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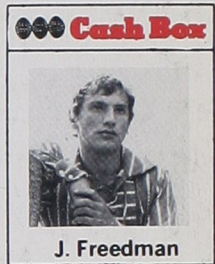
J.A. Freedman Wins Luxembourg Music Festival,

o Fest Photos Also —In Int'l News Section

November 1, 1969

Cash Box

75¢



BALPERT: YOUNG MAN WITH OR WITHOUT A HORN

INT'L SECTION BEGINS ON PAGE 51



"KOZMIC BLUES"⁴⁻⁴⁵⁰²³
JANIS JOPLIN'S NEW SINGLE ON COLUMBIA RECORDS 
THERE'S A LOT IN IT FOR EVERYONE.



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A New Voice On The Screen

There is a new use to which pop vocal music is being used by the visual arts. In essence, its background music with words designed to convey, perhaps where instrumental music would fail, the emotional level of a certain scene. Like so many other firsts, the Beatles seemed to have started this trend with their initial films, "Hard Day's Night" and "Help!," wherein their songs served as a backdrop to the proceedings on screen. Later, this device was employed by the Monkees on their TV series.

It should be pointed out that this usage extends beyond the comic. Simon & Garfunkel sang their songs in "The Graduate," a serio-comic affair. Two major exposures of a dramatic quality have already been shown on TV. One was NBC-TV's recent special on the 60's. Here, vocal music by Simon & Garfunkel and others were performed as scenes of a nation in crisis flashed on the screen. Again on NBC, the news team of Huntley & Brinkley ran a filmed commentary on the Vietnam War with Kenny Rogers and the First Edition doing their hit record of "Ruby, Don't Take Your Love To Town."

There are two aspects, we feel, in the employment of today's contemporary vocal music (and, as will be noted in the upcoming music film, "Goodbye, Mr. Chips," show music as well) to

serve as background music. Obviously, much of today's contemporary music is concerned, either directly or subtly, with the issues of the day. And, more and more, the visual arts are highlighting these same issues.

Also, it is becoming increasingly apparent that audiences are finding film musicals in which sentiments are sung person-to-person somewhat obtrusive. Film-makers have answered by allowing the people involved to go about their business on the screen, while their sentiments — expressed as if they were thoughts — have their say off-screen. This could all be, we recognize, an indictment of the quality of songs being written for the screen, but it's true that the procedure of off-screen singing allows the film-maker greater freedom of movement photographically in contrast to the rather static look of face-to-face vocalizing.

For the industry, this trend — that's what it is at the moment — can mean a greater degree of exposure of vocal disks — the heart of the singles business — in films that are not necessarily musicals. Until now, such exposure has been restricted mainly to vocals sung over the credits. In any event, today's vocal sounds are being flattered by their ability to augment film and TV presentations whether light-hearted or level-headed.

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CashBox TOP 100

November 1

Rank	Song	Artist	Label	10/18	10/25
1	WEDDING BELL BLUES	Fifth Dimension-Soul City	779	4	10
2	SOMETHING	Beatles-Apple	2654	11	36
3	SUSPICIOUS MINDS	Elvis Presley-RCA	9764	1	1
4	SUGAR SUGAR	Archies-Calendar	1008	2	2
5	BABY IT'S YOU	Smith-Dunhill	4206	8	12
6	TRACY	Cuff-Links-Decca	32533	9	11
7	I CAN'T GET NEXT TO YOU	Temptations-Gordy	7093	3	5
8	LITTLE WOMAN	Bobby Sherman-Metromedia	121	5	3
9	I'M GONNA MAKE YOU MINE	Lou Christie-Buddah	116	7	8
10	SMILE A LITTLE SMILE FOR ME	Flying Machine-Congress	6000	19	38
11	JEAN	Oliver-Crewe	334	12	4
12	BALL OF FIRE	Tommy James & Shondells-Roulette	7060	16	21
13	IS THAT ALL THERE IS	Peggy Lee-Capitol	2602	17	29
14	YOU'VE LOST THAT LOVIN' FEELIN'	Dionne Warwick-Scepter	12262	15	16
15	HOT FUN IN THE SUMMERTIME	Sly & Family Stone-Epic	10497	6	9
16	COME TOGETHER	Beatles-Apple	2654	30	39
17	EVERYBODY'S TALKIN'	Nilsson-RCA	0161	13	7
18	MAKE BELIEVE	Wind-Life	200	18	19
19	THAT'S THE WAY LOVE IS	Marvin Gaye-Tamla	54185	10	14
20	SO GOOD TOGETHER	Andy Kim-Steed	720	21	34
21	THIS GIRL IS A WOMAN NOW	Gary Puckett-Columbia	44967	14	6
22	YOU, I	Rugbys-Amazon	1	25	24
23	RUBEN JAMES	Kenny Rogers & First Edition-Reprise	0854	27	32
24	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones-Parrot	40018	22	22
25	HONKY TONK WOMEN	Rolling Stones-London	910	23	17
26	AND WHEN I DIE	Blood, Sweat & Tears-Columbia	45008	41	59
27	TAKE A LETTER MARIA	R. B. Greaves-Atco	6714	37	50
28	TRY A LITTLE KINDNESS	Glen Campbell-Capitol	2659	42	54
29	JEALOUS KIND OF FELLOW	Garland Greene-Uni	55143	35	45
30	GOIN' IN CIRCLES	Friends of Distinction-RCA	0204	36	41
31	JESUS IS A SOUL MAN	Lawrence Reynolds-Warner Bros./7 Arts	7322	39	43
32	ELI'S COMING	Three Dog Night-Dunhill	4215	50	64
33	ECHO PARK	Keith Barbour-Epic	10486	43	49
34	MIND, BODY & SOUL	Flaming Ember-Hot Wax	6902	44	53
35	SUITE: JUDY BLUE EYES	Crosby, Stills & Nash-Atlantic	2676	40	46
36	BABY I'M FOR REAL	Originals-Soul	35066	45	57
37	YOU'LL NEVER WALK ALONE	Brooklyn Bridge-Buddah	139	38	40
38	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder-Tamla	54188	48	67
39	EASY TO BE HARD	Three Dog Night-Dunhill	4203	20	13
40	MAKE YOUR OWN KIND OF MUSIC	Mama Cass-Dunhill	4214	51	62
41	DOWN ON THE CORNER	Creedence Clearwater Revival-Fantasy	634	75	-
42	SUGAR ON SUNDAY	Clique-White Whale	323	28	20
43	LET A MAN COME IN & DO THE POPCORN	James Brown-King	6255	54	74
44	BACKFIELD IN MOTION	Mel & Tim-Bamboo	107	59	-
45	SOMETHING IN THE AIR	Thunderclap Newman-Track	2656	52	55
46	ANY WAY THAT YOU WANT ME	Evie Sands-A&M	1090	47	51
47	FORTUNATE SON	Creedence Clearwater Revival-Fantasy	634	57	-
48	TURN ON A DREAM	Box Tops-Mala	12042	58	70
49	CHERRY HILL PARK	Billy Joe Royal-Columbia	44902	55	65
50	LEAVING ON A JET PLANE	Peter, Paul & Mary-WB/7 Arts	7340	64	-
51	CHAINS OF LOVE	Bobby Bland-Duke	449	53	60
52	FRIENDSHIP TRAIN	Glady's Knight & Pips-Soul	35068	62	-
53	LET A WOMAN BE A WOMAN	Dyke & The Blazers-Original Sound	89	60	66
54	GROOVY GRUBWORM	Harlow Wilcox-Plantation	28	61	68
55	DOIN' OUR THING	Clarence Carter-Atlantic	2660	56	63
56	JINGO	Santana-Columbia	45010	83	-
57	UNDUN	Guess Who-RCA	0195	70	78
58	TIME MACHINE	Grand Funk Railroad-Capitol	2567	65	73
59	THESE EYES	Jr. Walker & All Stars-Soul	35067	63	-
60	HOLLY HOLY	Neil Diamond-Uni	55175	74	-
61	NA NA HEY HEY KISS HIM GOODBYE	Steam-Fontana	1667	77	87
62	SILVER THREADS & GOLDEN NEEDLES	Cowsills-MGM	14084	72	80
63	I STILL BELIEVE IN TOMORROW	John and Ann Ryder-Decca	32506	69	76
64	SWEETER HE IS	Soul Children-Stax		67	-
65	SHANGRI-LA	Lettermen-Capitol	2643	73	81
66	HEAVEN KNOWS	Grass Roots-Dunhill	4217	-	-
67	LOVE WILL FIND A WAY	Jackie DeShannon-Imperial	66419	78	-
68	SOMEDAY WE'LL BE TOGETHER	Supremes-Motown	1156		
69	WALK ON BY	Isaac Hayes-Enterprise	9003		
70	COLOUR OF MY LOVE	Jefferson-Decca	3250		
71	I GUESS THE LORD MUST BE IN NEW YORK CITY	Nilsson-RCA	0261		
72	ROOSEVELT & IRA LEE	Tony Joe White-Monument	1169		
73	SAY YOU LOVE ME	Impressions-Curtom	1946		
74	ONE WOMAN	Johnny Rivers-Imperial	66418		
75	TONIGHT I'LL BE STAYING HERE WITH YOU	Bob Dylan-Columbia	45004		
76	YOU GOTTA PAY THE PRICE	Gloria Taylor-Silver Fox	14		
77	WONDERFUL	Blackwell-Astro	2002		
78	PROUD MARY	Checkmates Ltd. with Sonny Charles-A&M	1127		
79	CRUMBS OFF THE TABLE	The Glass House-Invictus	9071		
80	WE'LL CRY TOGETHER	Maxine Brown-Commonwealth	United 3001		
81	I'LL BET YOU	Funkadelics-Westbound	150		
82	WHY IS WINE SWEETER	Eddie Floyd-Stax	0051		
83	JULIA	Ramsey Lewis-Cadet	5640		
84	DOCK OF THE BAY	Dells-Cadet	5658		
85	SHE'S GOT LOVE	Thomas & Richard Frost-Imperial	66405		
86	ONE CUP OF HAPPINESS	Dean Martin-Reprise	0857		
87	EVIL WOMAN	Crow-Amaret	112		
88	JUST A LITTLE LOVE	B. B. King-Bluesway	61029		
89	WE MUST BE IN LOVE	Five Stairsteps & Cubie-Curtom	1945		
90	IT'S HARD TO GET ALONG	Joe Simon-Soundstage	7 26411		
91	DELTA LADY	Joe Cocker-A&M	1112		
92	SHE BELONGS TO ME	Rick Nelson-Decca	732550		
93	GIRLS IT AIN'T EASY	Honey Cones-Hot Wax	6903		
94	LIKE A ROLLING STONE	Phil Flowers & Flowershop-A&M	1122		
95	RAINDROPS KEEP FALLIN' ON MY HEAD	B. J. Thomas-Scepter	12265		
96	YOU GOT YOUR THING ON A STRING	J. P. Robinson-Alston	4577		
97	I'M GONNA TEAR YOU A NEW HEART	Clarence Reed-Alston	4578		
98	MIDNIGHT COWBOY	Ferrante & Teicher-UA	50554		
99	WE LOVE YOU CALL COLLECT	Art Linkletter-Capitol	2678		
100	ONE TIN SOLDIER	Original Caste-TA	186		

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

And When I Die (Tuna Fish—BMI)	26	Holly Holy (Stone Bridge — BMI)	60	Midnight Cowboy (Unart/Barwin — BMI)	98	Sweeter He Is (Birdes — ASCAP)	
Anyway You Want Me (April Blackwood—BMI)	46	Honky Tonk Women (Gideon, BMI)	25	Mind, Body & Soul (Gold Forever — BMI)	34	Take A Letter Maria (Four Star — BMI)	
Baby, I'm For Real (Jobete — BMI)	36	Hot Fun In The Summertime (Stone Flower, BMI)	15	Na, Na, Hey, Kiss Him Goodbye (MRC/Little Heather—BMI)	61	That's The Way Love Is (Jobete—BMI)	
Baby It's You (Dolfin—ASCAP)	5	I Can't Get Next To You (Jobete, BMI)	7	One Cup of Happiness (Pomona—BMI)	86	These Eyes (Dunbar — BMI)	
Backfield In Motion (Cachand/Patchal — BMI)	44	I'll Bet You (Jobete—BMI)	71	One Tin Soldier (Cents & Pence Musique — BMI)	100	This Girl Is A Woman (Three Bridges, ASCAP)	
Ball of Fire (Big Seven — BMI)	12	I'll Never Fall In Love Again (Tro-Hollis Music Inc., BMI)	24	Proud Mary (Jondora—BMI)	74	Time Machine	
Chains of Love (Progressive—BMI)	51	I'm Gonna Make You Mine (Pocketful of Tunes, BMI)	9	Raindrops Keep Fallin' on My Head (Blue Seas/Sac/20th Fox—ASCAP)	78	Tonight I'll Be Staying Here With You (Big Sky — ASCAP)	
Cherry Hill Park	49	I'm Gonna Tear You A New Heart (Sherlyn — BMI)	9	Rubens James (Unart—BMI)	23	Tracy (Vanlee/Emly, ASCAP)	
Color of My Love (Arm Rachel — ASCAP)	70	I Still Believe In Tomorrow (Dycgess—BMI)	97	Say You Love Me (Curtom—BMI)	73	Try A Little Kindness (Airfield/Glen Campbell—BMI)	
Come Together (Maclen — BMI)	16	Is That All There Is	13	She Belongs To Me (Warner/7 Arts — ASCAP)	92	We'll Cry Together (McCoy, Chevish, BMI)	
Crumbs Off The Table (Gold Forever — BMI)	79	Jealous Kind Of Fellow (Colfam—BMI)	63	Shangri-La (Robbins—ASCAP)	65	We Love You Call Collect	
Delta Lady (Sky — BMI)	81	Jean (20th Century, ASCAP)	29	She's Got Love (Claridge Music, Inc./Tons of Fun, Pub. Co. — ASCAP)	85	We Must Be In Love (Comad — BMI)	
Dock Of The Bay (East/Time/Redwal — BMI)	94	Just A Little Love (Sounds of Lucille/Pamco—BMI)	88	Something In The Air (Track—BMI)	2	When I Die (Modo, BMI)	
Do In' Our Thing	55	Let A Man Come In & Do The Popcorn (Dynamite—BMI)	43	So Good Together (Unart—BMI)	62	Why Is The Wine Sweeter (East Memphis — BMI)	
Down On The Corner (Jondora — BMI)	41	Let A Woman Be A Woman (Drive In—BMI)	53	Smile A Little Smile For Me (January—BMI)	10	Wonderful (Points West — BMI)	
Easy To Be Hard (United Artists, ASCAP)	39	Like A Rolling Stone (WB 7—ASCAP)	43	Someday We'll Be Together	68	Yesterday, Yesterday, Yesterday (Stein & VanStock—ASCAP)	
Echo Park (Hastings—BMI)	33	Little Woman (Green Apple, BMI)	8	Something (Maclen — BMI)	2	You Got Your Thing On A String	
Eli's Coming (Tuna Fish—BMI)	32	Love Will Find A Way (Unart — BMI)	67	Sugar On Sunday (Big 7, BMI)	42	You, I (Shelby Singleton Music, BMI)	
Everybody's Talkin' (Third Story, BMI)	17	Make Your Own Kind Of Music (Screen Gems/Columbia — BMI)	40	Sugar Sugar (Don Kirshner, BMI)	4	You'll Never Walk Alone (Williamson—ASCAP)	
Evil Woman (Yugotho — BMI)	87	Make Believe (Love Songs/Peanut Butter—BMI)	18	Suite: Judy Blue Eyes (Gold Hill — BMI)	35	You've Lost That Lovin' Feelin' (Screen Gems—Columbia—BMI)	
Fortunate Son (Jondora — BMI)	47			Suspicious Minds (Press — BMI)	3		
Friendship Train (Jobete — BMI)	52						
Girl's It Ain't Easy (Gold Forever — BMI)	93						
Goin' In Circles (Porpete, BMI)	30						
Goony Grubworm	54						
Heaven Knows (Trousdale — BMI)	66						



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Gabriel Mekler's Lizard Product To Be With Ampex

NEW YORK — Gabriel Mekler, discoverer and producer of Steppenwolf, producer for 3-Dog Night and is Joplin, has just entered an agreement for all product from his Lizard Productions to be issued through Ampex Records. This long-term arrangement covers new and old artists whose material will also be handled with the label's Ampex Tape parent firm.

