6,870
Canada.....	1,996	975,695	1,541	1,122,714
Costa Rica.....	69	48,389	65	45,834
Dom. Rep.....	2	510	18	4,782
El Salvador.....	30	14,257	21	10,185
F. W. Ind.....	—	—	7	2,620
Guatemala.....	45	20,651	42	27,656
Haiti.....	1	831	5	850
Honduras.....	150	86,013	361	124,213
Jamaica.....	75	49,921	148	96,490
Lw. Wv. Is.....	27	8,724	12	7,711
Mexico.....	702	100,785	711	146,940
Neth. Antilles.....	9	8,483	43	31,286
Nicaragua.....	122	45,706	20	8,585

Country	(Jan.-Dec. 1967)		(Jan.-Dec. 1968)	
	No. of Units	Dollar Volume	No. of Units	Dollar Volume
PANAMA AND TRINIDAD				
Panama.....	293	203,349	190	84,459
Trinidad.....	33	26,134	51	24,791
SOUTH AMERICA				
Argentina.....	52	32,875	61	38,144
Brazil.....	6	2,129	8	3,033
Guiana.....	45	21,339	85	20,325
Chile.....	1	1,152	2	1,506
Colombia.....	4	700	2	470
Ecuador.....	2	720	61	11,957
Peru.....	833	153,288	128	5,107
Surinam.....	20	6,923	6	5,450
Uruguay.....	—	—	4	1,000
Venezuela.....	799	84,034	1,525	427,943
EUROPE				
Austria.....	196	153,926	253	150,903
Belgium.....	3,219	1,932,884	3,692	2,724,443
Cyprus.....	41	18,747	48	22,387
Denmark.....	53	37,667	65	48,300
Finland.....	16	7,365	16	7,546
France.....	435	370,106	589	493,198
Gibraltar.....	2	630	—	—
Greece.....	1,105	260,240	1,267	322,764
Ireland.....	13	5,934	26	7,538
Italy.....	1,557	1,066,196	2,473	1,792,969
Malta.....	9	7,507	2	1,756
Netherlands.....	414	288,595	591	449,209
Norway.....	21	13,463	29	21,184
Portugal.....	23	11,865	20	12,891
Spain.....	2	1,600	1	693
Sweden.....	96	67,357	90	68,715
Switzerland.....	473	371,582	318	258,565
United Kingdom.....	1,214	847,278	1,621	772,305
W. Germany.....	5,145	3,250,378	6,152	4,171,324
Yugoslavia.....	5	3,570	—	—
ASIA				
S. Arabia.....	2	1,103	—	—
Bahrain.....	1	530	—	—
Fed. Malaya.....	127	48,787	46	25,772
Hong Kong.....	478	293,363	460	272,977
India.....	2	600	—	—
Iran.....	26	9,351	—	—
Israel.....	57	31,824	47	9,790
Japan.....	5,846	2,900,853	6,020	3,447,769
Korean Rep.....	—	—	26	34,602
Kuwait.....	1	1,040	—	—
Lebanon.....	10	2,400	11	1,513
Nansei Is.....	269	150,306	218	79,037
Pakistan.....	2	2,500	—	—
Philippine Rep.....	126	30,845	349	62,451
Taiwan.....	9	1,710	1	820
Thailand.....	173	68,302	87	48,808
S. Vietnam.....	12	7,836	19	7,235
S. Yemen.....	—	—	1	802
AUSTRALIA				
Australia.....	205	100,980	168	73,176
New Zealand.....	25	3,845	16	2,080
F. Pacific Is.....	—	—	4	1010
T. Pac. Is.....	9	6,757	11	4,490
N. Guinea.....	12	3,400	—	—
AFRICA				
Algeria.....	—	—	1	300
Canary Is.....	—	—	19	11,475
Cameroons.....	1	1,021	—	—
Ghana.....	2	590	—	—
Kenya.....	77	21,171	102	28,012
Liberia.....	1	747	—	—
Malawi.....	—	—	4	1,982
Mozambique.....	1	849	9	3,645
Rhod.....	2	900	—	—
Senegal.....	—	—	1	983
Uganda.....	40	11,065	98	25,854
Un. S. Africa.....	—	—	24	17,100
Zambia.....	9	9,549	5	3,359
Grand Totals	26,996	\$14,374,982	30,238	\$17,820,374

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1968 Amusement Export Report



Country	(Jan.-Dec. 1967) Dollar Volume	(Jan.-Dec. 1968) Dollar Volume
NO. and CENTRAL AMERICA		
Bahamas	\$71,272	\$93,119
Bermuda	68,057	2,795
Canada	709,212	999,282
Guatemala	—	752
Honduras	—	4,480
Jamaica	24,730	16,902
Lw. Ww. Is.	—	506
Mexico	33,932	71,596
Neth. Antilles	88,580	57,041
Nicaragua	—	690
Panama	142,941	143,600
SOUTH AMERICA		
Argentina	—	11,542
Brazil	—	212
Colombia	—	7,804
Ecuador	13,266	6,039
F. Guiana	—	1,567
Paraguay	—	1,445
Surinam	12,000	—
Venezuela	143,493	72,860
EUROPE		
Austria	\$101,705	249,576
Azores	—	4,060
Belgium	2,296,123	3,910,941
Cyprus	—	7,651
Denmark	557,892	888,640
Finland	44,176	20,789
France	2,843,024	3,467,677
Gibraltar	—	4,299
Greece	62,985	85,869
Ireland	130,228	242,253
Iceland	—	20,394
Italy	3,784,719	4,149,670
Malta	—	616
Netherlands	391,774	230,956
Norway	28,437	102,698
Portugal	12,907	17,670
Rumania	—	1,750
Spain	53,128	25,545
Sweden	270,614	591,276
Switzerland	7,177,916	7,504,718
United Kingdom	7,204,625	5,373,805
W. Germany	5,364,107	5,106,279
Yugoslavia	204,962	—
ASIA		
Arabia	—	4,504
S. Arabia	—	408
Hong Kong	\$112,376	98,953
Iran	—	1,300
Israel	—	1,353
Japan	1,303,776	2,000,932
Korean Rep.	125,000	92,670
Lebanon	200,132	12,369
Malaysia	—	4,713
Nansei Is.	64,231	59,991
Pakistan	—	6,194
Philippine Is.	67,260	148,158
Singapore	—	1,860
Taiwan	36,140	43,970
Thailand	201,083	104,539
S. Vietnam	264,480	291,175
AUSTRALIA		
Australia	154,642	208,783
F. Pacific Is.	—	8,694
T. Pacific Is.	—	750
AFRICA		
Afrs. Is.	—	1,106
Canary Is.	58,942	76,217
C. Af. Rep.	—	318
Ethiopia	—	2,935
Gabon	—	1,310
Kenya	—	1,127
Libya	—	16,575
Mozambique	14,336	10,074

Country	(Jan.-Dec. 1968) Dollar Volume	(Jan.-Dec. 1967) Dollar Volume
Senegal	—	4,714
Tanzania	—	1,575
Tunisia	48,340	—
Uganda	—	1,570
Zambia	—	2,444
U. So. Africa	13,647	16,579
Other Countries	117,042	—
Grand Total	\$34,618,232	\$36,800,543

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**EXPORTERS
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1968 Vending Machines Export Listing

Country	(Jan.-Dec. 1967)		(Jan.-Dec. 1968)		Country	(Jan.-Dec. 1967)		(Jan.-Dec. 1968)	
	No. Of Units	Dollar Volume	No. of Units	Dollar Volume		No. Of Units	Dollar Volume	No. of Units	Dollar Volume
NO. and CENTRAL AMERICA									
Bahamas	142	\$45,665	141	\$45,871	Portugal	2	314	9	5,337
Barbados	16	11,514	29	13,282	Spain	891	229,483	211	110,968
Bermuda	37	19,274	134	43,017	Sweden	1,387	209,108	784	444,043
British Honduras	1	550	—	—	Switzerland	135	25,210	171	44,406
Canada	15,196	4,482,202	15,346	4,252,514	United Kingdom	4,207	1,184,976	3,857	1,551,700
Costa Rica	9	5,694	107	12,555	W. Germany	5,677	1,395,971	9,798	1,457,417
Dom. Rep.	44	21,723	57	27,327	Yugoslavia	6	5,760	—	—
El Salvador	786	30,075	1026	26,779	U.S.S.R.	1	591	—	—
Fr. West Indies	17	11,964	20	12,103	ASIA				
Guatemala	178	58,817	407	8,490	Arabia	5	\$3,424	10	7,114
Honduras	34	10,405	108	60,125	Bahrain	—	—	4	2,070
Jamaica	39	26,396	134	52,992	Saudi Arabia	5	3,501	—	—
Lw. Ww. Is.	5	1,675	7	3,864	Ceylon	2	1,584	—	—
Mexico	437	160,337	647	184,003	Fed. Malaya	504	15,097	—	—
Neth. Antilles	65	29,352	86	22,892	Hong Kong	1,520	48,870	531	50,941
Nicaragua	44	2,556	50	525	Israel	—	—	5	1,513
Panama	314	127,658	814	341,699	Japan	3,665	747,081	6,137	1,390,172
Trinidad	23	8,396	102	57,849	Kuwait	139	87,500	354	221,773
SOUTH AMERICA					Lebanon	69	42,994	142	95,763
Argentina	1	\$560	7	1,890	Nansei Is.	470	123,119	93	37,377
Br. Guiana	16	3,244	79	42,175	Pakistan	4	1,439	—	—
Chile	5	2,177	—	—	Philippine Is.	193	157,768	347	209,407
Colombia	3	4,181	5	4,865	Singapore	576	13,534	6	3,406
Ecuador	—	—	1	1,000	Thailand	212	12,587	—	—
Fr. Guiana	—	—	8	5,110	S. Vietnam	33	28,200	15	630
Peru	—	—	16	7,970	AUSTRALIA				
Venezuela	511	194,587	562	215,032	Australia	1,589	\$69,248	1,437	117,936
EUROPE					New Zealand	12	420	53	14,120
Austria	135	\$48,368	120	48,557	T. Pac. Is.	—	—	6	1,120
Belgium	7,918	1,014,204	7,801	1,464,023	AFRICA				
Denmark	8	2,482	42	10,189	Canary Is.	2	\$1,820	—	—
Finland	239	47,874	70	48,801	Ethiopia	17	17,795	15	12,366
France	1,594	261,078	2,651	388,397	Libya	24	498	—	—
Ireland	2	770	2	498	Sierra Leone	—	—	1	540
Italy	262	137,933	427	107,414	Un. So. Africa	241	153,143	151	58,929
Netherlands	331	119,457	1,825	489,998	Grand Totals 50,359 \$11,556,818 57,742 \$14,002,682				
Norway	359	84,615	774	161,828					

