

Y'S ROCK(Y) ROAD (Editorial) . . . Columbia Heading
to All-Time Industry Sales Mark . . . Pickwick Grant-
ed Option To Buy U.S. Record Co. Racks . . . RCA, Merc
Offer Budget
ape Lines . . .
on England

November 22, 1969

Cash Box

75¢

o National Tape As Exec VP In NY . . . Col's
'Fully-Equipped' West Coast Scene . . . Noonan
letromedia GM ... Plan London Studio Complex



BERRY NILSSON'S HIGH MUSICAL RATINGS

INT'L SECTION BEGINS ON PAGE 63

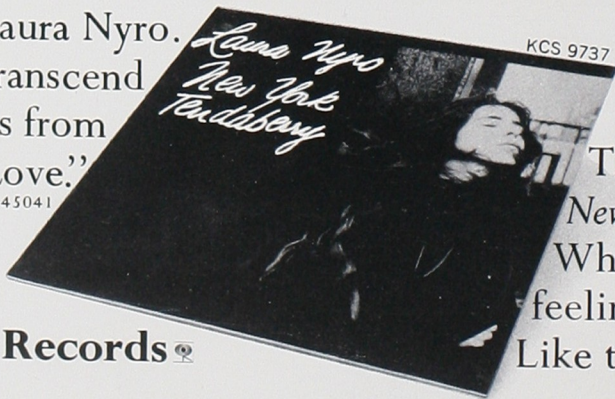


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TV's Rock(y) Road

Television has yet to find the formula — if one exists at all — that will make the sound of contemporary music a prime-time showcase that can stick. The problem is not one of the ability of rock to draw audiences on variety shows that feature the music, but seemingly one of coming up with production values that can sustain a strong audience rating week after week and, hopefully, year after year for a rock-only format.

What's wrong with the Music Scenes, the Hullabaloo's, the Shindigs that were born with the promise of capturing millions of youngsters and other interested groups? Is it illusionary to assume that youngsters who buy records necessarily form a "mass audience" who will be drawn to a video counterpart of their aural delights? Is the rating-game the real culprit, with network intolerance of shows with less than Top 10 appeal? Do the producers of these shows display a subconscious condescension or even lack of knowledge of how the kids really want to digest their diet of rock? Do kids really want to be pinned down by a regimen of rock when they would rather do something else, knowing that their record libraries afford them the opportunity to play their favorites at their own convenience?

We believe there is a good deal of "yes" to all these queries and, if one goes along with this response, then it's dark, indeed, for future prime-time prospects for today's hit pop sounds.

Perhaps that's the way it's got to be. Television may be mistaken — and the rest of us, too, for that matter — in the contention that kids can be treated as a "mass audience" who will set aside a time-period each week for their viewing pleasure. Maybe only the Beatles, Elvis Presley, Diana Ross and the Supremes, and their once-in-awhile specials are attractions they will mentally pencil-in as "must" viewing. The success of a Tom Jones and Johnny Cash, whose summertime replacement show returns to ABC-TV soon, on a weekly basis could mean that only a program with a dynamic, performing host (and one with far more than teen appeal) is the only basis on which pop music can succeed on its own on TV.

Meanwhile, these shows and the variety hours of Ed Sullivan, Andy Williams plus the various late-night "talk" shows continue to offer a stream of rock talent exposure. Until the kids change their habits or someone does arrive at the right formula, rock music on TV will have to be content with riding on the coattails of shows with a broader entertainment perspective.

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CashBox TOP 100

November 22

1	COME TOGETHER	Beatles-Apple 2654	11/8	11/15
2	SOMETHING	Beatles-Apple 2654	2	8
3	WEDDING BELL BLUES	Fifth Dimension-Soul City 779	3	2
4	AND WHEN I DIE	Blood, Sweat & Tears-Columbia 45008	1	1
5	SMILE A LITTLE SMILE FOR ME	Flying Machine-Congress 6000	6	9
6	TAKE A LETTER MARIA	R.B. Greasves-Atco 6714	7	7
7	BABY IT'S YOU	Smith-Dunhill 4206	9	12
8	ELI'S COMING	Three Dog Night-Dunhill 4215	5	4
9	FORTUNATE SON	Credence Clearwater Revival-Fantasy 634	13	17
10	NA NA HEY HEY KISS HIM GOODBYE	Steam-Fontana 1667	17	28
11	SUSPICIOUS MINDS	Elvis Presley-RCA 9764	30	44
12	LEAVING ON A JET PLANE	Peter, Paul & Mary-WB/7 Arts 7340	4	3
13	HOLLY HOLY	Neil Diamond-Uni 55175	26	39
14	RUBEN JAMES	Kenny Rogers & First Edition-Reprise 0854	29	41
15	TRY A LITTLE KINDNESS	Glen Campbell-Capitol 2659	16	19
16	SUITE: JUDY BLUE EYES	Crosby, Stills & Nash-Atlantic 2676	15	18
17	BACKFIELD IN MOTION	Mel & Tim-Bamboo 107	20	25
18	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder-Tamla 54188	22	32
19	MIND, BODY & SOUL	Flaming Ember-Hot Wax 6902	24	29
20	BABY I'M FOR REAL	Originals-Soul 35066	23	26
21	TRACY	Cuff-Links-Decca 32533	21	23
22	DOWN ON THE CORNER	Credence Clearwater Revival-Fantasy 634	8	5
23	GOIN' IN CIRCLES	Friends of Distinction-RCA 0204	18	20
24	CHERRY HILL PARK	Billy Joe Royal-Columbia 44902	25	27
25	SUGAR, SUGAR	Archies-Calendar 1008	27	28
26	HEAVEN KNOWS	Grass Roots-Dunhill 4217	10	6
27	MAKE YOUR OWN KIND OF MUSIC	Mama Cass-Dunhill 4214	33	54
28	UNDUN	Guess Who-RCA 0195	28	31
29	SOMEDAY WE'LL BE TOGETHER	Supremes-Motown 1156	32	36
30	IS THAT ALL THERE IS	Peggy Lee-Capitol 2602	38	51
31	BALL OF FIRE	Tommy James & Shondells-Roulette 7060	12	10
32	YOU'VE LOST THAT LOVIN' FEELIN'	Dionne Warwick-Scepter 12262	11	11
33	FRIENDSHIP TRAIN	Gladys Knight & Pips-Soul 35068	14	14