Announcement of the contract was made last week by Mekler with his partners in Lizard, Mike Plotkin and Sterling, and Larry Harris, president of Ampex Records. It is the first agreement regarding material to be issued by the label which was formed several weeks ago.

Following completion of negotiations with distributors in the Ampex nationwide-up, Harris expects first Ampex product from the Lizard pact to be ready for release in January. Jamul is likely to be the group that will take the flow of releases.

Firms Turn To Internal Conglomerate Practice Applying 'Condensation' To Their Departments

NEW YORK — While the concept of "expansion" remains one of the driving forces behind industry, the trend now building in and around music business firms has been toward consolidation. Condensation of separate firms peaked earlier this year with the education provided by conglomerates.

Now, the move is becoming internalized with the interaction of departments and divisions in a single corporate setup. Equally important, the consolidation process is making itself felt on mini-corporate and indie levels.

Marv Schlachter, president of the recently formed Pye-GRT label Janus

Records, noted that consolidation was one of the major goals that he sought during the formation and initial development of his label. On the external front, the inter-relationship of his new firm with its influential parent companies played a solid part in establishing an image that would assist Janus in dealings. And, internally, the formation of a staff and policy with consolidated goals proved vital in establishing the image sought after by the company.

"A few years ago," Schlachter noted, "I would have smiled at the word image, but in today's market companies must mold and maintain an image. By this I mean that a new label must decide and show that they have the ability to come out with hit product; and that they can follow through. They have to present a face that shows success, or the firm promise of it."

Applying this to the consolidation trend, it is easy enough to see why so many experienced record businessmen seeking to form a label will align themselves with established companies, either to begin a subsidiary company or one linked strictly through distribution. The same is true on the publishing level. And it has become a more predominant factor with distributing companies and rack operations, where few if any independents have gone into business for quite some time.

With the purchasing spree and new surge of indie labels springing into existence during the last few months, consolidated music interests

(Con't. on Page 10)

Gulf & Western Consolidates Labels And Publishing Under Famous Aegis

Bill Gallagher Is Confirmed Operation Pres.

Jack Wiedenmann Named Vice Pres.

NEW YORK — Gulf & Western Industries last week announced the formation last week of a new consolidated music operation which will fuse together the Paramount, Dot, Steed and Stax-Volt recording firms owned by G&W with the corporation's publishing firms. This newly-created unit, the Famous Music Company will be headed by Bill Gallagher as had been announced in Cash Box last week.

Confirmation of Gallagher's position and the revision were made public last week (24) at a conference chaired by G&W president David Judelson. The executive also announced that Jack Wiedenmann, who had been Gallagher's assistant at Decca, and who had run Kapp Records prior to that, will become executive vice president with the Famous operation.

Gulf & Western is itself a \$1.5 billion diversified company with 12 corporate

operating groups including the leisure-time division that includes Paramount Pictures, the firm that had been parent to each of the music components before the change. Unified with the labels under Famous' umbrella are three publishing outfits: Famous Music, Ensign Music and Paramount.



Gallagher & Wiedenmann

With the announcement of Gallagher and Wiedenmann as the two top executives with Famous Music Co., Judelson stated that heads of each of the component firms would remain in their present positions. William Stinson will continue as executive vice president and general manager of the music publishing firms; and Stax-Volt leaders Jim Stewart and Al Bell, president and executive vice president respectively, will

(Con't. on Page 10)

FRONT COVER:



th sales of more than 40,000,000 to his credit during his phenomenal career, Herb Alpert and his Tijuana Brass are winding up the first of their annual concert tour with stops in Cleveland (27), Nashville and Toronto (30). Then, they will head off for Europe with dates in London, Munich, Frankfurt, Hamburg, The Hague, Copenhagen, and Stockholm. Alpert and the TJB will then head overseas tour with a concert in London where they will also perform a Command Performance for Queen Elizabeth.

The band has an open date on Oct. 28 so that they can see themselves on their third TV special, "The Brass Dominant" on NBC-TV.

on their return from Europe, they will play Pittsburgh (17), Boston New York (19), San Antonio (20), Indianapolis (21) and Los Angeles (22).

Phil Skaff Is VP With Lib/UA

LOS ANGELES — Phil Skaff was last week appointed vice president of Liberty/United Artists Records with responsibility over the operations of the company's domestic labels, and the responsibility to oversee the A&R, production, advertising-merchandising and art departments.

The announcement of Skaff's appointment last week by Lib/UA head Al Bennett topped off a career that follows the fictional hero success story. Starting in the record business as a shipping clerk with M&S Distributors in Chicago, Skaff moved into promotion, picked up sales experience with the company and soon became sales manager.

At that point, he was named to the national sales manager position with Kapp Records by Dave Kapp, and later Skaff became vice president of the label.

In 1963 Skaff came to Liberty Records as executive vice president and members of the board of directors at 31. In October of 1966 Skaff left to form his own Independence Records.

Born in Cleveland, Skaff moved to Chicago in 1950 to attend DePaul University where he majored in music and business administration.

Upon graduation, he received a B.A. degree in music.

As vice president, Skaff's responsibilities include supervision of Bud Dain's Liberty/Imperial division; Dick Bock's World Pacific/Pacific Jazz and Soul City labels; Mike Lipson's United Artists wing; and the Blue Note/Solid State/Minit labels managed by Mel Fuhrman. Non-record divisions under Skaff include the advertising-merchandising department with production head Dick Hendler; Dave Neckar's production team; A&R administration guided by Dave Pell & Henry Jerome; and Woody Woodward's art department.



Phil Skaff

Steinberg Brings Mercury Emphasis Toward 'International Recognition'

CHICAGO — As reported in last week's issue, Irwin Steinberg has been named president of the Mercury Records Corp. Appointed to this post by Pieter Vink, president of Mercury's parent firm North American Philips Corp., Steinberg last week stated that he "plans to spend much of his initial time in the post girding the already strong relationship between Mercury in the U.S. and affiliated Philips Phonographic Industries labels in Europe and elsewhere."

"The Way the Philips organization is structured," he continued, "the entire world is our marketplace."

Citing the international prominence that has been reached by Mercury-family artists from the United States, as well as the American success attained with European product released through the company, Steinberg said "in the future we can expect international recognition now being afforded Sir Douglas Quintet" whose "Mendocino" has become a phenomenon in several markets on the continent.

"Likewise," he stated, "we plan to draw even more from our foreign af-

(Con't. on Page 10)

Nomination Begins For '70 'Grammys'

NEW YORK — The Record Academy (NARAS) mailed initial Grammy nominating forms to its members this week. Record company forms were out last week. Return dates for the forms are November 3rd for record companies, and November 12th for the individual members.

The selections of the individual members and the record companies will be consolidated into this year's eligibility list. Copies of the eligibility list are then mailed, several weeks later, to voting members whose ballots will then determine the finalists in each of the 45 categories. Another voting round is then held to determine the winners.

Award announcements will be made simultaneously, on March 11th, at gatherings in New York, Chicago, Los Angeles, and Nashville. The Academy's annual TV special, "The Best On Record," will be telecast on May 7, 1970.

Licensing Agent Harry Fox Dies Of Heart Attack At 67

NEW YORK — Licensing agent Harry Fox died on Tuesday, October 21, of a heart attack at the age of 67. Agent and trustee for 3,000 music publishers around the globe, Fox licensed music to be used in TV and movies and on records and the radio. He formerly represented the National Music Publishers Association and had handled the Irving Berlin, George Gershwin and Rodgers and Hammerstein pubberies, as well as firms involved with newly-written music.

Fox is survived by his widow, a son, a daughter, a sister and two grandchildren.

Fox Agency To Continue Under New Title, Chief

NEW YORK — The licensing agency that was begun by the late Harry Fox will continue, according to Leonard Feist of National Music Publishers Association. After nearly 42 years, however, the firm will become The Harry Fox Agency.

Al Berman last week became chief executive with the Agency and now functions as the firm's managing director.

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“Free”

732573

Ever since the world began
There's always been a certain man
A certain man has been put down
Sure as the world goes 'round.
He's always had to fight, fight, fight
For what he knows is right.
Ever since the world began
There's always been a certain man.

Now he wants to be free, free, free
So let him be, be, be.
He wants to be free, free, free
Is that so hard to see?
He's had all he can take
And so for heaven's sake
Let him be free, free, free.
Just like a bird in a tree
He wants to be free.

All aboard the freedom train
Throw away those rusty chains.
Rusty chains have shown their might
And we can't see what's right
Until the day we stand
All equal in God's land.
All aboard the freedom train
Throw away those rusty chains.
Now he wants to be free, free, free.

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The Pearly Gate

INCREDIBLE NEW EXCITEMENT ON DECCA RECORDS



Produced by John Walsh
Written by Chris Andrews
Published by Dunbar Music Inc.

James Aubrey, MGM Pres.

NEW YORK — James T. Aubrey, Jr., former president of CBS television network, has been elected president and chief executive of Metro-Goldwyn-Mayer, Inc. in the first working action by the firm's new major stockholder Kirk Kerkorian. Aubrey had been surrounded by controversy since his dismissal from CBS in 1965 by former head Frank Stanton.

Aubrey is head of the film company and its various subsidiaries, which include MGM Records and several publishing firms as well as the Metro distribution chain. Aubrey replaces Louis Polk who was head executive only last January. Polk remains a director at MGM.

Sam Bronfman, who had been the largest stockholder until Kerkorian acquired a 40% holding in MGM's common shares, resigned as chairman of the board of directors.

George Killian, director and former president of American President Lines, Ltd., a steamship firm, replaces Bronfman as chairman. Two other Kerkorian business associates, Sam Singleton and James Aljian, also named to the MGM board. Singleton is vice chairman replacing Bronfman.

Details of the firm's plans were commented on by the new president, though he says he is expected to headquarter the firm in New York. During the past year, the firm had been operating a television and motion picture production

Winter Is Uni's PR Director

LOS ANGELES—Uni Records has named Norman Winter to the newly created post of director of press information. Winter moves to his new job in his present post as press director for Paramount Pictures music division.

Following the announcement of Winter's appointment, Russ Regan, Uni Records' PR manager, said, "Norm has joined us primarily to augment a comprehensive and continuing trade/consumer campaign. However, we intend to make full use of his diversified experience by involving him in other areas of marketing."

Winter, a tested veteran in the publicity field, spent seven years as national publicity director of Liberty-Bell-World Pacific Records. Before that, he spent 1½ years doing production publicity for Disney Records. Winter also directed a 13-national campaign on behalf of VCA's "The Alvin Show." Winter assumes his new post on November 3rd.

Battocchio, Panella to East Liaison Capitol Artists

LOS ANGELES—Roy Battocchio, former eastern artist relations manager for Capitol Records, has been named as the new East Coast artist relations manager for the firm. Filling Battocchio's New York post will be Brian Panella, who is in division promotion manager, East division, for the label. Battocchio started as a record librarian for WOR and WINS, both New York stations, and joined Capitol in 1958 as a promotion man. He was subsequently promoted to national promotion manager for singles, a post he held until February, 1966, when he left to head the artist relations post. He is moving to Los Angeles with his wife.

Panella's activities on the East Coast will be similar to Battocchio's on the West Coast. He will be in charge of coordinating Capitol artists' opening acts on all New York City TV shows, servicing all trade press, and coordinating press parties. Panella will report to Al Coury, artist relations director of Capitol Records Distributing Corp.

CI, Earnings Up, To Own Merco

HOLLYWOOD — Capitol Industries, parent firm of Capitol Records, reported first quarter earnings of \$1,293,000, or 30 cents per share, for the period ending Sept. 30. Sales for the period were \$38,514,000. Comparable figures for last year show net income of \$903,000, or 22 cents per share, on sales of \$31,396,000.

61% Rise In 9-Mo Figures At NTD

MILWAUKEE — National Tape Distributors, the rapidly expanding music and tape distribution outfit has just disclosed that 9-month earnings for the fiscal period just ended show the complex 61% ahead of the same period a year ago. The new earnings included amounts from eight of the eleven operations acquired by NTD since April of this year, but not those from the three companies in Dallas, Oklahoma City and San Francisco which were acquired after the end of the period reported.

Earnings for the '69 nine-month period were \$355,930 compared to \$221,065 the year before. Net sales increased from \$12,151,522 to \$17,257,958. Net income per share went from 28¢ to 34¢ with an increase in shares outstanding as a result of the acquisition program that raised the total by more than 20,000 shares.

NTD president James Tiedjens said that figures for the current period reflected relatively high costs involved in consolidating the company's new acquisitions. He added that current sales volume was running in excess of \$3 million per month, far ahead of last year, and that substantially increased profits were anticipated for the fourth quarter. He said that the nine month results puts the company "on target" toward its full year earnings estimate of 65¢-70¢ per share.

Tiedjens added that the latest electronics industry figures show a 50% growth in the sale of tape playing equipment for the first half of 1969. "Almost 3,000,000 tape units were sold in that six month period," he said, "our sales are currently reflecting this uptrend and we should see the cumulative effort in the months of October and November."

Second Week In Atlantic's Fall Plan Harvests \$2 Million In New Billings

NEW YORK — Momentum continued to build last week in the new Fall album sales program at Atlantic-Atco Records with billings topping \$2 million. The plan which was introduced with an unveiling of 11 new albums on the 13th continued to build as nationwide orders for the new product were joined by continuing re-orders for LP's that have maintained sales strength.

Added power was supplied by tape sales that "ran at 25% of album sales" according to tape sales chief Bob Kornheiser. All of the recently introduced LP's in the new presentation were issued simultaneously on Atlantic and Atco 8-track cartridges. Both sales volume and the percentage figure for tape set new highs for the labels.

Of Atlantic Fall albums, "Led Zeppelin II," which had orders of a million-plus before release, led in sales. Of the new LP's and tapes the strongest, according to album sales chief Dave Glew, are "Herbie

Stanton Resigns A&M

NEW YORK — Executive director of Artists and Repertoire for A&M Records since 1966, Allen Stanton has resigned as of October 17. Stanton, who is a veteran of more than twenty years in the record and music publishing field, has in the past been executive producer for Columbia Records, director of A&R for Kapp Records, and general professional manager of music publishing companies. Before announcing his future plans, Stanton will take a short vacation.

come of \$903,000, or 22 cents per share, on sales of \$31,396,000.

In a speech to Capitol Industries stockholders last week, CI president Stanley Gortikov attributed the increase in earnings to "continued improvements in products and operations, and growing demand for tape cartridges and cassettes."

CI ended fiscal 1969 with earnings of \$1.51 per share, as compared to \$0.34 per share for fiscal 1968.

In addition to Capitol Records, CI owns Audio Devices, a tape and cartridge manufacturing & marketing firm. Thru the record label, Capitol currently owns 52% of Merco Enterprises, a leading rack jobber specializing in colleges. Gortikov announced that an agreement in principle has been reached for the merger of Merco into CI or a subsidiary.

Capitol said in a joint announcement that terms of the transaction call for 0.7275 share of Capitol Industries to be exchanged for each Merco share. The companies said that the new transaction would involve issuance of about 128,000 shares of Capitol Industries' common stock.

A retailer and rack jobber of records and tapes, Merco would be merged into Capitol Industries, or into a subsidiary of Capitol Industries, they added.