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Midway Captain Kidd — 1966	325
Midway Rodeo	195
Sega Motopolo — write	
Chicago Coin Carnival Rifle — 1968	575
Williams 1962 Voice O Graph	695
Williams Hollywood Driving Range — 1965	195
A.M.F. Speedway, slightly used — 1968	695
Capital Twin Turnpike Tournament	595
Dukane Ski N Score — 1966	495
Dukane Grand Prix — 1967	495
A.M.F. American Indy, New	295
Genco Motorama	150
Mutoscope Flitype Movies (An Antique)	195
Williams Road Racer	175
Southland Speedway	195

Mercury Floor Strength Grips	125
Urban Panorams, New — Write	
Bally All Star Bowler	145
United Midget Bowling Alley	145
Standard Metal Typers	295
Peppy the Clown	195
Tungo Strength Test	125
Atlas Tilt Test — Like new — Counter Model	50
Stand, additional	15

RIFLES — RECONDITIONED — CABINETS RESPRAYED

Chicago Coin Superscope	\$350
Champion Rifle Range	175
Midway Flying Saucer	450
Midway Space Guns	325
Bergman Arizona	145
Dale Desert Hunters	150
Midway Rifle Champ	195
Williams Vanguard	125
Williams Crusader	150
Williams Hercules	150

Chicago Coin Riot Gun	225
Exhibit Pop Gun Circus	175
Chicago Coin Texas Ranger	225

Exhibit Bronco Horse	250
Merry-G-Round 2 Horse	325
Miss America Boat	250

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Fischer "Flipper" like new	495
All Tech Twirlybird with sound	495
All Tech "Apullo" Satellite Explorer with sound	495
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PHONOGRAPHS — QUALITY RECONDITIONED UPGRADE WITH LATE MODEL REMANUFACTURED EQUIPMENT

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Seeburg Electra	750
Seeburg 480	625
Seeburg LPC 1 with stepper	595
Seeburg DS 160	450
Seeburg AY 160	395
Seeburg AQ 160	325
AMI MMI	725
AMI MMII with Dollar Bill unit	895
AMI O-200 Bandstand	650
AMI N-200 Diplomat	550
Wurlitzer 2800	450
Wurlitzer 2610	350
Wurlitzer 2900	595
Wurlitzer 2310	175
Wurlitzer 2410	195

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\$68,623,599 GROSS DOLLAR VOLUME 1968 COIN MACHINE EXPORT SALES

1968 was another record year for coin machine export sales. Sales for the year exceeded the 1967 figure by \$8,073,567. All three divisions — Phonographs, Amusements and Vending — registered substantial gains over previous sales. Following is a breakdown of 1968 export sales.

DIVISION BREAKDOWN

<u>PHONOGRAPHS</u>		<u>VENDING</u>		<u>AMUSEMENTS</u>
Units	Dollars	Units	Dollars	Dollars
30,238	\$17,820,374	57,742	\$14,002,682	\$36,800,543

TOP TEN IMPORT COUNTRIES

PHONOGRAPHS

COUNTRY	Units	Dollars
W. Germany	6,152	\$4,171,324
Japan	6,020	3,447,769
Belgium	3,692	2,724,443
Italy	2,473	1,792,969
Canada	1,541	1,122,714
United Kingdom	1,621	772,305
France	589	493,198
Netherlands	591	449,209
Venezuela	1,525	427,943
Greece	1,267	322,764

VENDING

COUNTRY	Units	Dollars
Canada	15,346	\$4,252,514
United Kingdom	3,857	1,551,700
Belgium	7,801	1,464,023
W. Germany	9,798	1,457,417
Japan	6,137	1,390,172
Netherlands	1,825	489,998
Sweden	784	444,043
France	2,651	388,397
Panama	814	341,699
Kuwait	354	221,773

AMUSEMENTS

COUNTRY	Dollars
Switzerland	\$7,504,718
United Kingdom	5,373,805
W. Germany	5,106,279
Italy	4,149,670
Belgium	3,910,941
France	3,467,677
Japan	2,000,932
Canada	999,282
Denmark	888,640
Sweden	591,276



NOVA INTRODUCES ROCK - OLA MODEL DELUXE 441 AT GRAND DINNER IN HAMBURG



Before sitting down for dinner in the famous Jacob Restaurant in Hamburg, Germany, Alfred W. Adickes, owner of NOVA APPARATE, is seen presenting the new Rock-Ola 100 selection compact phonograph Model 441 Deluxe to his guests. (Second picture), Mr. Adickes making the presentation of the first place award to Mr. Kastner of WESTAV from Kassel, Germany. (Third picture), Mr. Derigs of the firm of Baden-Automaten seated next to Mr. Adickes, received the second place award. (L to R Mrs. Adickes, Mr. Adickes, Mrs. Derigs and Mr. Derigs). (Fourth picture), Mr. Schmidt of FRANKEN-AUTOMATEN from Augsburg, Germany, is seen receiving the third place award from Mr. Adickes.

Alfred W. Adickes, owner of Nova Apparate, Rock-Ola European distributor, on February the 7th, combined the introduction of Rock-Ola's new compact 100 selection phonograph,

Model Deluxe 441, to the European trade with a grand award dinner for the first three German wholesalers who accounted for the highest number of Rock-Ola phonograph sales in Ger-

many last year.

The gala dual occasion was held in the historic Jacob's Restaurant and Hotel on the Elbschaussee in Hamburg overlooking the Elb River. Over fifty people from throughout Germany attended the party and in Adickes' words "everybody, just as in the past, was more than impressed with the new model".

For outstanding sales during the year of 1968, a beautiful hand wrought plaque was awarded. The first place award went to Mr. Kastner of WESTAV in Kassel, Germany. Second place went to Mr. Derigs of BADEN-AUTOMATEN in Koln, Germany, and the third place plaque was presented to Mr. Schmidt of FRANKEN-AUTOMATEN from Augsburg, Germany.

German Coin Machine Show Set For Sept. 16-18th — Berlin Congress Hall

HAMBURG -- The "Erster Deutscher Automatentag" (First German Coin Machine Day) will take place from September 16th to 19th, 1969, at the Berlin Congress Hall, including a ball at the Berlin Hilton on the 18th.

Commercial component to this event will be commemorating an International Coin Machine Exhibition (IMA), the 75th anniversary of the first coin machine exhibition held in Berlin in 1894. A display of phonographs, payout machines and amusement devices will be shown.

This Trade Fair has a special commercial importance as coin operated

equipment will no longer be shown at the Hanover Fairs annually held in April.

Whilst the manufacturers of vending machines are discussing a biennial cycle with the annual Victuals Exhibition at Cologne ("ANUGA"), the German Coin Machine Industry intends to create an annual trade internal exhibition of phonographs, pay-outs and amusement machines in connection with the "German Coin Machine Days."

In the Berlin Congress Hall a stand-area of approximately 1,000 square metres and a number of conference rooms will be available.

GEIMAN JOINS NUTTING AS EXEC. V-PRESIDENT



Geiman

MOUNTAIN VIEW, CALIF. — William Nutting, president of Nutting Associates, this city, has announced the appointment of Rodney T. Geiman as executive vice president of the two-year old firm. Geiman will assume complete administrative responsibilities under Nutting including sales, production and accounting. He was formerly with the Micropoint Pen Company where he served in a similar capacity.

Lance Hailstone, sales and service executive for the firm, fresh from an exhibition of Computer Quiz at the National Putting Course & Driving Range Convention in Miami Beach, said, "the invitation alone was fitting testimony to the money-earning capabilities of this game."

COMPUTER OPERATION OFFERED VENDING OPS

BETHESDA, MD. — A computerized system to increase sales and reduce service costs in the vending industry has been developed by Resource Management Corporation, Bethesda, Md.

"The system could increase profits by 25 per cent or more," according to Carl F. Blozan, a research analyst at Resource Management Corporation.

Loss of sales as a result of empty vending machines, excess costs from unnecessary route or service stops, over-inventory conditions leading to spoilage, all cut into profits.

Blozan states that, "these losses can be reduced by means of a computerized model which permits simulation of daily operation of machines. This model shows which machines have empty columns, which columns are empty, and which machines do not need filling. After cost, demand, machine size, servicing frequency, and other variables are applied to the model, the impact on profit of changes in operation can be quickly and cheaply evaluated."

RMC believes that this model will give to the small operator the benefits of new computerized technology previously available only to government agencies or large companies. The analysis now possible by use of RMC's model can aid a vendor of any size — he need not have access to a computer or possess in-house analytical talent.

The approach is applicable to all kinds of vending machines or periodic distribution operations.

Information about the "RMC vending profit system" can be obtained from Resource Management Corporation, 7315 Wisconsin Avenue, Bethesda, Maryland 20014.

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Special Report:

FAMILY FUN CENTERS

Cash Box would like to extend its appreciation to those gentlemen of the trade that contributed articles for this Special Report on Family Fun Centers. We have gained a wealth of knowledge from this well-written material and hope it will benefit you as much as it has us.

THE RISE AND FALL (AND RISE) OF THE PENNY ARCADE EMPIRE

by Louis Boasberg
New Orleans Novelty

The penny Arcades and Amusement Centers throughout the country have had a strange history.

From 1900 until 1920 the penny arcades in America were at the height of their success. The booming downtown areas of all large cities had several well stocked arcades which were crowded at all times. During this period many great arcade games and machines made their appearance. Mills Novelty Company, International Mutoscope, Exhibit Supply Company, Scientific Amusement Company and many other factories here and abroad turned out exceptionally well made appealing arcade equipment that took in plenty of money and stood the test of time for many years. Some of the equipment made during this era was so ingenious that they have never been equalled even with today's scientific advancements in the electronic and engineering fields.

The main attraction and real money maker in all of these old arcades were the mutoscope machines that were the forerunners of the great moving picture industry that we know today. In fact, many of the old pioneer movie men started out in the penny arcade business, and then started to establish the early nickelodeons which were the very first movie theatres.

With the '20s came the motion picture palaces of splendor and when these motion picture cathedrals made their appearance the deterioration of the arcades began and reached a low ebb during the '20s, '30s and '40s. Most of these old penny arcades had been located in what was once the prosperous downtown amusement business section of the big cities, but as these cities modernized, the business and amusement section moved to the outlining districts or suburbs, the arcades remained where they were and simply withered away. Most of the arcades of this era got a bad name as hangouts for the lowest class of people, and said arcades were not acceptable by the nice people of that day.

During the war years members of the armed forces, looking for any and all amusements, furnished a shot in the



arm to the arcade business, and the arcades made a strong come back, but they again deteriorated right after the war due to the lack of new and interesting equipment.

In the middle '50s and the beginning of the '60s game rooms and amusement centers sprang up throughout the country in the newly established shopping centers, airports, bus stations, etc., could contain and support an amusement center the idea caught on and manufacturers started making better and better equipment to support this new business.

Today all operators know that modern, well lighted, beautiful arcades with a maximum of brand new equipment, kept clean and playable can compete with the movie theatres or any other attraction for the public's amusement dollar. Where there is a demand for anything, there is always going to be a supply.

So many firms today are making such intriguing, interesting and money making arcade and game room equipment that these game rooms and amusement centers are facing an era of prosperity which may grow even greater in the future if manufacturers continue to develop and bring out better and even more interesting coin operated equipment.

In addition to the many amusing and enticing flipper games made by Gottlieb, Williams, Bally and Chicago Coin, the American owned Japanese firm of Sega has developed and placed on the market some of the best arcade equipment that has made its appearance in recent years. Sega's PERISCOPE is unquestionably one of the truly great arcade and game pieces of all times, and in addition to PERISCOPE, this firm has made several interesting guns, a number of money making games such as their BASKETBALL, MOTOPOLO, and others. Another Japanese firm, Taito Trading, and several Italian factories have also furnished some pretty good equipment.

Bally's WORLD CUP, and Midway, Chicago Coin and Williams' great array of electronic guns are staple items in any arcade. Lou Singer's HELICOPTER TRAINER, Williams' SPACE PILOT, Sega's HELICOPTER and Midway's WHIRLY-BIRD are all good money makers. The quiz machines that have made their appearance in the past two years are also standard equipment for any arcade or game room.

The secret in the operation of any arcade, amusement center and game room is to keep a constant flow of brand new ingenious equipment in these places at all times, and see to it that said equipment is always kept clean, neat, playable and in perfect working order. The main attraction in any game room and arcade should be a beautiful array of flipper games and baseball games, and if these games are changed frequently they will present an ever-increasing strong attraction.

New bright looking kiddie rides should also be part of any arcade or game room when space permits. Such equipment attracts the very young customers who will be customers for the other arcade attractions in the future.

Coin operated amusement centers face a great era of prosperity in the future if engineers, designers, manufacturers, and operators all get together and make these places what they should be "family amusement centers" with no pornographic pictures, movie machines, or anything that may destroy the image of good clean amusement.

"One-Stop Route", Healthy Trend

by Herb Jones
Bally Manufacturing Corp.

Development of the "one-stop route," as some operators call a concentration of amusement and music equipment in a family fun-center, is a healthy trend in the coin-operated equipment industry.

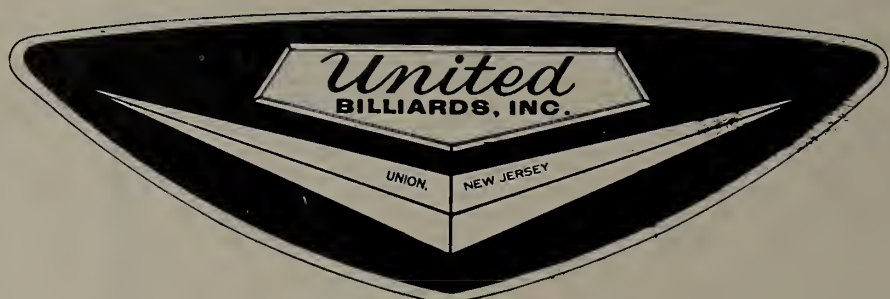
First of all, willingness to expend time and energy to install fun-centers in chain stores, shopping centers, motels and resorts, parks, beaches and playlands — and even as independent arcades designed to attract family business — indicated that operators are not content to wait for the public to seek out games to play and juke-boxes to hear: they are boldly bringing their automated entertainment to the public.

Second, the profitable participation of the established enterprises mentioned in the success of fun-centers adds a new segment of the business community to the active supporters of the claim that coin operated amusements occupy an honorable position in American social life.

Third, although the neighborhood tavern and other traditional coin-machine locations will undoubtedly continue to account for a large portion of the gross income of the industry, changing social habits are rapidly increasing. I refer particularly to the increase in the spirit called "family togetherness" by alert merchandisers. Operators who vigorously exploit "one-stop routes" of the type mentioned will reap rich benefits from the growing family "togetherness" of the future.

Finally, social analysts predict fantastic increases in leisure time in the next 2 or 3 decades. Because coin-operated amusements, conveniently disposed in various types of "one stop route," will provide pastime for a large part of our increasing leisure, establishment of a "one stop route" is a profitable investment today in substantially increased profits tomorrow.

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WHERE DO WE GO FROM HERE?

by
Marshall Caras
Trimount
Automatic.



We, at Trimount, have seen closer interest in arcades by both seasoned arcade operators and operators who have run nothing but separate location type routes, this year than we have in many years.

It is our feeling we as distributors, have been somewhat lax in not helping our operators do more by way of developing small family recreation type centers. With the increase in the number of shopping centers and closed shopping malls and the like (even in relatively low density population areas), we see natural locations for family type entertainment centers or arcades.

Our operators have been crying for sometime now about the way in which urban redeveloping has caused a slow but sure attrition in the number of locations that they have had. We have seen an increase in sophistication in arcade equipment, most especially imported equipment. We have seen a great lack on the part of the American operator, distributor and manufacturer to really latch on to a whole new marketing area. Imported arcade equipment from Japan, shows signs of playing a very important role in coin operated amusement devices.

Where do we go from here? First, we approach, like businessmen, the discount operation, the shopping mall, the small vacant store in a decent neighborhood in an attempt to interest them in a small recreation center. We pledge ourselves to running clean, well maintained, fair value equipment. We attempt not to exclude a potentially undesirable element but to create an atmosphere to which such an element does not find itself attracted. We think in terms of clean quarters, clean floors and a super-abundance of fluorescent type illumination. We realize that clean equipment in nine cases out of ten, will earn more money than dirty equipment. We realize that the cost of a piece of equipment is significant only in relation to its predicted depreciation rate and potential income producing characteristics.

We are not afraid to take a "shot" with a new piece of equipment. We realize that the games of one manufacturer, will not equip an arcade. We realize, but we must turn our equipment over and that "leaners" are really a lost potential.

We realize we must pay for service as well as for equipment and that we must have polite, good appearing help. We realize that there must be plenty of changemaking capability within the location. We realize that fair value and fair treatment will ultimately create more income than gimmicks but we are also aware of the fact that advertising and promotion do produce extra dollars.

In short, we change many of the ways in which we have thought about our industry for sometime, and approach it as we approach an entirely new industry. We remember the humorous cliché: "Don't confuse me with facts. It has taken me too long to develop my prejudices."

As far as New England is concerned, both with sales to new arcades and refurbishing of equipment and sale of new equipment to existing arcades, we think our volume will be at least twice that of any of the past seven years. Trimount is not afraid to finance bona fide operators known to us and even with this tremendous amount of snow on the ground, anticipating the amount of equipment that is going to have to leave this building in the next couple of months, we have already started to make some deliveries. Our only hope is that the operator will have the wisdom to push the distributor, or that, indeed, the distributor will have the wisdom to work with the operator in not letting an opportunity go untapped.

KEYNOTES TO SUCCESSFUL FAMILY FUN CENTER OPERATIONS

by Frank C. Ash
Active Amusement

Management, cleanliness and novelty equipment are the keynotes to successful, modern Family Fun Center operations. As in all other profitable institutions we have discovered that the public appreciates quality.

A good manager is important in any business, but this is especially true in the family fun center. He must be friendly, helpful and sincerely interested in his customers' entertainment. At the same time, he must be tactful in handling crowds to insure they remain orderly. It is his responsibility to see that those working under him convey these same feelings. A complaint about a machine must not be brushed aside, for one free game may insure a life-time customer. Public good will is essential in our business and profits are end results of such efforts. We want to establish an atmosphere where parents look forward to visiting with their children.