Handleman Company Offers Common Stock

DETROIT — The Handleman Company which is on the New York Stock Exchange, has, according to an SEC registration statement offered 850,000 shares of its common stock for sale to the public.

Of the 850,000 shares, 177,856 shares will be offered by the company and 672,144 shares by certain stockholders. The offering shareholders include members of various Handleman families. Proceeds from the sale will be used to retire all short-term and long-term indebtedness.

Following the offering, the Handleman families will still own approximately 1,185,000 shares, amounting to 26% of the outstanding stock of the company.

Mann Live at the Whisky A Go Go," "Swiss Movement" with Les McCann and Eddie Harris, and "Soul Saxes" featuring Shirley Scott, King Curtis, Hank Crawford and Dave Newman. Atco's leader was the debut album from England's Fat Mattress.

Greatest reorders showed "Led Zeppelin II" joined by the group's first LP, "Crosby, Stills & Nash," Herbie Mann's "Memphis Underground," "Blind Faith," Iron Butterfly's "In-A-Gadda-Da-Vida" and "Ball" with the Vanilla Fudge's "Rock & Roll," "Songs for a Tailor" by Jack Bruce, "High Voltage" from Eddie Harris and Roberta Flack's "First Take."

Blood, Sweat & Tears LP Or Is It 'Greatest Hits'

NEW YORK — Blood, Sweat & Tears is turning the group's last album into a "Greatest Hits" set it seems. Now nearing the half-million mark with sales of "And When I Die," B, S & T are scoring with the third single to come from the Columbia LP.

Making the success even more unbelievable, the first single from "Blood, Sweat & Tears" was released after the album had reached the top ten nationally. "You've Made Me So Very Happy" was followed by "Spinning Wheel" from the same album. Both singles have been certified million-sellers.

The album itself has now drawn very close to the 2,000,000 unit mark, including disk and tape versions.

Could it be a year since B, S & T have seen the inside of a recording studio?

No Stones Label

HOLLYWOOD — Mick Jagger put a temporary halt to rumors of a Rolling Stones version of Apple by declaring "I don't want to become a sort of weirdo capitalist." In the statement, made during a Stones press conference at the Beverly Wilshire Hotel last week, Jagger said "the only advantage to having our own label would be to change the distribution pattern, but since we're not going to hire lories and deliver the records ourselves, there's no need to start a new company."

The Rolling Stones pact with London Records expires next year, but Jagger declined to comment on any possible change in label affiliation.

Before the group starts their U.S. tour, they will add vocals and finish mixing their next album, "Let It Bleed," which they hope to have ready for early November release. If time permits, a new single, and another album will also be recorded in Los Angeles.

The only TV exposure now set is a date on the "Ed Sullivan Show," but the Stones may supplement their tour with some free concerts towards the end of November.

The Stones have brought in a team of specialists, including Chip Monck, to insure that the sound and staging of their concerts will provide the audience with its money's worth, and avoid a repeat of the furor that followed the recent Blind Faith tour. The group plans to continue live appearances and is already in talks for festival appearances next summer.

As part of their current U.S. tour, the Rolling Stones will perform in Madison Square Garden on November 27 and 28, one show each night. Howard Stein, producer of the Pavilion rock concerts this past summer and of the current season of pop shows at Carnegie Hall, has announced that in the interests of better sound, the revolving stage will not be used for the Stones concerts and instead, the stage will be located at one end of the hall. This will mean that 4000 seats will have to be eliminated, but in producer Stein's view, it will be well worth it as everyone present will get to see and hear the Stones 100% of the time.

Tickets for the concerts go on sale on October 30th, and the top price will be eight dollars.

Cox Heads SmoBro

HOLLYWOOD — SmoBro Records, the Buddah-distributed label from the Smothers Brothers, has named Doug Cox, former program director of KRLA, as general manager. In a separate move, the firm's talent division has added Don Reese as an assistant to Bill Thompson, who's heading the artist management firm.

Cox left the Los Angeles rock station in the heat of controversy that resulted from a station management decision to cut down its free form programming format. Before joining KRLA, Cox was active in promotion with L.A.'s Merit distributors and Atlantic Records, and has also been involved as a writer, producer and artist.

Reese was recently with Sutton Ltd., the management arm of the Campbell, Silver Corp.

Singleton Names Amann Pop Promotion Director

NASHVILLE — The Shelby Singleton Corporation has named veteran distributor-promo man Tom Amann national pop promotion director for all Singleton-affiliated labels.

Amann's background includes associations with Supreme Music Distributors and Summit Distributing in Chicago.

In his new post, Amann reports directly to Singleton senior vice president Buddy Blake.

A&M Speeds Zodiac Set Production

NEW YORK — Now that Librans have celebrated their birthday for the year, and Scorpios look forward to theirs in the "Age of Aquarius," A&M Records has stepped up production of its new 12-volume set of albums based on the signs of the Zodiac.

Hustling to have the 12 albums, one for each of the signs, ready by the beginning of November, A&M has ordered pressing of more than 475,000 albums in an especially prepared set of packaging for the individual LP's and boxing of merchandising units supporting a drive in connection with the horoscope theme.

During a visit to New York last week, general manager Bob Fead described the upcoming series as a major label project for which each album will feature full-color artwork based on the astrological sign; jacket-insides include a moon table showing year-by-year data for determining the houses of the stars at birth for any purchaser. The recordings will each contain eight-tracks regarding characteristics, advice, and information for use in working with horoscope charts. Original



Sample LP Cover

scoring on the Moog synthesizer is used in the background throughout.

In addition to the packaging, A&M is concentrating on merchandising in support of the series. The albums will be offered in three configurations to distributors and dealers. Aside from individual albums, the LP's will be offered in 24-packs with two each of the volumes in a counter display package with stand-up card as an eye-catcher; or in a carton of 72 albums, 6 of each LP accompanied, upon request, by a wire-rack display piece.

The records that are being featured are based on material prepared by Jacques Wilson and Barbara Birdfeather who has just published an article in *Cosmopolitan* in advance of her soon to be released book. Pre-issue printing will call for a first edition of 70,000 copies.

A&M's timing appears to be excellent. Interest in astrology as well as almost every kind of psychic phenomenon is now at an all-time high in the country. Merchandising aspects in these areas seem to be limitless judging from the great interest that is evident. Sales of books concerning the occult have more than doubled in the past three years, courses in witchcraft are being taught in high schools and colleges, research in fields of parapsychology such as telepathy, precognition and clairvoyance is going on in many quarters, and there are reports that many people have actually begun practicing witchcraft . . . on a freelance basis. One New York department store even based a store-wide sales promotional campaign around a mysticism theme and found it to be a fantastic success.

Because of this zodiac boom Fead commented that the A&M album sets are a natural to be merchandised in non-record locations as tie-ins with other Occult and mystic merchandise such as books and paraphernalia.

Gallagher Leads Famous

(Con't. from Page 7)

maintain their current status. Gallagher added, however, that Bell will be invited to extend his abilities beyond the label limit in assisting with development and exploitation of Rhythm & Blues product being worked on at other units in the overall operation.

November 1 has been stated as the date of inception for the newly consolidated framework to become effective. Judelson stated at the conference last week that "we are confident the new operation will enable Gulf & Western to become one of the leaders in the record and music publishing field. Mr. Gallagher brings to G&W a successful 21-year career in progressive management, coupled with innovative ideas, to direct the extensive assets of the former Paramount Music Division. We expect that he and Jack Wiedenmann will lead our team of operational and creative executives to substantially increase our activities in the music industry."

Though a separate unit, the Famous wing will also see consolidation through closer ties to the other G&W leisure operations including the motion picture and television branches. In addition to thrusts pointed at by Judelson in the international market and tape business; Gallagher predicted that ties with the G&W leisure-time units will allow the music firms to show greater channels for developing composers, producers and recording artists.

Present business locations will be maintained for Famous' music sub-units, but these companies will be moving to the new G&W headquarters building currently under construction at Columbus Circle. Divisional operations will continue in their present sites. Completion date for the new office structure should be early next year.

New Chiefs & Product

Now leading the Famous consolidated-complex is Bill Gallagher who joined this month following nearly two years as executive vice president of MCA's Decca Records. Earlier, he was

associated with Columbia Records for sixteen years during which he rose from district sales manager in Kansas City, Cleveland, Detroit & Philadelphia to training director of marketing and merchandising in New York.

Promoted to national sales manager in May of 1961, Gallagher was soon elevated to vp and director of sales, then to vice president of marketing for the CBS Records division. He was named vice president and general manager of Columbia Records in 1965.

In trade organizations, Gallagher is currently chairman of the board of the Country Music Association, his third year as board member; is also a member of the board of directors of the Record Industry Association of America; has served as president of the Magnetic Recording Industry Association; and was a founding member of the Marketing Committee of the RIAA. Jack Wiedenmann, with more than a decade of music business experience, comes to Famous following a tenure as head of A&R and creative services at Decca. Before that, Wiedenmann guided Kapp through a period which saw the development of artists such as the Unifics, Hesitations and Thee Prophets.

Wiedenmann entered the industry as operations manager for Columbia Records in Philadelphia in 1959. He became operations manager of the label's home music library division and two years later became assistant to the marketing vice president. He then served as director of A&R there until moving to Kapp.

Having stated his overall goals for expanding the functional power of the Famous Music Company, Gallagher turned his attention to new product. First of the projects that will emanate from the new organization will be concentration of the original cast recording of "Coco," a musical play which comes to Broadway this December. To round out the initial drive, Famous will also unveil product from a 9 man team called Amber Griss, which Gallagher described as similar in texture and structure to Blood, Sweat and Tears.

Mercury's 'International Recognition'

(Con't. from Page 7)

With the earlier reorganization Bob Scherl was named to assist Sippel in the area of promotion. In addition, the structure was set up to allow art director Desmond Strobel, merchandising director George Bell to report to Simon with publicity director Ron Oberman reporting to Sippel. Other areas — classical, Bobbitt, tape, Harry Kelly, and budget — Morris Price remain unchanged.

"We expect too, to have the physical resources in the country Steinberg maintained. "Our new multimillion dollar plant will be dedicated on December 4th. The corporate offices in New York and San Francisco studios are nearing the full operational stage. Additional studios and offices in Los Angeles and Nashville will be constructed soon. All studios are under the supervision of John Eargle.

Steinberg joined Mercury at its inception in 1946 and became executive vice president in 1960. He replaced Irving Green last week, shortly after Green announced his resignation.

Triple Priority

In addition to the Mercury-as-a-part-of-Philips-world concept, Green declared immediate plans on a three-priority program. His major drive is to add creative talent to the existing staff; secure the best possible product, and to further bolster the promotion staff which already includes national men, four regional directors and some thirty local men.

The twenty-three-year veteran of the record industry also indicated that he plans to make new appointments from within the corporation, on the executive level. He recently named Lou Simon vp for sales & marketing and John Sippel as vp for promotion & artist exploitation. At the same time, he made the move from a wholly-owned branch system to independent distribution.



Irwin Steinberg

International Condensation & The 'Mini-Major'

(Con't. from Page 7)

are creating new definitions of "indie" and constantly producing outfits that appear to be either and both simultaneously. Notions that once created the lines between major and indie no longer hold true, and the new move into indies tied to parent corporations in-or-out of the music business make it easier to classify labels as major (a parent label with subsidiaries in diverse forms of music), mini-major (a one-time indie that is now owned and responsible to another corporate entity) and indie (in which the president answers to no one above him).

In all cases, Schlachter said, the image of "impending" success is vital. Labels that can assure distributors of a continued flow of good product will be able to gain more interest from his promotion and sales force. There is better recognition from retailers and radio. All this adds to the prospect of success and brings a greater recognition among artists, managers, producers and publishers creating a hit-cycle.

The need for this image creation is a strong factor in the creation of the mini-major since it takes solid backing to initiate the product flow. "The days of side-door firms, companies that are formed in the hope of hitting with the first or second release, have passed. There will always be speculative ventures of this sort," he continued, "some that may prove successful, but the jam of sizeable competition, tight playlists and the sheer number of releases that can be effectively handled at distributor and promotion levels make it extremely difficult."

Another form of consolidation handled by Schlachter in the image building that he has effected for Janus has been on the internal side. By actively integrating the workings of sales, promotion, production and executive departments the firm is given a better working knowledge and effectiveness in dealing with outside people in any connection. Once again applying the method to the image end, the firm projects a more complete ability to deal with matters on all related levels rather than through an isolated department that might treat the immediate situation but take months to follow-through with a secondary step. An example might be drawn by the sales division shipping product to an area that has not been serviced with deejay copies, or vice-versa. The internal unity builds greater rapport with dis-

trib, producer and virtually all concerned.

The influence of consolidation and its effects has already become important at the distributor operation. Where the product handled begins to get out of hand, dual distribution has begun to set in. At the structural level, distributors themselves have become consolidated operations which entail separate branches such as rack and one-stop, and the practice of operating retail stores and chains is also growing.

The formation of new distribution setups has become nearly impossible except in the mini-major framework already described. And the same image factor that Schlachter commented on in forming a label is faced in the business.

As an offshoot of the product jam distribution setups, the independent promotion figure is taking on a new guise. He is aptly fitted to the needs of a sizeable and productive label, and could become a member of the independent firm consolidation called for by the label and distrib.

Atlantic Promo Is Realigned

NEW YORK — Atlantic Records' national promotion department went a major facelifting this week. The department, headed by Herb Allen, Atlantic promo VP, and Jess Greenberg, pop promo chief, added record promo people: John Minkove, Vince Faraci, and Margo Knesz.

Margo Knesz will be in charge of distribution and promotion relations Atlantic-Atco. She will be assisting Allen and Ginsberg in coordinating artist appearances in major cities.

Vince Faraci, leaving Capitol after 2 years, will head the labels' promotion in the southwest region which includes New Orleans, Texas and Oklahoma.

John Minkove will be the Atlantic-Atco promotion man in the northwest area which consists of Seattle, San Francisco, and Denver. Minkove was formerly with ABC Records in Seattle.

Other Atlantic promo realignments are: Dick Wooley will be handling the company's southeastern territory; Dick Kline will cover the east coast area between Boston and Washington; and George Furness will now be in charge of the midwest region.

Leonard Chess

*Good Friend and
Superb Independent Record Man
Your Records Will Be Legend
As Long As There Is Music*

We Cherish Your Memory

*Ahmet Ertegun
Nesuhi Ertegun
Jerry Wexler*



RAMSEY LEWIS

JULIA

CADET 5640

THE DELLS

THE DOCK OF THE BAY

CADET 5658

FUGI

MARY DON'T TAKE ME ON NO BAD TRIP

CADET 5652

WOODY HERMAN

I CAN'T GET NEXT TO YOU

CADET 5659

MARLENA SHAW

LOOKING THRU THE EYES OF LOVE

CADET 5656

CHESS
RECORDS



CashBox Radio Active

A survey of key radio stations in all important markets throughout the country to determine by percentage of 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 week have added the following titles to their play list for the first time. Percentage figures on right include 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 HA ADDED TITLES T PROG. SCHED. TO DATE
60%	Backfield In Motion — Mel & Jim — Bamboo			87%
46%	Someday We'll Be Together — Diana Ross & Supremes — Motown			46%
42%	A Brand New Me — Dusty Springfield — Atlantic			76%
40%	Jet Plane — Peter, Paul & Mary — WB/7 Arts			72%
35%	Friendship Train — Gladys Knight & Pips — Soul			65%
34%	Midnight Cowboy — Ferrante & Teicher — U.A.			34%
33%	Down In The Corner — Creedence Clearwater — Fantasy			55%
30%	Heaven Knows — Grass Roots — Dunhill			61%
29%	Early In The Morning — Vanity Fair — Page One			57%
28%	Holly Holy — Neil Diamond — Uni			85%
25%	Fortunate Son — Creedence Clearwater — Fantasy			90%
23%	Why Is The Wine Sweeter — Eddie Floyd — Stax			23%
21%	Groovy Grubworm — Harlow Wilcox — Plantation			44%
20%	Love Will Find A Way — Jackie DeShannon — Imperial			34%
19%	Baby I'm For Real — Originals — Soul			76%
19%	Cold Turkey — Plastic Ono Band — Apple			19%
18%	Tonight I'll Be Staying Here With You — Bob Dylan — Columbia			56%
17%	Happy — Paul Anka — RCA			17%
15%	I Guess The Lord Must Be In NYC — Nilsson — RCA			31%
14%	Evil Woman — Crow — Amaret			48%
13%	Eleanor Rigby — Aretha Franklin — Atlantic			13%
13%	St. Louis — Easy Beats — Rare Earth			47%
12%	These Eyes — Jr. Walker & All Stars — Soul			12%
12%	Going In Circles — Friends of Distinction — RCA			53%
12%	Undun — Guess Who — RCA			63%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

We Love You Call Collect — Art Linkletter — Capitol	9%	Raindrops Keep Falling On My Head — B.J. Thomas — Scepter	33%	I Gotta Have You — Horatio — Event
Cupid — Johnny Nash — Jad	9%	Dock Of The Bay — Dells — Cadet	19%	No One Better Than You — Petula Clark — WB/7 Arts
Camel Back — A. B. Skye — MGM	8%	Jingo — Santana — Columbia	25%	Up On Cripple Creek — Band — Capitol

THE FIRST IS ALWAYS THE BEST.