The physical environment established in the fun center is extremely important. A clean, well lit, cheerful amusement room does a great deal for our business. The modern trend is toward paneled walls, drop ceilings and tiled floors, plenty of fluorescent fixtures, and of course air conditioning is essential. In other words, we are simulating a modern home recreation room. This is a natural environment for the entire family to enjoy the tremendous variety of amusement games available to our industry today.

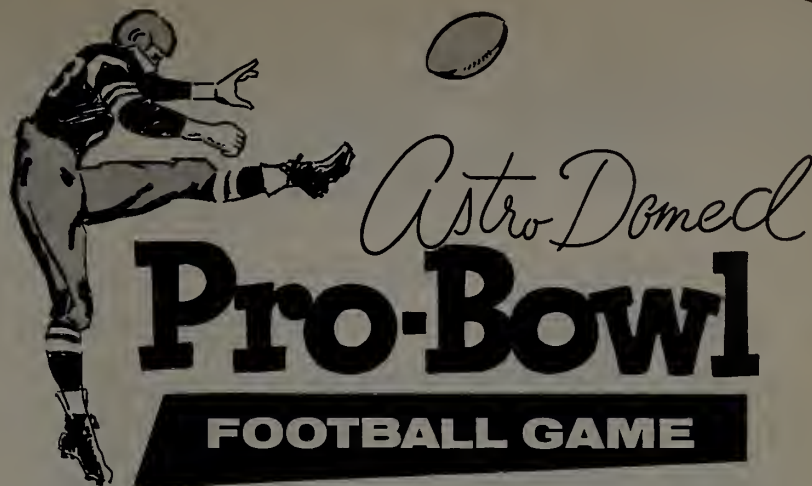
We are indeed very fortunate to be living in the years when arcade equipment has come into its own. In the last two years many new and different quality amusement machines have appeared on the scene. Periscopes, Computer Quiz games, basketball, soccer, hockey and motor polo are just a few of the new novelty pieces. The public appreciates this new assortment of games and reflects their gratitude in added income for the people in our business. The new generation is ready to have their knowledge tested by our quiz machines. The public will invest a quarter to try its skill on a periscope game which may occupy as little as 30 seconds playing time. These games warrant the new, higher pricing they obtain and make our dime pin games and rifles appear to be a bargain. Our primary consideration should be the equipment in which our customers invest their time and money. The modern fun center should be equipped with the latest novelty games, pin games and guns to insure public acceptance and financial success.

The future of the family fun center is indeed bright. The public has been endowed with more leisure time and more financial resources because of our spiraling economy. We now have the tools and resources to provide the entertainment which they are seeking. Such establishments as the modern family fun center greatly improve the image of our entire industry.

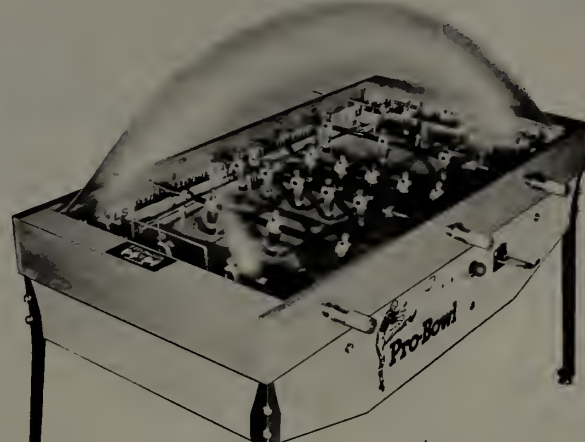


Frank Ash is shown here with his father, Joe Ash, president of Active Amusement. Frank says, "The public is willing to invest a quarter in an amusement game. We should be ready."

As interest by publicly held companies in the vending industry crosses over to the phonograph and game industry, a new perspective must be taken by the public. The only question is, as stated above, are we ready to do anything with it or not?



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FAMILY FUN CENTER ENTERTAINMENT

by James Tolisano
Treasure Island Fun Center

For many years I have felt the old time Arcade image could be upgraded to the level of our modern bowling establishments and cue lounges. As most people know, both bowling and billiards enjoyed a poor and unsavory image not too many years ago. The same applied to most arcades. (However, I must say that in many areas of the country there are numerous up-to-date and well-run arcades. But, the general public does not know this and therefore the bad apples naturally account for the bad image.)

A little less than two years ago I had a chance to start assembling my thoughts and put them to work in reference to a new and modern approach to the old time arcade. I acquired approximately 6,000 square feet of space at a desirable location in Treasure Island, Florida, a resort area on the West Coast in close proximity to St. Petersburg, Tampa and Clearwater. The first thought was the name, "Treasure Island Fun Center." Next came the type of atmosphere, which is extremely important. We came up with a very well lighted area with colorful decorations, far short of being gowdy. Large open windows enhanced the view from the outside looking in. Of course, ample air conditioning was provided for. Proper signs as to size, color and exposure were next provided for. Fortunately, in choosing our location plenty of parking space was available which is one of the prime assets in any business venture.

The next thought was given to equipment. It was decided we would go along with some of the older pieces and practically all of the new units. This included,



A most important asset for any type of business is parking space for customers. Tolisano has the convenience of ample parking area directly in front of his Treasure Island Fun Center.

for example; Skee Balls, Bowlers, Rifles, Coin Tables, free play Pin Balls, Baseballs machines, Photo, computers and many other pieces suitable for this type of operation. Let's not forget the competitive equipment such as Football, Soccer, Hockey, Basketball, American Speedway, Turnpike Tournament, etc. Of course there is a Jukebox, for listening enjoyment only.

We are currently experimenting with a Kiddieland consisting of about 20 pieces — about ten coin-operated units and ten various units such as Peppy The Clown, Crane, Midget Movers, Bullseye, Space Gun, etc. This idea came about because we are continually increasing our family business which includes quite a few youngsters.

A clean operation is a must. Windows, floors, machines, restrooms, are all cleaned daily and more often if necessary. Much effort and expense are put into this as it is one of our most important assets.

Proper supervision is essential. We discourage loitering, profanity and abuse of the equipment. It is absolutely not allowed. We treat our business the same as anyone else. We respect our customers because they buy our product — plain and simple entertainment for the whole family.

Our future plans call for a modern cue lounge with regulation size tables merchandised on the time basis. We plan continuous expansion as more new equipment is made available and our accept-



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Notice the 'camp' pictures on the walls, and, especially the fluorescent lighting fixtures on the ceiling. A well-lighted fun center with clean equipment cannot help but attract customers.

ance by the public continues. We have over 10,000 additional square feet of space available for this purpose.

In summation, I would like to say that the future of this particular type of arcade operation is very promising. It has tremendous potential. Myself, being in a resort area, has given us exposure to people from all over the country as well as Canada and other countries. The remark we hear so often from these vacationers is, "I wish we had a place like this back home." I would not be so foolish as to say that this endeavor would be successful just anyplace. I can safely say that most resort areas would be a good spot for the modern arcade approach. I sincerely believe that with an

intelligent approach, giving careful consideration to all factors, particularly location, population, pedestrian and automotive traffic many many successful outlets can be opened all over the world. In fact, even though my operation is in a resort area, we are gradually building our business on a local level and it is getting to be more and more of a factor. So much so, that we have a successful year 'round business and do not have to depend on the good months to carry the bad ones.

In closing I would like to say that this new approach to the modern arcade will automatically create the good image and public relations that MOA president, Howard Ellis, is so earnestly striving for.



A variety of amusement machines are shown here, photo, quiz, speedway, etc. Every customer has his own particular favorite.



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"Arcade Kings" Still Leading The Arcade Industry



Joe Munves

NEW YORK — The legendary Munves Brothers, Joe and Mike, of the Mike Munves Corporation, are as much a part of Arcades as the now proverbial "Grandmother Prediction" machine, 'the not quite as old.

The two brothers, known as the "Arcade Kings", have been projecting their energies, ideas and enthusiasm into the arcade scene for nearly 57 fruitful and memory filled years. Mike made his debut in 1912 and Joe five years later in 1917. They started as operators with a route of "Crank" machines, strung from Wooster, Mass., to St. Louis to Louisville.

Years passed, and the "Kings" knowledge of arcades increased. Finally, the Munves "establishment" evolved as a corporation in a position to offer the most substantial advice to young entrepreneurs interested in investing their time and money in a solid, creative and lucrative business.

The Munves' have come a long way since the horse and buggy days when they traveled around the country filling up their coin bags with pennies; to the modern era of the jet. Their equipment, parts, supplies and know-how reach the far corners of the earth today.

It Had To Come

There's new interest in arcades. Interest on the part of enterprising operators seeking a new avenue of profits. It had to come. There are only so many street locations and the competition is stiff; along with prices. While most operators are turning a good profit, cost of operating continues on the rise — equipment, personnel, supplies — and the costs involved to get that new location.

Someone tried a modern approach to arcades. That of a one-stop, a conglomerate of various amusement pieces, all dressed with a comfortable atmosphere. A place where the entire family, Mom included, could spend a few active-leisure hours each week. A place located in a concentrate of businesses offering everyday family and household needs. A place in a resort or recreation area where people are actively seeking an entertainment outlet. The modern "red-carpet" approach has apparently proved itself. It worked that first time and some followed. Some we know about. Others we don't. But, it's significant. Its good. When it works. Operators can amortize the equipment they purchase in less time because they are making more money. Distributors will sell more equipment, showing a better profit. And naturally, the factories will be making more equipment. That means growth. Growth means new ideas. And new ideas is what sustains any industry.

New ideas are here today, more are coming — but we need more especially new equipment ideas. Joe Munves thinks this might be one problem facing the modern arcade operator. "Now don't get me wrong, there are some exciting pieces of equipment on the market, but some new ideas would certainly give the business a big boost."

In-Store Fun Centers

By David Rosen

David Rosen, Inc.



My own involvement in amusement arcades extends back over 30 years and covers every possible phase. The single area I'm probably most proud of was pioneering the placement of games arcades within the large department stores in this area. Our first big breakthrough in arcade installation in department stores happened back in November of 1957 when we placed 45 pieces inside the giant '2 Guys from Harrison' store up in New Brunswick, N. J. We talked the management into allotting us 1,000 sq. ft. of their floor space for the amusement area, reimbursing them on a commission basis. Results were fantastic and since that time, we've been instrumental in duplicating this effort in dozens more discount and department complexes all over this area.

Such in-store installations has many benefits for the aggressive operator, and just as many for the store management. The attraction can boost the volume of store goods moved, especially since it offers something to keep the children occupied while the parents go about their shopping at greater freedom... spending more on the merchandise.

Shopping centers today offer an exceptionally lucrative and realistic situation for fun centers. A recent 'Wall Street Journal' article detailed that the large regional shopping centers are providing a focal point and symbol of identity for otherwise formless sprawl of suburbia. What it means is these centers are becoming a "Downtown" activity center for people who don't reside near a large metropolitan area. In addition to stores, these centers are taking on a greater cultural role. There's nothing unique in this day and age to see one or more movie theaters, even a legitimate theater, in these centers. Providing a focal point for marketing as well as for leisure entertainment, where could a games operator better look for the ideal location for a family fun center than here.

The very concept of a family fun center has its accent on the word "Family". The look must be clean and that means proper surroundings, furnishings and amusement machines. I've seen how well it can work and believe me, it's a credit to watch father, mother and children enjoying the equipment this industry operates. I think the hallmark quote for the leisure time business should be "the family that plays together, stays together." If our industry can fill a family function in the leisure years ahead, we'll all be proud.

There is also a need for helpful advice and guidance among the younger and less experienced operators. "Many times, we will get questions from men interested in opening arcades. Munves said. "They'll ask questions like, 'What machines should I feature? What novelty ideas should I use? How can I keep the public's interest?' and many other questions that are vitally important to the successful operation of any arcade." Munves went on to reveal, "we can point with pride to a long list of arcades whose problems have been simplified with our assistance. This is not a service which we want to be paid for. We feel it is our duty to be equipped to answer their questions and help solve their problems. Its only through their success that we can uphold our reputation as the leading arcade establishment in the world."

The road to a modern arcade concept has been opened. The professional guidance is there. It must be asked for. The interest is building to a peak. It must be maintained. The equipment is there. It has to be bought. And, most important, the public is there. Looking for a way to spend their increasing leisure hours.

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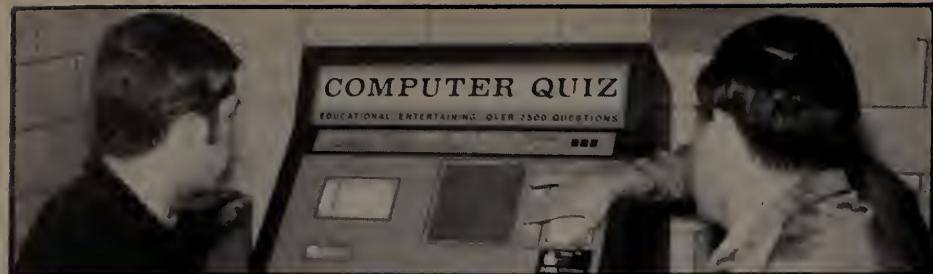
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(Courtesy Mike Patterson)

Students of San Antonio College, San Antonio, Texas, are shown here sharpening their wits between classes on the Computer Quiz located in the Student Union.

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Europeans Have Taken The Arcade Lean

by Myron Sugerman
Sugerman International

In my many years of exposure to the coin machine trade, I have noticed the widening gap in the arcade business between the rest of the World and the United States, particularly in the last five years. It is something similar to the vending trade, except in reversal. In other words, as vast a difference as there is between vending in the USA and vending overseas in favour of America, that parallel now exists in the arcade line with a strong edge in favour of the foreign arcades.

Overseas, the concept of arcades has taken on a completely different twist and approach to the historical and traditional "penny arcades" that we have known in America, and that we still know simply because the concept of arcade has not changed basically from their original inception.

The arcades overseas are exciting and revolutionary. In England, during the last two years, arcades have sprouted up over-night in the big cities. They are not stale. They are amusement in the real sense of the word. They are completely modern and have the feel and sensitivity to satisfy modern man's needs for amusement. Whereas American arcades for the most part have remained somewhat primitive in theory, the English arcades are designed and decorated so attractively that nobody feels they are belittling themselves by going into them for the purpose of amusement. The attendants themselves are representative of this new kind of thinking. They are dressed in jackets and ties instead of work uniforms. The floors are done in wall-to-wall carpeting. The Wood paneling and the lighting are as modern and attractive as one could imagine for the most modern restaurant, night club, or other type of amusement location. And why not? Isn't the arcade essentially an amusement location? Shouldn't it stay abreast with changing times?

In Belgium and in Holland, merchandising is the key factor to the success of the arcades. The equipment is situated in the arcade in a logical and strategic manner so that the player can choose his form of amusement with ease. Baseball games (even though they are different types) are lined up in orderly banks together. . . . Pin balls are lined up together in order . . . shuffle alleys . . . guns . . . etc., etc. One gets the complete feeling of freedom. There is no congestion. Merchandise isn't toppled one on another. The arcades are glamorous but not ostentatious. Merchandise is clean and appealing. Everything is kept in top working condition. Maybe one percent of the total number of machines at any one time have an "out of order" sign, whereas here in America, I have seen arcades where perhaps as much as 15%-20% have "out of order" signs and maybe another 10% are out of order without signs. This gives the player a substantially poor impression of the quality of the arcade.

Not only do these Benelux arcades, as well as the English arcades, employ logic in organizing the merchandise, they stock an altogether different kind of machine than the traditional "penny arcade machine." New ideas and new machines are constantly sought. These European arcades are not reluctant to trying the latest inventions. Although they are profit minded, they are willing to invest a certain percentage of profits to the idea of "NEWNESS!" They are not satisfied to operate with the so-called standards.

Because of the growth of success in the arcade market, the Italians have been stimulated. They are busy producing new ideas day after day. I, myself, have bought merchandise from small Italian manufacturers that show great potential. Although their equipment may not be as technically sophisticated as US made machines, I admire them for their originality and creativeness and I have received very favourable comments from our American customers who we are converting over to the International Mode of arcade operating.

Traditionally, arcades were found in either seaside resorts or large city thoroughfares. This concept is now changing radically. In Japan, arcades are now being operated in office build-

INSURANCE COVERAGE A MUST FOR ANY OPERATION

By The Spindel Insurance Agency

It has become increasingly important that all operators of vending equipment or coin operated devices carry adequate insurance. This means liability insurance with adequate limits on each piece of equipment which is installed for use by either the public or employees of a company or corporation must be provided by the owners and/or operators of this equipment. Included in the liability policy should be coverage for property damage as well.

The cost of liability coverage on equipment on location is infinitesimally small when one takes into consideration the consequences of accidents. Awards made by the courts in the settlement of such claims are unusually large.

Another type of insurance which is being sadly neglected by the huge majority of independent operators is fire coverage which includes civil commotion, riots, insurrections, etc.

The experience of the G.M. & V. Corporation, a subsidiary of the Spindel Insurance Agency, Inc., has proven that the operator who does not provide adequate insurance protection on his equipment is being penny-wise and pound foolish.

Leisure time is a major world-wide industry. As modern man is earning more and working less hours, Japan has capitalized on the idea of introducing arcades in places which would have been considered as "way-out" just a few years ago. Why not office buildings here in America? What type of amusement machine, device or idea can better suit the needs of the working man at such a bargain price?

Who is the authority that says the coin operated amusement machine can only be operated in the historical street location or the traditional seaside resort? There is vast potential for the amusement machine and justified by the fact that it is serving man's basic needs for relaxation and entertainment. Its whole purpose is in conjunction with man's psychological need to test and compete and the points that the games register is man's yardstick of his success or failure.

Overseas, our fellow businessmen have capitalized on this idea. They have taken the American arcade and have refined it and improved upon it to a degree that forces us to take a better look at our own way of doing business and realize that we are lagging behind and unless we realize it and do something about it now, we will be years and years behind on the profits that can be realized.

The key factor that runs standard throughout all the arcades in Europe, Japan and the rest of the world is that the arcade is geared to a universal scale which gratifies all members of the family. The arcade, itself, is in reality a Family Amusement Center and there is nothing about its tone or spirit that makes it anything but appealing for anyone to go in and play. No rough-stuff! It's 100% civilized.

I certainly am not assuming that every American Arcade is in violation of good business principles. For the most part, the American Arcade is designed with the thought of being clean entertainment. However, there has been a real lack of imagination running from the factory down to grass roots.

In this respect, we, ourselves, have started a tremendous campaign to stimulate the American arcade owners. Because of our vast experiences overseas, we are initiating transplants of ideas and views which we know will be automatic hits in the USA. And we also know that once these ideas take root and profits grow, American manufacturers, distributors and operators will develop their own ideas and concepts that will find their way back into the Overseas markets the same way that it happened 60 years ago when America gave birth to the Penny Arcade.

Sol Tabb's Story — A Dissenting View

by Sol Tabb

I'd like to give the trade a rundown on our experiences with Family Fun Centers, and I hope, while we were not successful in this venture, that my experience may be beneficial to some of the operators around the country.

As you know, we operate juke boxes and games over the State of Florida, and we took one of our best areas, Melbourne-EauGallie, which has thousands and thousands of children, more kids under 16 than any other county in the State.

When we decided to go into Fun Centers we called all the D. J.'s and told them of our plans and asked for any help they could give us, with the idea of possibly combating juvenile delinquency, and helping parents to know the whereabouts of their children during certain hours. They were enthusiastic and cooperative beyond belief. They not only got us the building, they secured people to operate it. We had newspapers, Rotary Clubs and all the radio stations participating in advertising and helping to fix up these Family Fun Centers.