AURELIA'S THEME

CRAIG HUNDLEY

Orch. Arr. & Cond. by Allyn Ferguson

(FROM THE MADWOMAN OF CHAILLOT)



77929



THIS IS A FIRST.



World Pacific Records 
Entertainment from
Transamerica Corporation

New Additions To Radio Playlists

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

KILT — Houston

Looky Looky—Georgio—Atco
Blistered—Johnny Cash—Columbia
Brand New Me—Dusty Springfield—Atlantic
Heaven Knows—Grass Roots—Dunhill
Backfield In Motion—Mel & Tim—Bamboo

WCAO — Baltimore

Some Day We'll Be Together—Supremes—Motown
I Gotta Have You—Horatio—Event
I've Been Wrong—Chuck Woolery—Columbia
Sweet Laura Lee—Garrett Scott—Mercury
Cupid/Venus—Peaches & Herb—Date
Sunlight—Youngbloods—RCA
Started Loving You Again—Al Martino—Capitol
Blowin' In The Wind—Ed Hawkins Singers—Buddah
When I Die—Motherlode—Buddah
St. Louis—Easy Beats—Rare Earth
Jet Plane—Peter Paul Mary—WB
All In The Game—Lorne Green—Columbia
Midnight Cowboy—Ferrante & Teicher—U.A.
Wish I Didn't Have To Miss You—Jack Greene & Jeannie Seeley—Decca

KRLA — Pasadena

Cherry Hill Park—Billy Joe Royal—Columbia
Kiss Him Goodbye—Steam—Fontana
Some Of Shellys Blues—Nitty Gritty Band—Liberty
Why Is Wine Sweeter—Eddie Floyd—Stax
Raindrops Keep Falling—B.J. Thomas—Scepter
Happy—Paul Anka—RCA
LP's—
White Bird—Beautiful Day—Columbia
She Came In Through The Window—Beatles—Apple
Something—Joe Cocker—A&M

KFRC — San Francisco

Eli's Coming—3 Dog Night—Dunhill
Groovy Grubworm—Harlow Wilcox—Plantation
Tonight I'll Be Staying—Bob Dylan—Columbia
Happy—Paul Anka—RCA

WKBW — Buffalo

Jet Plane—Peter Paul Mary—WB
Kiss Him Goodbye—Steam—Fontana
Undun—Guess Who—RCA
I'm For Real—Originals—Soul
Tonight I'll Be Staying—Bob Dylan—Columbia
Proud Mary—Checkmates Ltd.—A&M
Yesterme—Stevie Wonder—Tamla
Shangri-La—Lettermen—Capitol
Leaving My Past Behind—Caesar & The Romans—Scepter
Get Out Of My Life—Wilmer Dukes—Afrodesiac
Volunteer—Jefferson Airplane—RCA
And When I Die—Blood Sweat Tears—Columbia
Still Believe In Tomorrow—John & Ann Ryder—Decca
Kool & The Gang—Kool & The Gang—Delite
St. Louis—Easy Beats—Rare Earth
Cripple Creek—Band—Capitol
Backfield In Motion—Mel & Tim—Bamboo

WQAM — Miami

Make Your Own—Mama Cass—Dunhill
Holly Holy—Neil Diamond—Uni
Evil Woman—Crow—Amaret
Eli's Coming—3 Dog Night—Dunhill
Down On The Corner—Creedence Clearwater—Fantasy

WLS — Chicago

Echo Park—Keith Barbour—Epic
Backfield In Motion—Mel & Tim—Bamboo
Brand New Me—Dusty Springfield—Atlantic
Midnight Cowboy—Ferrante & Teicher—U.A.
No One Better Than You—Petula Clark—WB
Early In The Morning—Vanity Fare—Page 1

WEAM — Washington, D.C.

Make Your Own—Mama Cass—Dunhill
Eli's Coming—3 Dog Night—Dunhill
Backfield In Motion—Mel & Tim—Bamboo
Saving My Love For You Baby—Bob Brady & Concord
Jealous Fellow—Garland Green—Uni

KYA — San Francisco

Groovy Grubworm—Harlow Wilcox—Plantation
Make Your Own—Mama Cass—Dunhill
Echo Park—Keith Barbour—Epic
Still Believe In Tomorrow—John & Ann Ryder—Decca
Cupid—Johnny Nash—Jad
Some Day We'll Be Together—Supremes—Motown
Camel Back—A.B. Skye—MGM
We Love You—Art Linkletter—Capitol

KLIF — Dallas

Heaven Knows—Grass Roots—Dunhill
Backfield In Motion—Mel & Tim—Bamboo
Holly Holy—Neil Diamond—Uni
Midnight—Dennis Yost—Imperial
Brand New Me—Dusty Springfield—Atlantic
See Ruby Fall—Johnny Cash—Columbia
Cold Turkey—Plastic Ono Band—Apple
Walk On Bye—Issac Hayes—Enterprise

WKNR — Detroit

Holly Holy—Neil Diamond—Uni
Backfield In Motion—Mel & Tim—Bamboo
Evil Woman—Crow—Amaret
Tonight—MC5—Atlantic
Lord In NYC—Nilsson—RCA
Anyway You Want Me—Evie Sands—A&M
Eleanor Rigby—Aretha Franklin—Atlantic

CKLW — Detroit

Why Is The Wine Sweeter—Eddie Floyd—Stax
Holly Holy—Neil Diamond—Uni
Backfield In Motion—Mel & Tim—Bamboo
Cherry Hill Park—Billy Joe Royal—Columbia
Ruben James—Kenny Rogers—Reprise
Fortunate Son—Creedence Clearwater—Fantasy

WOKY — Milwaukee

We Love You—Art Linkletter—Capitol
Turn On A Dream—Box Tops—Mala
Too Busy Thinking About My Baby—Billy Mitchell—Calla
Mind Body Soul—Flaming Embers—Hot Wax
Jet Plane—Peter Paul Mary—WB
Make Your Own—Mama Cass—Dunhill
Heaven Knows—Grass Roots—Dunhill
Evil Woman—Crow—Amaret
Every Day—Unchained Mynds—Buddah
Don't Shut Me Out—Underground Sunshine—Intrepid
She Belongs To Me—Rick Nelson—Decca

KXOX — St. Louis

Fortunate Son—Creedence Clearwater—Fantasy
Friendship Train—Gladys Knight—Soul
Don't Waste My Time—John Mayall—Polydor
Brand New Me—Dusty Springfield—Atlantic
Holly Holy—Neil Diamond—Uni
Love Will Find A Way—Jackie DeShannon—Imperial
These Eyes—Jr. Walker—Soul
Why Is Wine Sweeter—Eddie Floyd—Stax
Backfield In Motion—Mel & Tim—Bamboo

WMEX — Boston

Early In The Morning
Try A Little Kindness—Glen Campbell—Capitol
Cupid—Johnny Nash—Jad
And When I Die—Blood Sweat Tears—Columbia
Someday We'll Be Together—Supremes—Motown
Down On The Corner—Creedence Clearwater—Fantasy
Cold Turkey—Plastic Ono Band—Apple

WQXI — Atlanta

Jet Plane—Peter Paul Mary—WB
Get It From The Bottom—Steelers
Kool & The Gang—Kool & The Gang—Delite
Midnight Cowboy—Ferrante & Teicher—U.A.

WDGY — Minneapolis

Try A Little Kindness—Glen Campbell—Capitol
Ruben James—Kenny Rogers—Reprise
Cherry Hill Park—Billy Joe Royal—Columbia
Going In Circles—Friends Of Distinction—RCA
Take A Letter Maria—R.B. Greaves—Atco

WFIL — Phila

Some Day We'll Be Together—Supremes—Motown
Undun—Guess Who—RCA
Down On The Corner—Creedence Clearwater—Fantasy
Judy Blue Eyes—Crosby Stills Nash—Atlantic

WABC — New York

Is That All—Peggy Lee—Capitol
Ball Of Fire—Tommy James—Roulette
Take A Letter Maria—R.B. Greaves—Atco

WTIX — New Orleans

My Child's Child—Chuck Jackson—Wand
Brand New Me—Dusty Springfield—Atlantic
Yesterme—Stevie Wonder—Tamla
Mind Body Soul—Flaming Embers—Hot Wax
LP: Camel Back—A.B. Skye—MGM
Someday We'll Be Together—Supremes—Motown
Heaven Knows—Grass Roots—Dunhill
Shangri-La—Lettermen—Capitol
Try A Little Kindness—Glen Campbell—Capitol
Walk On By—Isaac Hayes—Enterprise
Must Be In Love—Stairsteps & Cubie—Curt
Ball Of Fire—Tommy James—Roulette
Little Black Egg—Night Crawlers—Kapp
Maxwell Silver Hammer—Beatles—Apple

WDRG — Hartford

Fortunate Son/Down On Corner—Creedence Clearwater—Fantasy
Roosevelt & Ira Lee—Tony Joe White—Motown
These Eyes—Jr. Walker—Soul
Lord Must Be NYC—Nilsson—RCA
I'm For Real—Originals—Soul
Backfield In Motion—Mel & Tim—Bamboo
Love Will Find A Way—Jackie DeShannon—Imperial
Going In Circles—Friends Of Distinction—RCA

WMAK — Nashville

Eli's Coming—3 Dog Night—Dunhill
Dr. Handys Dandy Candy—Jim Ford—Sundra
Groovy Grubworm—Harlow Wilcox—Plantation
Friendship Train—Gladys Knight—Soul
Death Letter Blues—Go
Endless Sleep—Jody Reynolds
Judy Blue Eyes—Crosby Stills Nash—Atlantic
I'm For Real—Originals—Soul
Backfield In Motion—Mel & Tim—Bamboo

WMPS — Memphis

Undun—Guess Who—RCA
Cherry Hill Park—Billy Joe Royal—Columbia
Try A Little Kindness—Glen Campbell—Capitol
Early In The Morning—Vanity Fare—Page 1

WIXY — Cleveland

Friendship Train—Gladys Knight—Soul
Heaven Knows—Grass Roots—Dunhill
Brand New Me—Dusty Springfield—Atlantic
Good Morning Love—Blues—Diamond
Backfield In Motion—Mel & Tim—Bamboo
Say You Love Me—Impressions—Curton
I'm Tired—Savoy Brown—Parrot
Midnight Cowboy—Ferrante & Teicher—U.A.

WRKO — Boston

Some Day We'll Be Together—Supremes—Motown
Judy Blue Eyes—Crosby Stills Nash—Atlantic
Walking In The Rain—Jay & Americans—U.A.
Happy—Paul Anka—RCA
Jet Plane—Peter Paul Mary—WB

WMCA — New York

Eleanor Rigby—Aretha Franklin—Atlantic
Some Day We'll Be Together—Supremes—Motown
I Gotta Have You—Horatio—Event
Ten Commandments—Little Anthony—Veep
Mind Body Soul—Flaming Embers—Hot Wax
Try A Little Kindness—Glen Campbell—Capitol
Jingo—Santana—Columbia
Memories Of Broken Promises—Motherlode—Buddah
Cold Turkey—Plastic Ono Band—Apple

BABY IT'S YOU
SMITH.....DUNHILL
Dolfi Music, Inc.
Mary Jane Music

CHAINS OF LOVE
BOBBY BLAND.....DUKE
Progressive Music

HOLD ME
BASKERVILLE HOUNDS
.....AVCO-EMBASSY
Anne Rachel Music

SINCE I MET YOU BABY
SONNY JAMES.....CAPITOL
Progressive Music

ALL I HAVE TO OFFER YOU IS ME
CHARLIE PRIDE.....RCA
Hill & Range Songs
Blue Crest Music

GET RHYTHM
JOHNNY CASH.....SUN
Hill & Range Songs
Hi-Lo Music

(I'M SO) AFRAID OF LOSING YOU
AGAIN
CHARLIE PRIDE.....RCA
Hill & Range Songs
Blue Crest Music