The first two weeks we needed police help to keep the kids in line to get in and everybody said "just what we needed in our area." But kids are funny, they get tired of things and after three weeks of the best hands, constantly changing games, anything to keep the kids interested, the Family Fun Centers became ghost towns.

My personal opinion is that we don't have enough games to change frequently enough to keep the kids happy. As an example, as soon as the surfing season opened we were dead mackerels — kids deserted us for the beach.

Our second try was putting Fun Centers into shopping centers. All the people in the centers were for it, but after two or three weeks, the kids dirtied up



the shopping centers and the merchants did their best to get us out of the locations. It was just too difficult to control the kids once they left the arcades at 10:00 P.M. when we closed.

We are always looking for new business and are very promotion minded, but I honestly believe we do most of our business with adults. Those under sixteen have helped in a few locations; however I am convinced I am for the adult business.

I hope my experiences will be of help to some of the operators around the country.

Pool Tables In Centers

by Len Schneller

I have some very definite ideas about family oriented amusement arcades. Since I deal in pool tables, I'd just like to advise on my views about when and how a table fits into a games room and how best to merchandise it.

First off, in my years in the games business, I've seen hundreds of arcades, in most cases one thing was apparent — the machines up front get the most play. This is especially true if an arcade is located in a metropolitan area fronting on a street. Normally, the equipment in back is often neglected and this is where a table or a couple of tables can be most effective.

I don't mean just trucking them in, setting them up and forgetting about them. I mean taking maximum use of that back space by properly installing, properly decorating a specific area designed expressly for pool. Pool today is a very strong drawing card. Any street location operator knows darned well that 6-pockets have been the highest money-earners of any type of machine on his route. Pool tables can bring customers into the fun center, bring them through all the other machines, letting them see all the other games the place has and merchandise everything in the establishment. Tables can just as well be set up in the front or center of the fun center, depending upon factors of space and decor.

Space, of course, is a factor. If you're going to put tables in a fun center, you've got to allow plenty of room for

the unit and for stick room . . . how much space the players are going to need to play a comfortable game. I personally suggest the 3½ X 7 size as the ideal for amusement rooms.

This is very important. We've got to remember that a fun center which caters to the family is not catering to the same customer that plays pool in the tavern. Therefore, it's vitally important to remember that family folks look on pool as just one more amusement machine. The operator has to keep it spotless. That means vacuuming it and polishing it every day. More especially, the operator must consider upping the play price to a 35¢ game. I believe this is absolutely necessary. Most of our table manufacturers offer this 10¢-25¢ chute capability so there's no big problem programming for 35¢ games. Also on maintenance, we must remember that sticks, chalk and everything else must be top notch if we hope to attract that family clientele. They don't want a pool room. They expect a well-lit, clean, attractive area and if operators make sure they give it, they'll be pleasantly surprised at the money they can make.

Again, for family fun centers, pool tables should be good looking. Many tables on the market offer tables in various colors and handsome designs. These are the products the fun center operator should buy. Rebound tables, smaller and often just as much fun as a 6-pocket, also can fit right into a profitable fun center scheme.

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LONDON COIN ARCADES — LUXURIOUS PROFITS

By Dorris Land
Cash Box London

The Arcade Scene in Britain is a healthy one although it has seen many changes over the last few years. At the turn of the century there were a small number of independent location operators and, of course, the travelling showman, living a hand to mouth existence. They established themselves in amusement parks and set up places like Blackpool and the Kursaal Southend. In the course of time, in the middle 1920's fruit machines began to appear on the scene in England followed by the advent of the pin table around 1929. In 1932 the electronic pin table began to find its way over to England mainly from the U.S.A., and the location operator began to expand more and more. The war years brought a slump to the industry, but immediately after the war it began to pick up rapidly despite the strict controls put on manufacturers. By 1958 the import of machines began to increase emanating mainly Europe and Germany in particular, and in 1959 the American restrictions



Shown above is London Coin's beautifully decorated 'Golden Goose Arcade' and 'Crystal Room', which are without a doubt the most beautiful in the world. Great use has been made of strip lighting, plus green and yellow decor with fitted carpets. Truly, a beautiful arcade.

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were relaxed. In 1961 the new British legislation allowed complete expansion in the operating field. At one time there were only 350 arcades throughout the whole of the country, but now the number is over 1000. At one time it was a purely family affair, but recently mergers have been taken place. In the last few years the combines have been operating. They have been a good influence in that they have had the money to spend to make the arcades really luxurious places with fitted carpets and chandeliers — a place where the whole family can go to be entertained — afar cry from the ill lit places of before the war. However, the arcade scene is still traditionally privately owned and will remain that way for a long time to come.

Veteran Philip Shefras told Cash Box, "I have been in this business all my life and seen many changes. One of the most important aspects has been the change in equipment which is getting more and more complex. Nowadays it needs a really competent electronics engineer to maintain the machines."

Shefras went on: "One of the oldest types of amusement machine, the Punchball, originally made by Mills of Chicago has become quite a centre of interest in the last year or two."

Shefras, whose family have been in the coin machine business since 1899 has re-introduced the Punchball, made by Shefras since the 1914 — 18 war. At the Amusement Trades Exhibitions in London in 1968 and in 1969, this machine, available in all coinages and in two models, standard and jackpot, attracted much attention and many orders from all over Europe. It seems to be a way of capitalising violence by providing an outlet for working off surplus energy and receiving payment for it. Shefras also handle the Shields Basketball and Netball which are novel payout machines, highly suitable for the Arcade market. These machines were well received at the A.T.E. in January and deliveries are now in progress. The firm also supplies Rally Hip-tronic pin games, Buckley fruits, Basket Balls and Footballs Gottlieb pin games and many other types of machines suitable for Arcades.

Derek Kraft of Kraft Automatics, also a family run business, says that the Penny Arcade doublesided 8 player Consul has proved one of their bigger sellers over the last few years and shows no sign of abating. The Easy Push Wall Machine is also a great favorite in their four arcades.

An illustration of the advantage of combine operations can be seen from London Coin Machine Ltd. formed just a year ago as part of the big Entamgroup. Their arcade division consists of two companies Festival Automatics and Entamatics and they have the largest number of arcades in Britain. Arcades are situated throughout the country, but the main concentration is in London under names such as Golden Goose and Crystal Room. The Golden Goose Arcades were the original ones and great use has been

made of strip lighting plus green and yellow decor and fitted carpets. The whole effect, being one of gaiety combined with a fairground atmosphere. Decor and planning was done mainly by London Coin Ltd. and was one of the first luxury type arcades to be opened. Opposition sites soon opened up and the Golden Goose was soon copied and it was necessary to move ahead again. Mr. Nesbitt of the Talk of the Town was asked to design an arcade, and the Crystal Room was born. The first was in the Strand and no better place could have been found. Chandeliers took the place of Strip Lighting, red felt and gold were used for the walls. Flashes were taken off the machines and the machines were covered in Formica Wood Grain. In general the arcade was given a very plush and aristocratic look. Again London Coin supplied the machines. The use of Wood Grain instead of Flashes on all machines went against all arcade concepts, but it would also be true to say that the Crystal Room is the only Arcade where during the lunch hour one can see nothing but Bowler Hats and brief cases. The siting of Arcades is important and great care was taken in their selection. The better sites are in the West End where the tourists gather and next to main railway stations etc. One particular Arcade opens at 6 a.m. on Saturday mornings for the benefit of football supporters. . . More Arcades are opening in London, but so far not only have London Coin got the edge on them, but no new ideas are coming forward. It would also be true to say that London Coin will once again have to lead the way. It is noticeable in London that their Arcades attract the better class of clientele and that the undesirables are not inclined to visit them. This again is due to the character of the arcade and also to the standard of the staff. Staff are not expected to be mechanics. In fact, London Coin engage the oldertype of man from libraries and museums. Men wear red coats and grey trousers, managers wear evening dress from 6 p.m. onwards, this again creates the right atmosphere. Arcades are open from 10 a.m. each day until in most cases, 3 a.m. the following day. In the smaller arcades outside the West End they close at midnight. They are open every day of the year including Christmas Day in London. Machines are of course important. Pin Tables are still as popular as ever and America leads the field in this. Pushers have become very popular and at the moment most centre machines continue to draw large crowds. Guns, although not large takers, are necessary to attract. All machines are supplied by London Coin, who have a large variety, a good service and at all times are trying to meet all needs. Their advise on Arcade Lay Out is second to none.

The Arcade Scene starts slowly at Easter and gains momentum at Whitsun. Manufacturers have been busy rushing out orders placed at the Amusement Trades Exhibition which took place in London in January.

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- (2) CC 13' Super Sonic BA..... 375 ea
- (1) CC 16' Tournament BA..... 325
- (2) CC 17' Vegas BA..... 575 ea
- (3) CC 16' Majestic BA..... 275 ea
- (1) Unit 15' Capri BA..... 150
- (1) Unit 16' Oasis BA..... 375
- (1) Unit 13' Oasis BA..... 375
- (1) Unit 13' Sahara BA6..... 150
- (1) Unit 16' Fury BA..... 150
- (1) Unit 16' Regal BA..... 150
- (1) Unit 13' Tropics BA..... 150

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- (1) Wms Top Hand..... 225
- (1) Wms Go Go..... 300
- (1) Gott Flipper Pool..... 200
- (1) Gott Ice Review..... 185
- (1) Wms Beat Time..... 375
- (1) CC Bronco..... 95
- (1) Gott Hi Score..... 395
- (1) Bally Rocket III..... 275
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ARCADE EQUIPMENT

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1970 — YEAR OF THE MINI-CADE ?

by Ransom White
Cointronics

COINTRONICS president G. Ransom White, and Sales Manager Howard J. Bartley suggest that substantial coin-op profits may be generated by upgrading the neglected location "game room".

The coin-op industry is buzzing this year with talk of plush amusement centers. These centers will have carpets and sophisticated games, and are being billed as the way to upgrade the arcade image. Advocates claim they will attract the segment of the population that has traditionally rejected coin-op games, and will achieve for arcades what family billiard centers have achieved for the billiard segment of the industry.

The trend in this direction will certainly have a positive effect on the industry. The only reservation we have relates to the limitations, not the direction of the trend. We simply question whether many operators or arcade owners will have the capital necessary for investment in the plush centers that the industry foresees.

Is there a less expensive way for the operator to achieve the same objectives as those achieved by the amusement centers? We think there is. We feel that a concentration on upgrading location game rooms could have a broader and more important impact on the industry than will the family amusement centers, and we have coined the name MINI-CADE to represent what we envision as this new breed of location game rooms.

The MINI-CADE that we envision is characterized by three features: (1) bold, bright decor, (2) sophisticated equipment, and (3) room location ancillary to some larger recreational operations.

Each of these three features plays an important role in achieving success with the MINI-CADE. A bold, bright decor with carpeted floors, tastefully decorated walls, and piped in music achieves the objective of attracting a previously untapped segment of the market to the games — a segment composed of girls and families as well as the traditional male pin player. Parental resistance to games is gradually broken down this way and active players find the new surroundings more conducive to extended play.

The second feature, increased sophistication of equipment, is necessary in the MINI-CADE because the youth of today are intellectually more sophisticated than their parent generation. This does not mean that they do not enjoy a good bout with a pinball machine; they love it, but they want something to supplement the traditional pin. They want coordination games and new technologies. They seek intellectual challenge along with the physical outlet of existing games. We as a manufacturer feel so strongly about the market potential for such games that we are directing all of our research and development toward games designed to fill this market void. MINI-CADE operators that supply a healthy mix of new equipment with the traditional should be quite pleased with the resulting increase in profitability.

The third important feature of a MINI-CADE is that it be ancillary to some larger recreational area, such as a bowling alley or miniature golf shop. This feature offers several advantages to the arcade owner/operator, not the least of which is the fact that a low capital investment is required to set up a small MINI-CADE designed for 6-10 machines. In addition to the advantage of low investment, the operator profits from traffic in the main location, and is not forced to provide the major drawing card as he would if he built a free-standing amusement center. His risk of trying this approach, then, is low — probably no more than a few hundred dollars for one trial spot; this capital risk certainly compares favorably with the thousands of dollars necessary for building a free standing center.

In summary then, we see a very important attempt being made by operators and arcade owners to upgrade the industry image. The attempt to achieve this objective through the plush and expensive family amusement centers is a very healthy and positive approach. We would like to see the amusement center approach supplemented, however,



with a less expensive and more comprehensive effort toward upgrading location game rooms. The MINI-CADES that we propose, with bright, bold decor and sophisticated equipment, offer virtually all operators and arcade owners an excellent opportunity to upgrade the industry image and increase their own profits without too large a capital investment requirement. The name of the game is aggressive marketing, and those owner/operators that actively market the MINI-CADE concept will undoubtedly find themselves as the industry leaders in the coming decade.

FUN CENTERS— A GENUINE OPPORTUNITY



by
Joe Robbins
Empire Dist.

The arcade type of coin-operated equipment is becoming the most important area of manufacturing and distribution in this country. The fabulous success of products such as the SEGA Periscope, the Helicopter and so forth, are cases in point.

Unfortunately, most arcades as we know them, are concentrated in "resort" areas such as certain East Coast sections including New England, New York, New Jersey, the Carolinas, Florida and so forth. There are many other resorts within the country but there are not as many and they are not as extensive. For example, there are just not that many good resorts in the Mid-West. There are possibilities, and the operator would do well to search his own area and leave no possibility dormant.

A recent installation at the Playboy Club is a good example. Entre was made by means of a "Computer Quiz." The success of this unit resulted in a full installation. "Kiddie lands" are perfect places to install an arcade. Large discount stores, shopping malls, terminals and even department stores are other possibilities. There are only two essential ingredients—a sufficient flow of transient persons with time to spend.

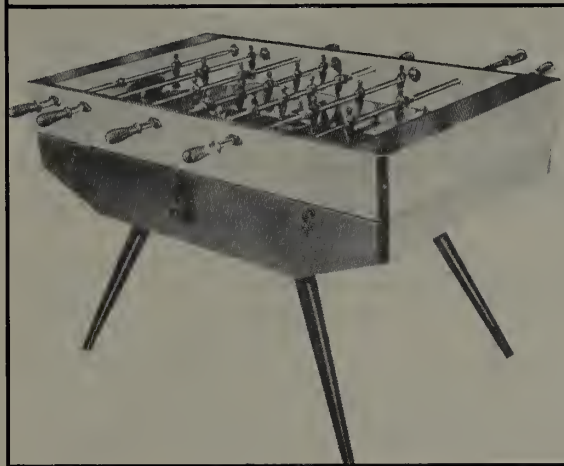
While the Mid-West will probably never be the market for arcades such as exists in the East, there are plenty of opportunities around. But the operator must look for them and not overlook opportunities that may exist right at his back door.

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MUSTANG (2-PL.).....	\$170
HULA-HULA (2-PL.).....	225
KICKER.....	210
TV BASEBALL (2-PL.).....	285

BALLY

BAZAAR.....	\$210
ROCKET 3.....	290
SURFER.....	315
DIXIELAND.....	350

WILLIAMS

OH BOY (2-PL.).....	\$145
ZIG-ZAG.....	140
TEACHERS PET.....	190

MIDWAY

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CashBox Round The Route

EASTERN FLASHES

EAST SIDE, WEST SIDE — Board meeting of the MONY officers slated for today (Monday). Organization recently aided in donation of Seeburg juke to Spanish Harlem music club with Atlantic's Meyer Parkoff (see separate story) . . . **Morris Nahum** of the R.H. Belam Co. holding down the old fort while **Vic Haim** spends few days on the road . . . **Joe Munves** on the road from New York to Phoenix and points between and beyond, setting up his parks and arcade operators for the big season . . . **Bill Kobler** finalizing plans to shut down Bethpage office moving into Farmingdale building with new partner **Vic VanDerLeenden**. . . **Sam Morrison** tickled with recent British West Indies Airlines promotion at one of his First Ave. spots says audio from his Wurlitzer Americana III music box (used for public address system during the airlines beauty contest) was far superior to that attempted by the TV crew there . . . Chatted over the phones with coinbiz veteran **Charlie Katz** who says he's feeling chipper and getting used to the artificial leg . . . **Mondial's Dick Sarkisian** reports continued activity with firm's Flash Soccer football table from many points in the country. Could be these soccer games might be the sleepers of the business. Sales action on the Professor Quizmaster game remains higher than factory can supply. Nice position . . . Old buddy **Irv Holzman** flying his desk out in Westbury working full time on route matters . . . **American Shuffleboard's** non-stop sales magnet **Sol Lipkin** spent all of last week in the Union City office, which is pretty good for a guy who just loves the road. New home table now under production at American (which we saw and fell in love with) now going out to dealers in bulk. A very beautiful piece of work it is . . . Nice chatting with **Herb Oettinger** while up at **Bilotta's** place in Newark supporting **ChiCoin's Willie Taylor** in boosting their fine line of games. Willie was there to conduct service session on current line while Herb got acquainted with local Upstaters while acquainting them with the "singular benefits of Chicago Dynamic products". Was great speaking with the great industry veteran . . . Thank goodness the threatened blizzard didn't materialize last week. In these parts. Meanwhile, woes continue up in New England, for everyone but the school kids, that is.

NEWS BREAKS — **Color-Sonics** master builder **Mickie Greenman** dropped by the Cash Box offices last Tuesday. Says he's spending more time in the city on business matters. these days, and commuting up to the Melrose, Mass. factory less than before. **Mickie** previews a most ambitious film production program which he and sales chief **Ray Horner** are spearheading. They know the operators want more film product and are planning on giving it to them . . . **Jack Gordon's** Cameron component phonograph is materializing on more and more locations these days. Unique unit previewed at the 1968 MOA Show; also made a tremendous impact with British ops at the January A.T.E. Jack's market policy is going direct to the operator, no distributors involved . . . **Johnny Bilotta's** heralded stereo juke box single, starring **Roberts Quinlan**, due out next

week. Heard the disk and there's no doubts about it. That's juke box music! Didn't know you had it in you, old John . . . **Art Daddis**, United Billiards prexy, readying brand new amusement item to be released by mid-April. Also forecasts radically different table design for the 1970 market.

HOT TIME IN NEWBURGH — Took a lot of courage for folks to turn out for the March 1-2 Mid-Hudson Valley 8-Ball tournament but turn out they did — 2,000 strong! **Lenny Schmetter** and **Si Lipp** of U.S. Billiards did a week's work in two days making sure the contest rolled along smoothly. **Jack Wilson** and his operators did their lion's share by bringing in 256 location winners for the playoffs at the VFW Hall, as well as refereeing the matches at the finals. Congrats to **Mike Mulqueen**, whose location, the Rainbow Club of Middletown, served up **Ronny Hobby** as the winner of the 'A' Division. Congrats also to **Ronny** for winning \$500. Mike's route also took top honors in the Ladies Division with **Barbara Gillette's** winning of top honors for **Franks Maple Lodge** also of Middletown. Was a tremendous two days even tho it took Len and Si two days to plow back to New York. Understand **Tommy Greco** was also stranded, and doubtless other operators. But that's showbiz, fellas! Incidentally, there'll be a meeting of the New York State Operators Guild March 19th at the Governor Clinton Hotel in Kingston. Meet gets underway at 7:30 P.M.