ROCKING A MEMORY
TOMMY OVERSTREET.....DOT
Hill & Range Songs
Blue Crest Music

YOU'LL THINK OF ME
ELVIS PRESLEY.....RCA
Elvis Presley Music

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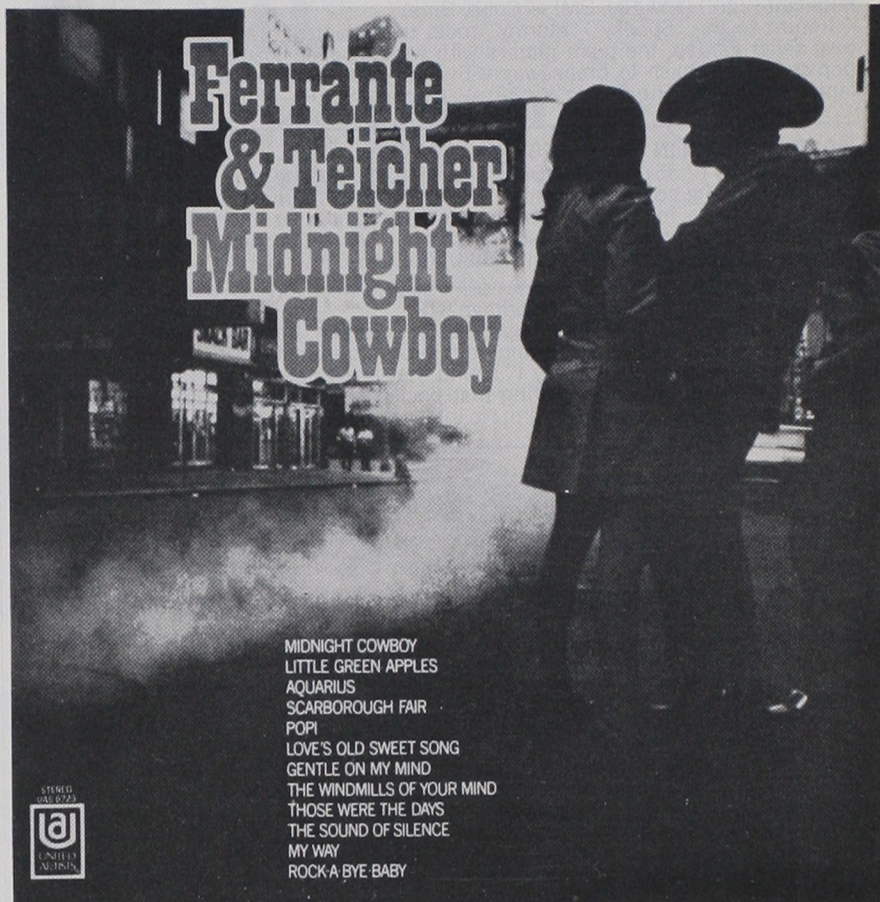
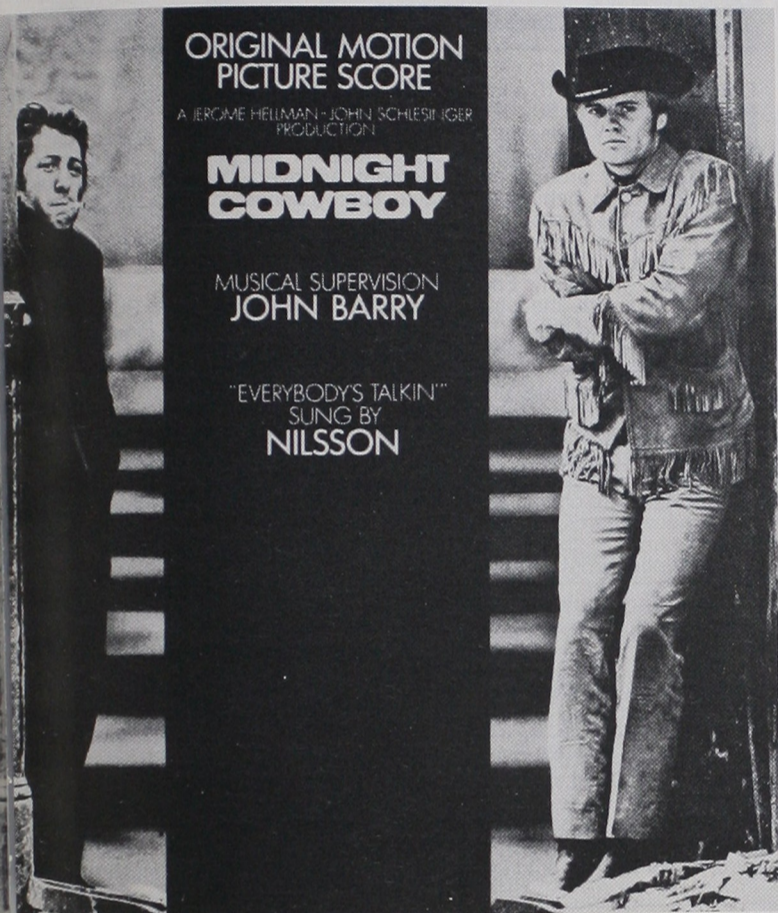
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BACK TO BACHARACH, Sacha
Distel's performance of the Bachar-
ach David song "Raindrops Keep Fa-
lling on My Head" marked his first Am-
erican recording session. Going into
this venture, which has been released
on WB-7 Arts, Distel is shown making
minute preparations with prod-
ucer Jimmy Wisner (left), Girard Gu-
erard (center), and Distel's accompanist (left-center) and
personal manager Claude Daffe (right).

EVERYBODY'S LISTENIN'



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 ON

 UNITED
 ARTISTS

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Picks of the Week

DIANA ROSS & THE SUPREMES (Motown 1156)

Someday We'll Be Together (3:14) (Jobete, BMI — Beaver, Bristol, Johnson)
It has been quite some time since the Supremes tackled a ballad as soft as their new one, and the change proves an effective contrast that should rouse solid greetings on the blues scene, teen and adult fronts as well. With so broad a sales foundation, the team's new outing is bound to gain considerable chart action. Flip: "He's My Sunny Boy" (2:18) (Jobete, BMI — Robinson)

DENNIS YOST & THE CLASSICS IV (Imperial 66424)

Midnight (2:52) (Low-Sal, BMI — Cobb, Buie)
Return to the "Spooky"/"Stormy" roots that planted the Classics IV in the best seller garden, the team glitters with a new ballad loaded with the overall pop style and polish to breakthrough with teen and young adult listeners. Excellent outing. Flip: "The Comic" (2:22) (Valencia, ASCAP — Elliott, Kusik, Snyder)

ARETHA FRANKLIN (Atlantic 2683)

Eleanor Rigby (2:35) (Maclen, BMI — Lennon, McCartney)
Taking a song so often recorded that its styling is almost overlooked, Aretha Franklin barrels into the material with a brilliant instrumental support, and flashing female group vocal backing that should excite new attention for the Beatle material. Flip: "It Ain't Fair" (3:20) (Cotillion/Kilynn, BMI — Miller)

BILL DEAL & THE RHONDELS (Heritage 818)

Swingin' Tight (2:18) (Pombar/Legacy, BMI — Barkan, Barash)
Flashy new link in the lengthening chain of hits from Bill Deal and company is a romping return to the "May I" sound that broke the act into the top forty. New track is a grand dance outing that packs the team's uniquely contagious rhythmic impetus. Solid seller. Flip: No info supplied.

MOTHERLODE (Buddah 144)

Memories Of A Broken Promise (2:27) (Modo, BMI — Brooks)
Subtle material with an old-fashioned flavoring and light "Spooky" rhythm touch makes for a solid second coming from the "When I Die" crew. Merits a close listen, then a second. Flip: "What Does It Take" (2:21) (Jobete, BMI — Bristol, Fuqua, Bullock)

JOHNNIE TAYLOR, EDDIE FLOYD, WILLIAM BELL, CARLA THOMAS, MAVIS, PERVIS & CLEOTHA STAPLES (Stax 0040)

Soul-a-lujah (2:26) (East/Memphis, BMI — We Three)
Seven of the leading artists at the Stax stable join forces in a potent bit of material that has begun to shape up as a solid track from the "Boy Meets Girl" LP. Exciting instrumental work and Gospel-ized vocals make the track a big one for blues and spinoff rock market reactions. Flip: No info included.

JAY & THE AMERICANS (United Artists 50605)

Walkin' in the Rain (2:49) (Screen Gems/Columbia, BMI — Spector, Mann, Weil)
Working on a new rock revival, Jay & the Americans should have little trouble picking up the kind of response that met their previous "This Magic Moment" hit. Team serves this oldie with tender melodic charm that gives it teen-young adult magnetism. Flip: No info.

THE SANDPIPERS (A&M 1134)

Come Saturday Morning (2:57) (Famous, ASCAP — Previn, Karlin)
This sparkling ballad theme from the soon to open "The Sterile Cuckoo" has the extra listening impact to spring the Sandpipers back onto the top forty playlists with teen listeners as well as MOR and adult audiences. The film's box office potential, and continued exposure in the film make the side a heavy pop contender. Flip: "Pretty Flamingo" (2:37) (Ponderosa, BMI — Barkan)

SOUNDTRACK (Ariel 501)

Beer, Vermouth & Gin (2:05) (E.B. Marks, BMI — Umiliani)
Follow up to "Mah-Na-Mah-Na" is another gargling MOR side that features the off-the-wall soundtrack sound. New track from "Sweden Heaven & Hell" is a bit softer to maintain the combined top forty/teen novelty magnetism. Flip: "Contestazione" (2:28) (Same credits)

JEFFERSON AIRPLANE (RCA 0245)

Volunteers (2:03) (Icebag, BMI — Balin, Kantner)
Lyric and more rock-based drive from the Jefferson Airplane gives the act's new side a commercial impact that should serve to break their new effort into top forty playlists. Side is a pulsing production with a "For What It's Worth" spicing. Flip: "We Can Be Together" (5:50) (Icebag, BMI — Kantner)

FEVER TREE (Uni 55172)

Clancy (3:08) (Ten-East/Springalo/Cotillion, BMI — Young)
Twice before Fever Tree came close to finding national breaks, and this side could prove the big one. Team lifts a Buffalo Springfield track from the catalog and adds an arrangement that gives the song teen impact. Fits right into top forty and soft-rock formats. Flip: "The Sun Also Rises" (2:30) (Filigree, BMI — S & V Joltzman, Landes)

THE UNIFICS (Kapp 2058)

Got To Get You (2:26) (Andjun, BMI — Draper)
Having played with softer material in their last few sides, the Unifics turn on the power in this pulsing side that should bring them back into the spotlight with blues and top forty audiences. Standout dance side that should fare well on the lists. Flip: "Memories" (2:30) (Same credits)

THELMA HOUSTON (Dunhill 4212)

Jumpin' Jack Flash (3:23) (Gideon, BMI — Jagger, Richards)
A completely staggering vocalist, Thelma Houston created notice with her recent single and added radio exposure through a non-public recording tied-in with the moon landing. Now, the songstress explodes with a Rolling Stone oldie that, to quote, is a "gas, gas, gasss." Flip: "This Is Your Life" (3:46) (Ja-Ma, ASCAP — Webb)

Picks of the Week

KAREN WYMAN (Decca 734675)

To Give (The Reason I Live) (3:03) (Saturday, BMI — Crewe, Gaud)
Building a reputation with a string of television appearances, and following up with a series of earlier singles, Karen Wyman reaches the breakthrough point with this revival of the Frankie Valli hit. Produced with subtlety in the build, the powerful vocal comes across with exciting potential. Flip: No information.

Newcomer Picks

CHRISTINE ADAMS (Cyclone 75001)

Mr. Soul Brother (2:50) (Merpex, BMI — K & H Lewis)
Contemporary message content give an extra listener impact on this side which presents a two sided story of love on the personal and general level. The vocal and production implement an overall impact that should ignite dynamite action behind this track. Flip: "Lonliness Is Always Around" (1:44) (Merpex, BMI — Sams)

LARRY HENLEY (Viking 1003)

My God & I (4:25) (Wits End, BMI — Wilkin)
Production with the string and echo flavoring of slow Buffalo Springfield material and a terrific song mark the entry of this new Pickwick distributed label. The delivery and lyric on top give this side an AM and FM charge which is bound to create exciting action for the track. Flip: "Santa Train" (2:30) (Combine, BMI — Linde)

COPPER PENNY (RCA 0263)

Just A Sweet Little Thing (2:15) (Septima, BMI — Wamil)
Straight-ahead teen sound gives this debut side from Canada's Copper Penny an unpretentious charm that will win powerful acceptance from pop listeners with spillover prospects for MOR programming. Delightful outing with a bright approach that should mean action. Flip: "That Was The Game" (2:22) (Septima, BMI — McDonald)

THE RICHARD WHITTINGTON ADVENTURE (Paramount 0009)

Step To The Rear (3:02) (Ensign, BMI — Whittington)
Very strong instrumental tracks lay a solid groundwork for this underground rock side giving it the pulsing magnetism that should bring home heavy response from FM and AM programmers. Booming side with powerful top forty potential. Flip: "Longtime Wait" (4:30) (Same credits)

THE CARNABY STREET RUNNERS (Super K 11)

While You're Out Looking For Sugar (2:20) (Gold Forever, BMI — Dunbar, Wayne)
Song is strong enough to make a second run for the money, and this is likely to prove the hit outing for "Looking For Sugar." Perky teen track with a smattering of blues that could spark receptions in top forty and blues markets. Flip: "Makin' Love In A Treehouse" (2:09) (Moffitt/Radner, ASCAP — Moffitt)

E. PAUL EVANS (Ranwood 859)

Life's Carousel (1:56) (Galahad/Brookhaven, BMI — Heitmann)
Sparkling material and arrangement with the flavor of a new "Little Arrows" in its melody gives this left-field entry a listener impact that could bring strongly into MOR programming and sales. Might spread into a heavy top forty side. Flip: "I'll Forget About You" (2:39) (September, ASCAP — Evans, Parnes)

FRIENDS (Atlantic 2680)

Gonna Try (To Work It Out) (3:16) (Uncle Bob, BMI — Foster, Czuri, McKeag, Delu)
Effective with the power of a Three Dog Nite theory of multi-lead vocals and operating in power-packed harmony, Friends score on a first single that should boost the team into a top forty showing. Excellent guitar and organ tracks should add FM attention for explosive overall teen spotlights. Flip: "So Long Mama" (4:05) (Uncle Bob, BMI — McKeag)

DICK JENSEN (Probe 468)

Jealous Feeling (2:56) (Vogue/Don C, BMI — Weinstein, Stallman)
Powerful vocal sound with an across the pop board magnetism marks Dick Jensen's recording debut. Already making a solid name for himself in the night club line, Jensen offers strong fare for teen and adult play. Flip: "I'm Good For You" (2:46) (Cents/Pence, BMI — Lambert, Potter) Also a strong entry, this side packs a blues-base for rhythm appeal.

Choice Programming

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

THE KINKS (Reprise 0863)

Victoria (3:37) (Hill & Range, BMI — Davies)
Departure from the trademarked Kinks material and styling, this new side takes on a taste of Canned Heat boogie to brighten the group's top forty flame. Flip: "Brainwashed" (2:31) (Same credits)

BREAD (Elektra 45668)

Could I (3:30) (Olde Grog, BMI — Griffin, Royer)
With "Dismal Day" still showing on several radio lists, and the Bread LP benefitting from this exposure, the team comes back with another highly attractive ballad from the album. Flip: "You Can't Measure The Cost" (3:21) (Screen Gems/Columbia, BMI — Gates)

EDWIN HAWKINS SINGERS (Buddah 145)

Blowin' in the Wind (2:55) (Warner 7 Arts, ASCAP — Dylan)
The words are the same, but the Dylan classic comes back after a trip through "Oh Happy Day" mill with a new sound. R&B winner with a new sound at spreading top forty. Flip: "Prayer for Peace" (5:08) (Asa, ASCAP — Bone, Fenton)

BOBBY PATTERSON (Jetstar 117)

Guess Who (2:35) (Michele, BMI — Belvin, Belvin)
This revamping of oldie marks Bobby Patterson's non-self-composed side in a long way. Excellent choice should show big dividends. Flip: "My Baby's Coming Back To Me" (2:35) (Jetstar, BMI — Patterson)



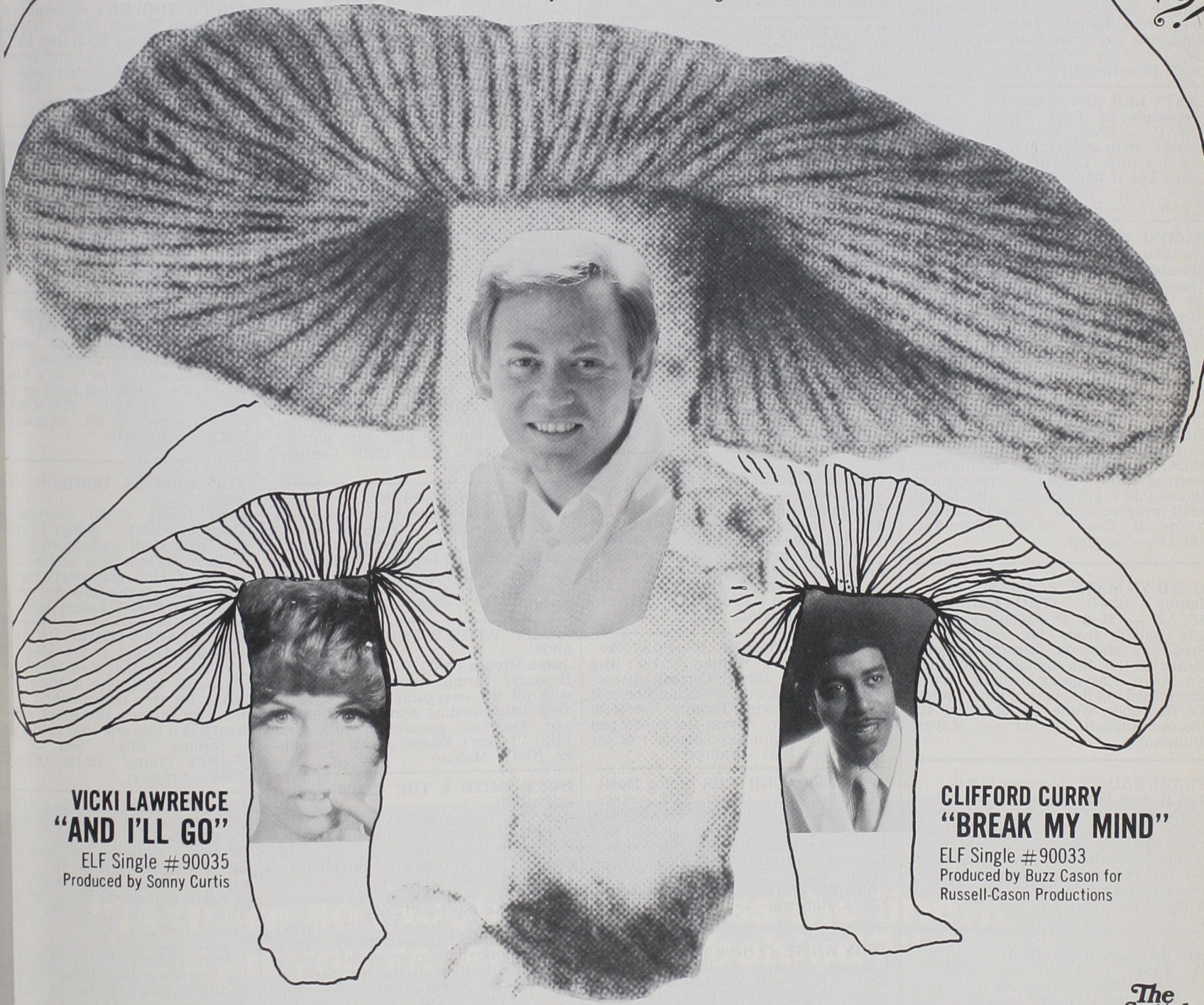
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where the magic people make it happen!