HOUSTON HAPPENINGS

A Wurlitzer phonograph service school at Ramada Inn on Gulf Freeway Feb. 17-21 was quite a success. Operators and servicemen from Texas and other Southwestern and Southeastern States attended. The school was conducted by a staff of service engineers from the Wurlitzer Home Office and locally sponsored by Gulf Coast Distributing Co., 6205 Gulf Freeway, Houston, L.C. **Butler**, head of Gulf Coast Distributing, handled the arrangements . . . **Bob Davenport**, quite a coinmatic character in this city, said he was keeping his nose above water buying and selling records . . . **H. A. (Hoddy) Franz & Co.** (Seeburg), permitted a quote to affect that contrary to generally negative opinions, he predicted a better than average year of business for this area . . . Operator **J. C. Sanders**, Winnie, Texas, in city shopping for equipment. Sanders is partner with **Richard Alford**, Liberty, Texas in ownership and operation of **A&S Music Co.** The company has extensive operations in both Winnie and Liberty sections . . . **George E. Jamail**, head of **Central Sales, Inc.**, 91 Dennis St., Houston, reported excellent sales so far this quarter for the **Rowe AMI** new model phonograph, "Music Miracle". Good reports also from **Santone Sales Co.**, 121 Navarro St., San Antonio and **Southern Vending Corp.**, 1405 Turtle Creek Blvd., Dallas on same machines. Elaborate preview showings of the new models held late in December at above mentioned cities . . . Operators **Ted Harris** and wife **Effie** enjoyed recent visit in Temple, Texas, their home town . . . **Dick (turk) Farrell**, well known N. L. baseball pitcher left for Spring training camp late in February after his second off season as public relations man in Texas for Gulf Coast Distributing Co. . . . **E. J. Slanina**, Sly Distributing Co., looking over new equipment and parts to keep his operating inventory above par . . . Despite cold, floods and fog Houston Annual Fat Stock Show and Rodeo, biggest thing of its kind in world, set a flock of new high records. A record breaking crowd of out of town visitors with money to spend provided a needed shot in the arm for local business including coinmatics.

Classified Ads Close
WEDNESDAY



Cash Box Round The Route

CHICAGO CHATTER

The City of Chicago celebrated its 132nd birthday last Tuesday. A huge cake, garnished with replicas of famous Chicago landmarks, and 132 flowers, was on display in Mayor Daley's office where a brief ceremony was held to commemorate the occasion . . . Chatted with Atlas Music Company's **Bob Vihon**, one of the originators of the Iowa-Illinois Operators Group-sponsored pool tournament, which is currently underway. Bob, and operators **Howard Harkins** (Howard Music), **Pete Kahler** (Illowa Amusement) and **Pete Langdon** (Mississippi Music), who put a great deal of their own time and effort into promoting the event, are more than gratified with the enthusiasm and all-out response to the whole idea. There's already talk of a second tournament. Playoffs are scheduled for May 3-4 . . . The rush is on at Williams Electronics, Inc. for the newly-debuted 'Miss-O' single player pin. As **Bill DeSelm** sees it, if the first week's orders are any indication, "we certainly got another winner on our hands," . . . Empire Distributing's **Joe Robbins** was on the West Coast last week attending a brush-up course at the IBM Executive School in San Jose, California. Not too long ago, Empire had a complete IBM system installed on the premises . . . "Pirate Gold" and "Galaxy" were among the biggest sellers at Chicago Dynamic Industries this past week, according to **Mort Secore** . . . World Wide Distributing's **Irv Ovitz** and his wife **Marion** are heading into vacationland for a week of sunshine and rest . . . And speaking of World Wide, the distrib enjoyed an excellent turnout for its vending service school last Wednesday, on the Seeburg 'Marquee II' coffee machine . . . Our condolences to **Harold LaRoux**, of Empire's Grand Rapids Michigan office on the death of his father . . . **John T. Collins**, a director of Canteen Corp., was named a member of the board's executive committee. A Canteen director since 1963, Mr. Collins is president of Mid-Hudson Canteen Corp. and Merchandise Distributors of America (New York). He is also a director of H. C. Bohack, & Co., Unishops, Inc. and several other firms . . . **Mort Levinson** of National Coin Machine Exchange was in extremely high spirits when we called last week — he had just written up a nice big order for Wurlitzer American III's. Added to this is the fact that exports are going very well. Mort noted shipments this past week to Japan, Australia, Tahiti and Venezuela . . . Following attendance at the MOA meeting in New Orleans, **Orma Johnson Mohr** and her husband **Leo** will head directly to Miami and a brief vacation. But she assures us she'll be back in plenty of time for the Iowa-Illinois pool table tourney playoffs . . . **Rock-Ola Mfg. Corp.** hosted a week long series of service schools March 3-7 on the entire phonograph line, at the firm's headquarters in Chicago. Service engineer **Bill Findlay** conducted. More details next week . . . **Joe Ceddia** of Lormar clues us in on some interest attracting local operator attention. List includes the Cowsills 'Hair' (MGM), 'You Gave Me A Mountain' by Frankie Laine (ABC) 'It's Your Think' by the Isley Brothers and two-sider 'Baubles, Bangles and Beads' b/w 'I'm Glad There Is You' by the Tommy Jones Quartette on the M&M label . . . Costs of licenses, taxes, and permits required by trucks have almost doubled in the past five years, according to a sample survey made recently among a group of affiliates of the National Truck Leasing System, a nation-wide network of independent, locally controlled lessors. In this current survey, 1968 truck procurement, maintenance, and running mile costs were matched against comparable ratio figures compiled in 1964. Licenses, taxes and permit expenses are fixed costs, quite beyond the control of the truck owner.

In this survey they constituted the largest single step-up among all cost factors during the past five years, from an average of 3.82% in 1964 to an average of 6.65% in 1968. "These cost factors are equally applicable to truck users whether they operate their trucks under an ownership plan or full-service leasing," points out **A. Walter Neumann**, president of National Truck Leasing System and the executive head of the System's Chicago affiliate, Willett Truck Leasing Company. Pertinent, too, are the survey figures which show current depreciation costs that now range from a low of 18.8% to a high of 24.0% of the dollar cost of supplying a truck under a full service lease contract. This compares with the 1964 average of 29.44%. "On analysis," observes Neumann, "it is evident that this change is not due to the fact that the trucks are being kept longer, but because depreciation now represents a smaller percentage of total expense." Mechanics and other garage labor increased by 21.7% over the five-year period. Expense of buildings that house the service facilities took out 5.55% of the dollar in 1968 as compared with 4.53% in 1964. Overhead as a percent of the overall costs remained somewhat stable, amounting to 11.87% in 1968 and 12.24% in 1964. "It should be noted," explains Neumann, "that a lessor's overhead includes all management expenses, sales costs, advertising, executive and office personnel. These same cost factors, which are relatively small in truck leasing companies, take a much larger chunk out of the revenue dollar received by many other types of business enterprises." On the other hand, 1968 fuel costs — gasoline and diesel fuel — were kept within a quarter of a percent of the 1964 fuel costs. This "holding the line" was attributed to the group purchasing arrangements under annual contract made available to Nationalease affiliates through its cooperatively owned Nationalease Purchasing Corporation, of which **W. C. Warren** of Rochester, New York is president. "Ratio figures, such as our survey produced, help our nationwide network of Nationalease affiliates to be kept fully aware of cost.

MILWAUKEE MENTIONS

The fair city of Milwaukee was recently honored by the 1969 National Congress on Beautification as the nation's "prettiest, cleanest city"! As the daily newspapers noted, the award (known as the Trigg trophy) was based on this city's 1968 clean-up campaign on streets, parks and buildings! . . . Operators throughout the area are becoming increasingly interested in the National Institute of Coin Mechanics (Denver) school, thanks to the untiring efforts of **Bob Rondeau** and others. Bob has gone so far as to spell out the entire enrollment procedure in various mailings and in speeches before state association groups, etc. Since the beginning of the year two students from the area have started the course and we understand M & W Vending (Marinette) is seriously considering enrolling a man . . . **Green Bay** operator **Dick Mellon** just purchased a new building to house the expanding facilities of his Union Sales firm! . . . Nice chatting with **Joel Kleiman** of Pioneer Sales & Services. They've been mighty busy out there keeping up with activity on the Rowe "Music Miracle" phono and PhonoVue, as well as the increased demand for vending equipment, with emphasis on coffee and food machines. **Joel**, and **Sam Cooper**, are currently making plans for a series of service schools on the Rowe MM3, tentatively scheduled for the week of March 17. Sessions will be held in the Pioneer showrooms at 3110 W. Fond du Lac Ave . . . Actor-singer **Tony Scotti** was a Milwaukee visitor last weekend, guesting on the WOKY "Bride's Fair" show and promoting his new Liberty single "There I've Said It Again."

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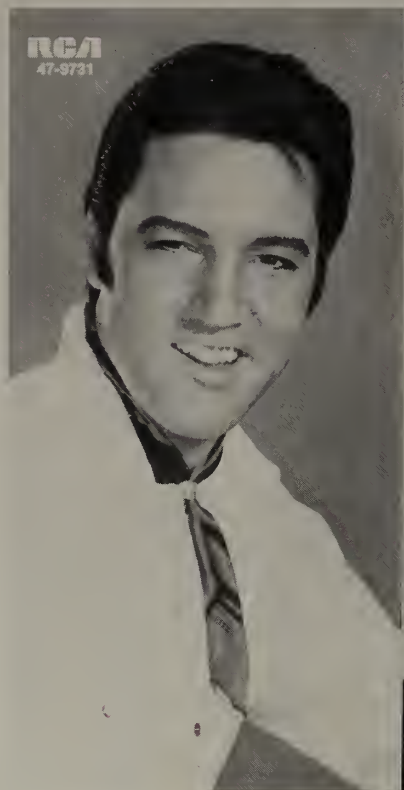
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