BOBBY RUSSELL

"OUR LOVE WILL RISE AGAIN"

ELF Single #90034

Produced by Buzz Cason & Doug Gilmore for Russell-Cason Productions



VICKI LAWRENCE "AND I'LL GO"

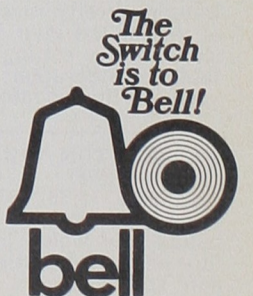
ELF Single #90035
Produced by Sonny Curtis

CLIFFORD CURRY "BREAK MY MIND"

ELF Single #90033
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CashBox Record Reviews

Choice Programming

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

MC 5 (Atlantic 2678)

Tonight (2:32) (Cotillion/Motor City, BMI — MC 5) Turning more to an old rock romp than their "Kick Out the Jams" style, the MC 5 shows strong potential on their first for Atlantic. Flip: "Looking at You" (3:00) (Total Energy, BMI — MC 5)

TRASH (Apple 1811)

Golden Slumbers/Carry That Weight (3:59) (Maclen, BMI — Lennon, McCartney) Medley version of two tracks from the "Abbey Road" album are ample evidence that Trash is still moving toward US recognition. Flip: "Trash Can" (4:50) (Saoirse Apple, ASCAP — Trash, Tennent)

FLEETWOOD MAC (Reprise 0860)

Rattlesnake Shake (3:27) (Fleetwood, ASCAP — Green) Gaining a reputation through album success, Fleetwood Mac could breakthrough with this blistering blues/rock side from their "Then Play On" LP. Flip: "Coming Your Way" (3:47) (Fleetwood, ASCAP — Kirwan)

LEAPY LEE (Decca 732584)

Someone's in Love (3:08) (Leeds, ASCAP — Scott, Wilde) The "Little Arrows" man is back in a much softer bag this time. Offering a soft ballad, Leapy Lee is likely to attract MOR interest. Flip: "Best to Forget" (3:02) (Leeds, ASCAP — Dunlop)

PACIFIC GAS & ELECTRIC (Columbia 45009)

Bluesbuster (2:50) (PG & E, BMI — Allen) From their best seller album, the Pacific Gas & Electric spring a single that could gain enough top forty momentum to bring home national breakouts. Flip: "Redneck" (2:40) (Lowery, BMI — South) Interesting flip that could add extra interest for the team.

BILLY VAUGHN (Dot 17314)

On Days Like These (2:10) (Famous, ASCAP — Black, Jones) Continental touch of Billy Vaughn's arrangement makes this a glittery side with bright adult programming prospects. Flip: "Color It Cool" (2:45) (Para-Tal, ASCAP — Vaughn)

MARILYN MAYE (RCA 0276)

Jimmy (2:44) (TRO—Dartmouth, ASCAP — B & P Jacob) Fetching title ballad from the forthcoming Broadway show is attractively presented in this fine ballad from Marilyn Maye. Easygoing melodic charm should enchant listeners. Flip: "Gather Ye Rosebuds While Ye May" (2:42) (Sanson-Antobal, ASCAP — Mayer, Stillman)

PEARL BAILEY (Mercury 13384)

You Waited Too Long (2:42) (Hengine/Aдриenne, ASCAP — Pearl, Bellson, Mann) Reviving a while-back track, Pearl Bailey's latest features a misty atmosphere which makes it delightful for late evening programming. Polished performance and fine material. Flip: No info included.

JOE BATAAN (Uptite 0019)

My Cloud (3:17) (Fania, BMI — Bataan) Pretty message in the lyrics of this ballad give Joe Bataan a new slant on love setting the record up for R&B consideration and possible pop spinoff. Flip: No info supplied.

WELLINGTON ARRANGEMENT (Decca 734678)

Jezamine (2:56) (Mills, ASCAP — Deller, Manston) Slow Angloaccented ballad side which has been tried before and could just make it this time. Soft styling makes it an across the board prospect. No flip info.

THE FOREVER MORE (RCA 0277)

Back in the States Again (2:47) (Dunbar, BMI — Travis) Very fine rock side that has a most appealing instrumental touch and good vocal impact for teen listeners. Flip: "Home Country Blues" (3:01) (Same credits)

THE AMERICAN GROUP (AGP 124)

Room 222 (2:05) (Fox Fan Fare, BMI — Goldsmith, Styne) Pretty theme from the television series is brightened for pop instrumental fans by a most effective arrangement that could excite total pop market interest. Flip: No info.

DANNY COHEN (Reprise 0864)

Sweet Dream Lady (3:48) (South Paw, BMI — Cohen) Out of the ordinary country-rag-folk instrumental line puts a cute touch to this AM/FM offering. Flip: No info.

C.K. STRONG (Epic 10534)

Stormbird (2:52) (Strongfitz, BMI — Carey, Kewley) West Coast instrumentals and booming female lead turn up a side with powerful FM appeal. Flip: "Daddy" (3:10) (Same credits)

GEORGE CARROW (United Artists 50566)

No Way To Go (2:40) (United Artists, ASCAP — Gelber, Panos, Arnie) Vocal with a Tom Jones feel and material with an Engelbert Humperdinck style suit this side for MOR, adult and possible teen activity. Flip: "Lucky People" (3:52) (Unart, BMI — Chinich)

THE MASQUERADERS (AGP 122)

Tell Me You Love Me (2:40) (Press, BMI — Jones, Thomas, Moore, Sanders, Wrightsill) Gliding blues ballad with a vocal polish that keeps the Masqueraders in contention for another blues hit. Flip: "Love, Peace & Understanding" (2:40) (Same credits)

THE GENEVA CONVENTION (Beverly Hills 9340)

Something Beautiful (2:10) (Don C, BMI — Tucker, Wakefield) Bright teen oriented side that introduces a new group for top forty consideration. Broad pop appeal could invite widespread exposure. Flip: "Call My Name" (2:14) (Yuggoth, BMI — Chovan, Zdanowicz)

ASHLEY BROTHERS (Roulette 7062)

The Love of a Woman (3:12) (Big Seven, BMI — James, Cordell) Attractive ballad side with a touch of the soft side that is serving Tommy James so well on his own. Across the board pop side. Flip: "Smokey Roads" (2:45) (Big Seven, BMI — James)

JENNY'S DAUGHTERS (Buluu 73004)

I Can Tell (2:35) (Frost, BMI — Kornfield, Duboff) Riding the Gospel/rock line, Jenny's Daughters churn up a side that should gain approval from dance fans on teen and blues fronts. Could score. Flip: "Taste of Life" (2:15) (Ameropean/Trans World, ASCAP — Gluck, Roberts)

JUDY WHITE (T Neck 911)

Vacuum Cleaner (3:10) (Triple 3, BMI — R, O & R Isley) Powerpacked blues bombshell with an unusual imagery, rhythmic twist and vocal impact that could bring the side into a winner's circle showcase. Flip: "Save Me" (4:05) (Same credits)

ALDORA BRITTON (Decca 732583)

Give (2:15) (Arnold Jay/Three Bridges, ASCAP — Capitanelli, O'Connor) Second effort from Aldora Britton features a fascinating vocal which is likely to bring in R&B action. Flip: "Don't Wait For Yesterdays" (Same credits)

MEL WYNN TREND (Cypher 100)

Put Your Bell Bottoms On (1:45) (Cypher, ASCAP — Wynn) Novelty rock side with a polka additive and sweet sax in the "Winchester Cathedral" category to capture change-of-pace teen activity. Flip: "Good Love" (2:28) (Same credits)

THE DILLARDS (Elektra 45679)

Rainmaker (2:15) (Dunbar/Pickson, BMI — Martin, Nilsson) Adaptation of vintage Nilsson material places the unusual song in a "Weighty" framework to entice AM/FM top forty attention. Flip: "West Montana Hanna" (2:30) (Nipper, ASCAP — Dillard, Jayne, Pederson)

ART & HONEY (Dunhill 4216)

My Life Has Gone to Pieces (2:35) (Jobete, BMI — Sessions, Posey) Bonding blues and pop appeal, this bright and brassy piece could pick up enough exposure momentum to break saleswise. Flip: "Shake Well Before You Use Me" (2:25) (Trousdale/Old World, BMI — Sessions, Posey)

THE RICHARD WHITTINGTON ADVENTURE (Paramount 0009)

Step to the Rear (3:02) (Ensign, BMI — Whittington) FM oriented instrumental intro gives this blues-rock side a powerhouse pickup that could spark recognition. Flip: "Longtime Wait" (4:30) (Same credits)

PAPA JOE'S MUSIC BOX (ABC 11246)

Papa Joe's Thing (2:14) (Papa Joe's, ASCAP — Smith) Written by Jerry "Truck Stop" Smith, this new instrumental cutie has an outside shot at moving from MOR and adult programming into the pop sales picture. Flip: "Jean" (1:50) (20th Century, ASCAP — McKuen)

THE METROS (1-2-3 1720)

The Dampness From Your Kiss (2:40) (Low-Thom, BMI — Thomas) Booming funk side that carries a dance fan impact could bring the Metros into a strong bid for R&B recognition. Flip: "If You Can Feel" (2:15) (Same credits)

JIMMY WITHERSPOON (BluesWay 61028)

Just a Dream (2:42) (Leeds, ASCAP — Broonzy) Strong commercial sound with all the easygoing blues style to keep long-standing Spoon fans happy and win new generation followers. Flip: "I Don't Know" (2:23) (Republic, BMI — Mabon)

HUEY SMITH & THE CLOWNS (Instant 3303)

You Got Too (2:40) (Tune-Kel, BMI — Karl, Brandon) Driving blues dance side with a strange taste of time change, and wild production touches. Flip: longer (3:25) version.

JOE HICKS (Scepter 12266)

Home Sweet Home-Pt. 11 (3:00) (Stone Flower, BMI — Stewart) Choppy rhythmic pulverizer with a more subtle application of the Sly Stewart hand on this bright blues market tantalizer. Flip: "I'm Goin' Home-Pt. 1" (2:56) (Same credits)

ALFREDA BROCKINGTON (Phil-L.A. of Soul 334)

Your Love Has Got Me Chained & Bound (2:35) (Dandelion, BMI — Ellison) Familiar theme and delivery are bolstered by a unique vocal performance from Miss Brockington that could spring the side into a sales surge on R&B charts. Flip: "I'll Wait for You" (2:23) (Dandelion, BMI — Brockington)

NRBQ (Columbia 45019)

Down in My Heart (2:48) (Nerm Fat Zach/Farnsley, BMI — A NRBQ) Traditional spiritual side treated to a contemporary handling on a fine side for teen exposure. Might get back-to-back action w "Jesus Is a Soul Man." Flip: "St to Fall" (2:16) (Hi Lo, BMI — Claum Perkins, Cantrell)

DONNY ALBANO (Roulette 7061)

How Do You Move a Mountain (2:07) (Big Seven, BMI — March, Illingworth) Brotherhood ballad with a sparkling blues bass line and enticing vocal performance to bring notice from pop djays. Flip: "I Can Remember" (2:07) (Big 7, BMI — March, Illingworth Grasso)

CHUCK WOOLERY (Columbia 45017)

I've Been Wrong (2:55) (Cedarwood, BMI — Woolery) Haunting ballad side with a powerful vocal and scintillating arrangement to heighten across the board reaction. Flip: "Soft Velvet Love" (3:10) (Same credits)

LONNIE DONEGAN (London 20055)

Juanita (2:58) (TRO—Total, BMI Donegan) Unlike the two hits that are Lonnie Donegan's claim to fame, this new side plays it straight with a fine ballad drive that could stir MOR and easy listening action. "Who Knows Where the Time Goes" (3:19) (Irving BMI — Denny)

VIKKI LAWRENCE (Elf 90035)

And I'll Go (2:21) (Skol, BMI — Curtis) Very Bacharach-y ballad both rhythmically and in arrangement, this side is a lustrous bit of lover's blues that could come from left field as a strong sleeper effort. Flip: "The Whole Story of Alabama" (2:48) (Russell-Cason, ASCAP — Russell)

THE GOLDEN HORIZON (Fontana 1666)

Dear Emily (2:25) (Screen Gems, Columbia, BMI — Kuby) Pretty ballad teen and MOR balladeering from the Golden Horizon give this song a new shot at picking up top forty recognition. Flip: "Love is the Only Answer" (3:12) (Yuggoth, BMI — Loizzo, Meyers)

BILL BLACK'S COMBO (Hi 2168)

Creepin' Around (2:27) (Jec, BMI McClure, Mitchell, Arnold, Wammac) Nashville funk with a Memphis twang make for wry instrumental programming for the new Bill Black side on Hi Track is a fine one that could come a winner. Flip: "Son of Hickok Holler's Tramp" (2:18) (Blue Cre BMI — Frazier)

GINETTE RENO (Parrot 40043)

Don't Let Me Be Misunderstood (2:27) (Benny Benjamin, ASCAP — Benjamin, Marcus, Caldwell) New interpretation of the Animals smash from a female viewpoint could bring the song back to top forty pictures. Flip: "Everything That I Am" (3:26) (Leeds, ASCAP — Lorigi, Battiato, Dee)

EASY STREET (Paramount 0007)

Do You Hear the Magic Music (2:27) (Andrea Dawn, BMI — Campbell) Fine new act is enhanced by a splendid production and some outstanding material. Could become a teen spotlight side. Flip: "Walking in the Clouds" (2:05) (Same credits)

JOY (Epic 10528)

Bah Bah Bah (2:34) (Blackwood, BMI — Bolotkin) Strong guitar work turns up a powerful plus for this driving blues/rock side. FM acceptance could spark teen responses on the side. Flip: "It's For You" (2:58) (Blackwood, BMI — McCartney, Lennon)



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Atlantic Studios In Expansion Moves

NEW YORK — A series of expansion moves for Atlantic Records' recording facilities was announced last week by Phil Lehle, technical director of the firm's recording studios.

These expansion moves include the hiring of three new engineers, a new mastering engineer, a maintenance man, a tape librarian, and a set-up man.

The new recording engineers include Lou Hahn, Gene Paul, and Geoffrey Haslim. Hahn was formerly with Regent Sound Studios of New York, Paul was with Point Sound and Les Paul Studios in New Jersey, and Haslim worked in England in recording. These men will join Atlantic engineers Jerome Gasper and Jimmy Douglas, and the rest of the Atlantic engineering staff in New York.

Al Brown, who comes to Atlantic after nine years with Columbia Records, will be joining Dennis King in the mastering area. Atlantic's new maintenance chief is Fred Newman, whose background encompasses many phases of the entertainment media. The new tape librarian is Guy Parniaux, who comes to Atlantic from ABC's Video-Tape Library. Phil Weinstein is the company's new set-up man. Another addition to the Atlantic studio is John Davis in quality control.

Phil Lehle also announced that Bobby Wright, who has been with Atlantic Records for nine years, has been placed in charge of tape duplicating for foreign licensees and cassette and cartridge manufacturers.

Lehle was named technical director

of Atlantic's studios in September by Tom Dowd, Atlantic vice president in charge of engineering and one of Atlantic's top producers. At the same time, Tunc Erim was promoted to the post of traffic manager of studio affairs. Other personnel at the Atlantic studios are C.B. Bullard and Willie White.

Allied Artists, Croma Ink Multi-Flick Music Contract

NEW YORK — A multi-picture music deal was signed last week between Carl Prager, president of Allied Artists Music, and Robert Colby and Ettore Stratta, president and executive vice president, respectively, of Croma music. The deal provides for Croma to become exclusive European sub-publishers of the music in all Allied Artists film productions, beginning with the current box office hit, "Last Summer." In addition to the publishing arrangement, Colby and Stratta will consult with Prager in his choice of composers and writers for the musical elements of all Allied Artists Productions.

The new association had its origin in Croma's successful handling of the soundtrack of "Marry Me! Marry Me!" the Allied Artists picture now in its fourth month at its premier engagement in New York. The RCA soundtrack album was produced by Colby and Stratta. Recordings of the title song have been released by Jane Morgan, Herschel Bernardi, Johnnie Spence, Frank Pourcel and Cathy Carlson. Several new diskings are in works.

Allied Artist Music was recently set up by Allied president and board chairman Emanuel L. Wolf as a wholly owned subsidiary under the direction of president Carl Prager. The ex-

Rene-Reinach Produce Novel Scores

NEW YORK — Joe Rene and Jackie Reinach, with their newly formed Discobook, Inc., will be producing recorded scores for use in conjunction with best-selling novels. Discobook's first album, set for release, is "Music To Read The 'Pretenders' By."

The 'Pretenders' album will be released on the Philips label. Rene

negotiated the Philips release deal with Bob Reno, Mercury Records Corporation's director of recorded product.

The 'Pretenders' album, based on Gwen Davis' best-selling novel, kicked off the new Discobook concept merchandising a book and record product together.

Rene said that this will be the first of similar Discobook projects. Reinach acted as the composer-conductor and arranger-producer of the 'Pretenders' album. The score was recorded by the Joe Rene Complex Orchestra. The LP is set up so that each cut corresponds to a particular section of the Gwen Davis book. Liner notes for the album were written by the authors.

A heavy promotional campaign which will include mailings to 500 DJs, the insertion in the novel, bookmarks announcing the LP, separate campaigns by the publishers of the hardcover and paperback editions of the novel, the release of a single "If You Pretend," from the album and Radio-TV appearances by Gwen Davis will precede the set's national release.



Reno-Reinach-Rene

Apple Into 2nd Year With Renewed Vim

HOLLYWOOD — One year after its birth, Apple Records is still learning to walk. The label, in severe trouble earlier in the year, seems to be well on its way to recovering from the almost total collapse of its original regime. Although no replacements have been found for firm topper Ron Kass and A&R director Peter Asher, Apple has slowly begun to increase its output, both here and on the Continent.

Thru indie production deals, the firm has acquired two singles. Tony Meehan, an ex-Shadow, has produced "Golden Slumbers/Carry That Weight" by Trash, a group from Scotland. The medley, a cover off the "Abbey Road" LP, is already on the English charts and was released here last week. Indie producer Derek Lawrence has provided a new lyric version of "Give Peace A Chance" by Hot Chocolate, which will go into release this week. Also upcoming from Apple is a new Billy Preston single, "Everything's Alright."

The Iveys, who made noise here earlier in the year with "Maybe Tomorrow," have a new single and album out on the Continent, but plans to release it in this country are vague. The group has just written and recorded several songs to be used in "The Magic Christian," the Ringo Starr/Peter Sellers movie, including "Come & Get It," which was written and produced by Paul McCartney.

The only new artist signed directly to Apple lately is U.S. soul singer Doris Troy, who is pacted to a writer/producer/artist contract with the firm. Miss Troy, who had a major hit several years back with "Just One Look," has been writing with Apple pacts Billy Preston and Jackie Lomax, and is actively scouting for new artists. Lomax himself has been recording under the direction of George Harrison.

The long-awaited third single from Mary Hopkin will be long-awaited, since Paul McCartney has decided to let Mary make it on her own merit and is busy looking for the right producer for the Welsh songstress.

The low-priced Zapple line, introduced earlier this year, will market "John & Yoko's Wedding Album," a boxed set that will include pictures (of John by Yoko and of Yoko by John), cartoons, film strips and other pop art works, along with another trip into the experimental world of music.

Rosenman Scores 'Horse' And 'Apes'

HOLLYWOOD — Employing unique instruments and electronic technique to simulate authentic American Indian music Composer Leonard Rosenman has recorded his score for "A Man Called Horse," a Sanford Howard production for Cinema Center Films with a 45-piece orchestra.

On completion of recording, Rosenman will write and conduct the dramatic music for the Arthur P. Jacobs production of "Beneath The Planet Of The Apes."

Starring Charlton Heston, James Franciscus, Kim Hunter, Maurice Evans, and Linda Harrison, the forthcoming 20th Century-Fox release will utilize musical styles ranging from rock to a futuristic version of a Gregorian chant.

Rosenman's symphonies and concerti have been performed by the New York Philharmonic, Rome Opera, and Rai Orchestras, among others. Films he has scored include "Fantastic Voyage," "The Hellfighters," "The Chapman Report," and "East Of Eden."

Crewcuts Signed To Firebird Label

NEW YORK — The Crew Cuts, one of the popular groups of the early 1950's, have been signed to George and Sam Goldner's Firebird label. The pre-rock 'n' roll group had a million-seller with "Sh-Boom" and hits with "I Spoke Too Soon" and "Ko-Ko-Mo." Credit is often given to the Crew Cuts for helping to pave the way for rock 'n' roll.

Voted "Outstanding New Vocal Group of 1954," by CB, the Crewcuts have toured the world and appeared on major television shows, including Ed Sullivan's old "Toast of the Town."

The Goldners feel that, with the current rock 'n' roll revival, the time is ripe for the Crew Cuts to make a comeback. George Goldner has completed sessions with the group, and product will be out in the near future.

panded production and distribution schedule of Allied Artists has created a pool of marketable original music requiring the attention of a full service music organization. Allied previously had only retained a small participation in music rights. One of the most successful scores it has had in recent years was the soundtrack to its film "A Man And A Woman." The soundtrack album, on United Artists, sold over a million albums in the U.S. Through its music subsidiary, Allied looks forward to developing interests in other areas such as musical play production and handling publication rights to new television properties now under development by Allied Artists Television.

Croma's latest success in the international publishing field is "Quentin's Theme", the hit from the ABC-TV Dan Curtis production, "Dark Shadows". This song is now becoming a major European property via the securing of fourteen new recordings by Mantovani, Frank Pourcel, Mireille Mathieu, Harry Secombe and others.

Colby and Stratta are known in the music business. Colby wrote the lyrics to the title song of the films, "Marry Me! Marry Me!" and "Last Summer", as well as "Free Again" for Barbra Streisand. Stratta was associated for many years with Columbia Records and in his capacity as producer/music director, produced records for such artists as Barbra Streisand, Andy Williams, the New Christy Minstrels, Chad & Jeremy, Nino Rosso and many others. More recently, he discovered and brought to CBS' attention Walter Carlos, the talented creator of the hit electronic classical album, "Switched-On Bach." Colby and Stratta are also recording producers for Frank Pourcel, Johnnie Spence (Tom Jones' arranger/conductor for records and TV) Doc Severinsen and they produced the late Judy Garland.

Croma Music, which has recently opened offices in the major capitals of Europe, will handle exploitation, promotion and sales of the music of Allied Artists' present and future motion picture scores.

Sparago Opens Own Firm

NEW YORK — Bernard Sparago, who recently left his position as president of Springboard Int'l Records, has just formed his own Bernard L. Sparago Enterprises. The outfit specializes in independent sales and promotion with emphasis on East Coast coverage, and Sparago intends to include national concentration in the near future.

Located at 1697 Broadway, Sparago Enterprises includes among its first clients the 101 Strings material on the Somerset label, and product from the Audio Masters economy tape and record lines.

Sprayregen Purchasing Audio Fidelity Stock

NEW YORK — Sprayregen & Co. (members of the New York Stock Exchange) have agreed to purchase 100,000 shares of Audio Fidelity Records' unregistered common stock over the next four years. According to Herman Gimbel, president of Audio Fidelity, Sprayregen will pay prices "well above the common market" for Audio common stock.

In addition, sprayregen has been appointed Audio Fidelity's investment banker.

Krietzman To New Command/Probe Post

NEW YORK — Ron Krietzman has been named to the newly-created post of west coast manager at Command/Probe Records. Joe Carlton, vice president and general manager of the diskery, made the announcement. Krietzman will report directly to Carlton.

In making the announcement Carlton said, "We are a New York based company who fully realizes the creative importance of the West Coast in general and California specifically. It would belabor the obvious to enumerate the vast amount of talent that is coming out of the coast area and we are delighted that we could find a man like Ron Krietzman who knows the entire West Coast scene and is there at the source."

Krietzman, a graduate of Valley State College in California, was personal manager prior to joining Tetragrammaton Records, where he held a variety of posts including that of assistant to Roy Silver, director of A&R and, following that, national promotion director before his present appointment.

Krietzman whose office will be located at 8255 Beverly Boulevard commented, "I'll be heavily involved in college and underground promotion and marketing in the West states. I think that these two areas are vital to both Command and Probe Records."



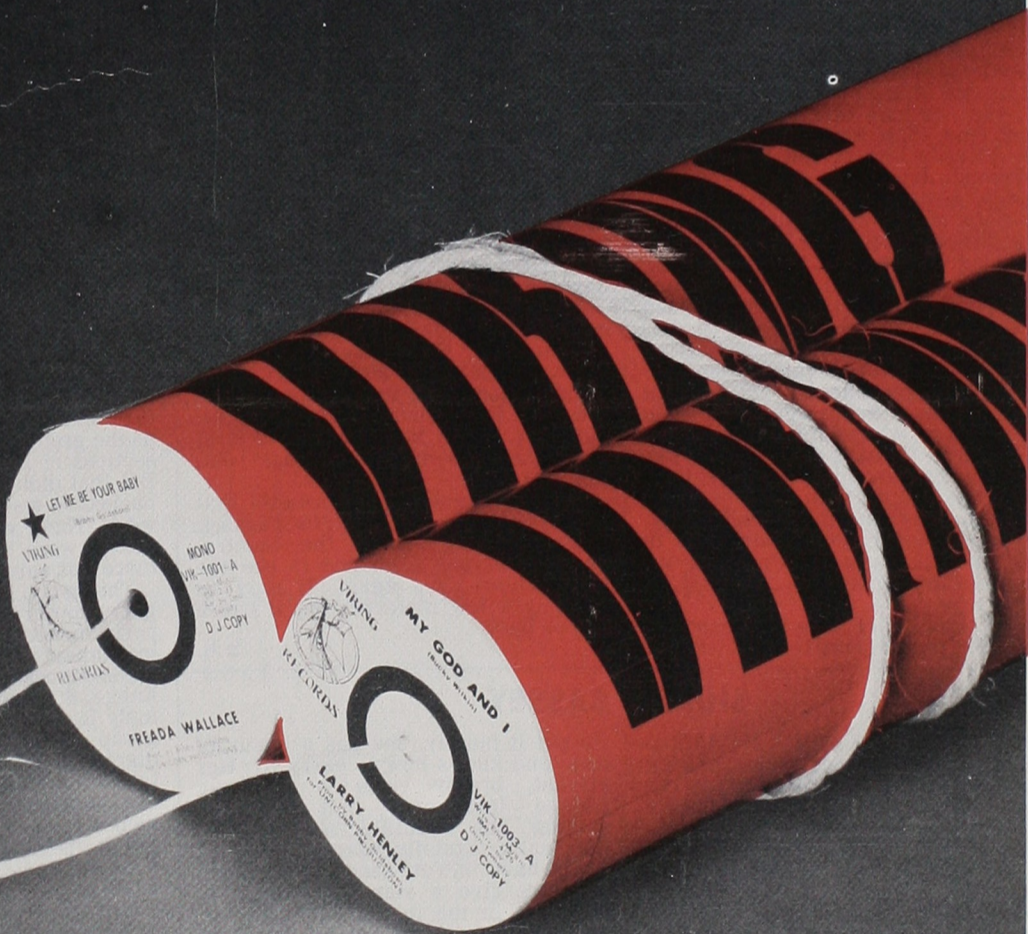
Ron Krietzman

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Talent On Stage

THE 1950's ROCK AND ROLL REVIVAL

FELT FORUM, MADISON SQUARE GARDEN, NEW YORK — The '50's. Perhaps, we still live in the '50's. Perhaps the '50's were not a time, but really an attitude. Things were different then, it's true. At the White House, Nixon was more of a rumor than a roomer, and people were happy. War was far away back in the forties, depression was back in the thirties, prohibition was back in the twenties, and no one remembered further back than that. Korea meant careers. For military men, for everybody. War did not bring about dissent, but rather prosperity. In some ways, the '50's are still with us. They are like a pleasant pill we can take whenever the dirty '60's get us down. We can return to those pleasant days of happy sterility and reassuring monotony. And no one tried to revive the forties.

On Saturday night, October 18, 1969, Richard Nader presented The 1950's Rock And Roll Revival. The audience did not look like they had just come from an Iron Butterfly show. The men all looked like Bob and the women all looked like Justine, if you remember Bob and Justine who were the happy dancing regulars on the old, old American Bandstand Show. But it was Bob and Justine grown up. No doubt they had children at home that night, under the watchful eyes of a babysitter who digs the Doors and doesn't remember the '50's.

At the Felt Forum, there were fleets of people who looked like they had been transported from Dick Clark's Philadelphia of the '50's to "now" New York. There were actually girls with bleached blond hair teased high off their heads and painted crimson smiles. There were paunchy, short-haired, thirtyish men in the crowd who had never heard of "Tommy," "It's Alright, Ma," and "The Soft Parade," but who remembered every word of "A Thousand Miles Away," "Who Put The Bomp," and "The Ten Commandments Of Love."

Scott Muni was an appropriate and able emcee, and in dedicating the show to the late Alan Freed, set the pace for the entire evening. Buddah's latest find, Sha Na Na, opened the show. Easily one of the hottest acts in the industry today, the eleven-man band is already famed for their impressions of 1950's rock and roll acts. As it turned out, Sha Na Na's carefully practiced imitation of the fifties look and sound (slicked, greasy hair, dungarees, tee shirts, choreographed vocal numbers, the whole bit) was more like the fifties than the acts on the bill who were really from the fifties, for after Sha Na Na brought the house down, Scott Muni introduced the Coasters who came out in mod, Afro shirts, looking very little like they did in the old days. Yet their sound was just as tight as ever, their songs just as charming and witty, and when they began to sing one of their huge smashes, "Poison Ivy," the audience went into a frenzy of applause.

Scott Muni talked for a brief moment about the phenomenon of the teenage

idol and introduced Jimmy Clanton, who looks rather tired, sort of sorry almost that fate picked him to be Jimmy Clanton. He should have simply been a country singer, but his cuteness had destined him to be a rock and roll star. As he sang "Just A Dream," struggling to update it a bit, one could see how teenage idols have changed over the years. Presley had been raucous and sexual, and Jimmy Clanton with his high-hat hairdo was just a cleaned-up Elvis Presley. As were Tommy Sands and Rick Nelson. Mick Jagger in the sixties fairly glows with depravity, and Jim Morrison could be mistaken even in good lighting for Satan himself. We are truly in a wicked age.

The Shirelles were next, and they were a lot of fun. Their femininity had held on, and it was easy to trace a line from them to the Supremes of the sixties. But the Shirelles did have one very bizarre moment, when they sang their old hit, "Soldier Boy." Standing there with their hands in saluting position, one could see something sinister about the song. It had been fine in the innocent fifties, but times have changed. The "I'll be true to you" line didn't seem half as pleasant as it had in junior high school.

The crowd cheered wildly as Bill Haley and the Comets appeared on the stage, for not only are they the great grand-daddies of rock and roll, but they haven't appeared in New York in eleven years. The songs were old but they were somehow strong, as alive with rhythm as they had always been. The band had not lost any of its youthful exuberance either, because they performed stage antics that would terrify even the wildest, guitar-smashing acts of today. While their great sax player wailed through a great instrumental, the bassist climbed atop his stand-up string bass and played while balancing himself in midair. Even Jimi Hendrix can't quite do that!

After Billy Haley And The Comets tore the place up with "Rock Around The Clock," one of the world's very first actual rock and roll songs, Chuck Berry, one of the fifties giants who has lasted, came on. His slightly blue "Dingaling" song was the highlight of the whole evening. It has the charming touch of the fifties. It was about sex, but it was cute. It was from the days when sex was still fun.

The evening ended with the Platters coming out to face an audience still chanting for Chuck Berry and Bill Haley. Their vocal style in its quiet, slick fashion could not quite rouse the crowd as the earlier sounds had done, but they were the very picture of nostalgia in their flashy "stage" outfits.

The show proved so successful that Richard Nader is going to package it and take it around the country, giving everyone a chance to see the fifties come alive again. It may be for only a few moments but it's nice to look back.

b.h.

SHIRLEY BASSEY

EMPIRE ROOM, N.Y. — United Artists Records songstress Shirley Bassey's opening (October 20) at the Empire Room of the Waldorf-Astoria Hotel was the most entertaining nightclub event we have ever witnessed. It's too bad we used superlatives so often in other reviews, for there are now no words sufficient to describe how really excellent she was.

Often the entertainment in a posh night spot is predictable and unexciting, and we were prepared, before Miss Bassey came on stage, to sip our coffee and dream of other things. But after the first few words of her opening song had left her throat, we knew that this was to be one of those rare evenings when we were actually going to be entertained. Miss Bassey is the epitome of class and polish. Her physical appearance is stunning

(to put it bluntly, she has a beautiful body and knows how to carry it). Her vibrant, brassy voice is a finely trained instrument that produces nothing but beautiful sounds. Her personality is totally disarming.

We have never seen a nightclub audience give a standing ovation to an artist in the middle of the show, but Shirley got one for her sensitive reading of "He's Not The Man For Me," which she turned into a compelling drama in miniature. That was a high point, and so was her reading of "Love For Sale," but the whole show was at such a level that we feel bound to put several plus signs after the word high++++.

The cheers Miss Bassey received at the end of her show were a fitting reward for a superfine performance.

j.k.

DONOVAN

MADISON SQUARE GARDEN — To paraphrase one of Donovan's own lyrics, Happiness (with a capital "H") was running all over Madison Square Garden last Saturday. The entire New York Knicks squad have never created as much peace and contentment in the Garden as Donovan was able to, armed only with an acoustic guitar and a stage decked with flowers.

Something different was definitely going on in the Garden on Donovan's night. The ticket taker at Gate "E" personally thanked each of the thousands of kids who handed him a ticket. Once inside the arena, each usher was so intent on gently guiding patrons to their seats that it seemed that there was a conspiracy of kindness going down. It was enough to make you smile, for God's sake.

By 8:25, the show scheduled for 8:00 p.m. had not yet started. Still, no one got uptight, there was no stomping or handclapping to hurry the performance. A few minutes later, a short man walked up on the stage and filled a paper cup with orange juice and placed it in front of the mikes into which Donovan would sign. Orange juice is always a good sign at a Donovan concert.

Then, at 8:30 Donovan appeared; materialized might be a better word judging from the wild response of the predominantly under draft-age crowd. A short sip of orange juice, and the fail Welsh singer went right into his readily recognizable "Jennifer Juniper." From that point on, he had the 20,000 plus paid customers in the palm of his hand. Was there ever any doubt?

The concert was split into two halves, separated by a half-hour break. Everyone got his money's worth. Donovan did more than 20 songs, in-

cluding most of his trademark such as "Mellow Yellow," "The Wind," "To Susan On The Coast Waiting," and the expanded group-sing of "Happiness Runs."

The singer used his vibrato on most of the selections, to excess effect. The revolving Garden was not used, so Donovan had to turn with his back to half of the audience during each portion of the concert. This fact did not seem to detract from the effectiveness of his performance in the least. At the beginning of the second half, Donovan was joined by the excellent jazz flutist Paul Horn and Donovan worked beautifully together on five songs, the singer using his voice like an instrument that blend perfectly with Horn's flute. Most impressive was the chanting reading of the up-tempo "Scorpions."

Donovan's concerts do not build any specific points. Rather they go along smoothly, joyfully, never leaving any blank, unenjoyable segments. This concert was no exception. Donovan, currently crusading against the use of drugs, won a tremendous ovation for his anti-drug "A Natural High Best." Other standouts were his treatment of his recent hit, "Atlantis" which was even more impressive involving performed "live" than on record, and his version of "Hurdy Gurdy Man" which included lyrics heard on the recording.

The only jarring point of the evening came at the very end of the concert when a host of screaming admirers tried to get at Donovan before he could exit. All they wanted was a souvenir from the singer... like a guitar, or his arm. But, they were handled with love and kindness, certainly no malice.

THE WHO

FILLMORE EAST, NEW YORK CITY — Last Monday night (20), the British Decca recording group the Who, finally recognized as a major force in Rock, did a special concert at the Fillmore in which the featured attraction was the performance of the group's opera, "Tommy." The opera, as the Who performed it all week one show a night at the Fillmore, was not quite complete, as the group decided to leave out brief sections of it in the interests of time. But that didn't matter. The house was packed; it was packed every night last week. There were no extra tickets. No passes were being honored. The Fillmore was simply jammed.

The group, famous for their basic, gutsy, hard rock and their violent stage performance in which they smash their instruments at the end of every show, came across with something of a new image. Still incredibly visual, thunderingly loud, and physically violent, the group nevertheless presented a new dignity to their audience. The presentation of "Tommy," which recently earned them a gold record, left the audience stunned, breathless, recognizing the foolishness of applause. Clapping your hands is somehow inadequate to express how you feel toward great art. One might wish for a better way to say to composer-poet-guitarist Peter Townsend, who created "Tommy," that he has written a work of epic magnitude, filled with vision, perception, insight, power, and emotion. "Tommy" is a document for our times. It is the image of the life of twentieth century man. It is perhaps the only true, total masterpiece in Rock.

The Who still play their music super-loud and this may be a bit inappropriate for "Tommy." They had opened the evening by playing some of their old material, things they rarely play in

concert such as the brilliant "Sub-tute," the powerful "I'm A Boy," the searing "Young Man Blues" was appropriately loud and fierce. "Tommy" need not be treated with much dignity that the Who come on in tuxedos and play the whole thing though they were the New Christy Minstrels. But "Tommy" roars with being blasted. Its intrinsic power and work of art is thunderous enough.

The one drawback at the show was the Joshua Light Show, a Fillmore regular. Even people who like light shows must have been appalled at the way it was used as a background for "Tommy." At first, it tried to be impressive, firing at the audience with images of the songs in the opera. The Joshua Light Show is not really to interpret "Rama Lama Ding De" and their attempt to understand "Tommy" was insulting and boorish. As the Who performed the brilliant acid-que song from the opera, the Joshua Light Show responded by flashing a movie of a naked girl walking back and forth across the screen. When the songs do not suggest anything specific to the Joshua Light Show, they simply lap into their ordinary pseudo-psychedelic showing us flowery, colorful explosions and several variety of amoebas. It really fit when they did it in "Pin Wizard," right? Wrong. The whole thing was very much like a nightmare, and we herein make the suggestion that from now on if the Joshua Light Show can't cast any real light, it ought to stay in the dark.

The Who managed to overcome this, however, and when they finished "Tommy," the stunned audience applauded wildly, cheering at last something quite worth it.



National Music Publishers' Association • Inc.

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October 22, 1969

THE NATIONAL MUSIC PUBLISHERS ASSOCIATION wishes to express its deep sorrow at the death on October 18, 1969, of Harry Fox, who, for over thirty years as the administrator in charge of our music licensing activities, has been a valued friend and colleague to everyone in the music industry.

NMPA's licensing service will continue to bear Harry Fox's name and will continue to be operated under the name:

THE HARRY FOX AGENCY

without interruption or change and with the same staff and facilities.

Albert Berman, Harry's close friend and associate in the operation of the Agency for over twenty years, will be the principal executive of the Agency. His long experience with music licensing and with the operation of all aspects of the Agency assure a continuity and a continuation of the high level of service to copyright proprietors and users.

Salvatore T. Chiantia,
President

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"I'VE GOT MY FINGER ON YOUR TRIGGER" SLIM HARPO

Excello 2309



1011 Woodland Street
Nashville, Tennessee
37206



Looking Ahead

- 1 **TEN COMMANDMENTS OF LOVE**
(Arc — BMI)
Little Anthony & Imperials (Veep 50598)
- 2 **NO ONE BETTER THAN YOU**
(Anne-Rachel — ASCAP)
Petula Clark (W.B. 7343)
- 3 **IT AIN'T SANITARY**
(Tree — BMI)
Joe Tex (Dial 4094)
- 4 **BALLAD OF EASY RIDER**
(Patton — BMI)
Byrds (Columbia 44990)
- 5 **GET RHYTHM**
(Hi-Lo — BMI)
Johnny Cash (Sun 1103)
- 6 **LOVE AND LET LOVE**
(Fox Fanfare — BMI)
Hardy Boys (RCA 0228)
- 7 **HONEY COME BACK**
Chuck Jackson (Motown 1152)
- 8 **UP ON CRIPPLE CREEK**
(Callee — ASCAP)
The Band (Capitol 2635)
- 9 **MY IDEA**
Cream Carmel (Janus 100)
- 10 **A WOMAN'S WAY**
(Pegvod — ASCAP)
Andy Williams (Columbia 45003)
- 11 **I GUESS THE LORD MUST
BE IN N.Y.C.**
(Dunbar — BMI)
Sagittarius (Together 122)
- 12 **SOME OF SHELLY'S BLUES**
(Screen Gems/Columbia — BMI)
Nitty Gritty Dirt Band (Liberty 56134)
- 13 **A BRAND NEW ME**
(Assorted-Parabut — BMI)
Dusty Springfield (Atlantic 45-2685)
- 14 **DRY SPELL**
(Marsaint — BMI)
Meters (Josie 1013)
- 15 **BABY YOU COME ROLLIN'
ACROSS MY MIND**
(Bresnahan — BMI)
John Beland (Ranwood 853)
- 16 **LOVE, LOVE, LOVE**
(Progressive — BMI)
The Tams (ABC 11228)
- 17 **WHICH WAY ARE YOU
GOING BILLY**
(Gone Fishin' — BMI)
Poppy Family (London 129)
- 18 **DON'T SHUT ME OUT**
(Screen Gems/Columbia — BMI)
Underground Sunshine (Intrepid 75012)
- 19 **OH ME OH MY (I'M A FOOL
FOR YOU BABY)**
(Nootrac — ASCAP)
Lulu (Atco 6722)
- 20 **THAT'S HOW HEARTACHES
ARE MADE**
(Sea Lark — BMI)
Marvelettes (Tamla 54186)
- 21 **I WHO HAVE NOTHING**
(Trio — BMI)
Dee Dee Warwick (Mercury 72966)
- 22 **A PLACE IN THE SUN**
(Stein & Van Stock — ASCAP)
Monk Montgomery (Chisa 8002)
- 23 **ST. LOUIS**
(Robbins — ASCAP)
Easy Beats (Rare Earth 5009)
- 24 **EARLY IN THE MORNING**
(Duchess — BMI)
Vanity Fare (Page One 027)
- 25 **VOLUNTEERS**
(Icebag Corp. — BMI)
Jefferson Airplane (RCA 74-0245)
- 26 **UNBELIEVABLE**
(Al Gallico — BMI)
Vivian Reed (Epic 10533)
- 27 **IT'S A FUNKY THING-
RIGHT ON (Part 1)**
(Herbie Mann — ASCAP)
Herbie Mann (Atlantic 2671)
- 28 **I CAN'T MAKE IT ALONE**
(Screen Gems/Columbia — BMI)
Lou Rawls (Capitol 2668)
- 29 **MY BABE**
(Arc — BMI)
Willie Mitchell (Hi 2167)
- 30 **MARY, DON'T TAKE ME
ON NO BAD TRIP**
(Arc — BMI)
Fuji (Cadet 5652)
- 31 **STONE FREE**
(Arch — ASCAP)
Jimi Hendrix (Reprise 0853)
- 32 **EVERYBODY'S TALKIN'**
(Coconut/Third Story — BMI)
Spanky & Our Gang (Mercury 72982)
- 33 **MOMMY AND DADDY**
(Screen Gems/Columbia — BMI)
Monkees (Colgems 5005)
- 34 **RIVER DEEP—MOUNTAIN HIGH**
(Mother Bertha/Trio — BMI)
Ike & Tina Turner (A&M 1118)
- 35 **CURLY**
(Dunbar Music Inc. — BMI)
Jimmie Clanton (Laurie 3508)
- 36 **GET READY**
(Jobete — BMI)
Ella Fitzgerald (Reprise 0850)
- 37 **CUPID**
(Kags — BMI)
Johnny Nash (Sad 220)
- 38 **I'VE GOT MY FINGER
ON YOUR TRIGGER**
Slim Harpo (Excello)
- 39 **DISMAL DAY**
(Screen Gems/Columbia — BMI)
Bread (Elektra 666)
- 40 **JENNIFER TOMPKINS**
(Moonbeam — ASCAP)
Street People (Musicor 1356)
- 41 **HOROSCOPE**
(Yo-Ho — BMI)
Young Holt Unlimited (Brunswick 755420)
- 42 **WHERE**
(Gambi — BMI)
The Moments (Stang 5008)
- 43 **OOH, OOH, OOH**
(Blackwood — BMI)
Sam & Dave (Atlantic 2668)
- 44 **15 GOING ON 20**
(Su-Ma — BMI)
Five By Five (Paula 326)
- 45 **I'M TIRED**
(Cool Water — ASCAP)
Savoy Brown (Parrot 40042)
- 46 **HOW DOES IT FEEL**
(Unart — BMI)
Illusion (Steed 721)
- 47 **MY WOMAN'S GOOD TO ME**
(Gallico — BMI)
George Benson (CA&M 1076)
- 48 **CAN'T TAKE MY EYES OFF YOU**
(Saturday/Seasons Four — BMI)
Nancy Wilson (Capitol)
- 49 **LONG RED**
(Windfall — BMI)
Mountain & Leslie West (Windfall 831)
- 50 **SEE THAT GIRL**
(Screen Gems/Columbia — BMI)
The Vogues (Reprise 0856)

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AT GIRL
ms/Columbia - BM
(Response 0856)
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