34	I CAN'T GET NEXT TO YOU	Temptations-Gordy 7093	19	15
35	ELEANOR RIGBY	Aretha Franklin-Atlantic 2683	50	62
36	TURN ON A DREAM	Box Tops-Mala 12042	36	37
37	JINGO	Santana-Columbia 45010	42	46
38	LOVE WILL FIND A WAY	Jackie DeShannon-Imperial 66419	45	55
39	GROOVY GRUBWORM	Harlow Wilcox-Plantation 28	43	48
40	I GUESS THE LORD MUST BE IN NEW YORK CITY	Nilsson-RCA 0261	49	60
41	THESE EYES	Jr. Walker & All Stars-Soul 35067	52	53
42	ROOSEVELT & IRA LEE	Tony Joe White-Monument 1169	48	61
43	RAINDROPS KEEP FALLIN' ON MY HEAD	B.J. Thomas-Scepter 12265	63	74
44	SEE RUBY FALL	Johnny Cash-Columbia 45020	59	70
45	TONIGHT I'LL BE STAYING HERE WITH YOU	Bob Dylan-Columbia 45004	51	64
46	WE LOVE YOU — CALL COLLECT	Art Linkletter-Capitol 2678	56	72
47	EVIL WOMAN	Crow-Amaret 112	58	75
48	JAM UP JELLY TIGHT	Tommy Roe-ABC 11247	68	—
49	UP ON CRIPPLE CREEK	The Band-Capitol 2635	60	84
50	JESUS IS A SOUL MAN	Lawrence Reynolds-Warner Bros./7 Arts 7322	47	40
51	MIDNIGHT COWBOY	Ferrante & Teicher-UA 50554	71	85
52	YOU GOTTA PAY THE PRICE	Gloria Taylor-Silver Fox 14	64	66
53	MIDNIGHT	Dennis Yost & Classics IV-Imperial 66424	66	76
54	DOCK OF THE BAY	Dells-Cadet 5658	62	71
55	SHANGRI-LA	Lettermen-Capitol 2643	55	59
56	I STILL BELIEVE IN TOMORROW	John and Ann Ryder-Decca 32506	57	58
57	CRUMBS OFF THE TABLE	The Glass House-Invictus 9071	61	68
58	LA LA LA (IF I HAD YOU)	Bobby Sherman-Metromedia 150	78	—
59	A BRAND NEW ME	Dusty Springfield-Atlantic 2685	73	—
60	TIME MACHINE	Grand Funk Railroad-Capitol 2567	54	56
61	I'LL HOLD OUT MY HAND	Clique-White Whale 333	72	—
62	SUNDAY MORNIN'	Oliver-Crewe 337	76	—
63	I WANT YOU BACK	Jackson 5-Motown 1157	97	—
64	SWINGIN' TIGHT	Bill Deal & Rhondels-Heritage 818	70	83
65	EARLY IN THE MORNING	Vanity Fare-Page One 027	75	88
66	KOZMIC BLUES	Janis Joplin-Columbia 45023	77	—

67	BLISTERED	Johnny Cash-Columbia 45020	—	—
68	WHOLE LOTTA LOVE	Led Zeppelin-Atlantic	—	—
69	COLD TURKEY	Plastic Ono Band-Apple 1813	—	—
70	GET IT FROM THE BOTTOM	Stealers-Date 1642	—	—
71	WHAT YOU GAVE ME	Marvin Gaye & Tammi Terrell-Tamla 54187	—	—
72	ST. LOUIS	Easy Beats-Rare Earth 5009	—	—
73	AIN'T IT FUNKY NOW PT. 1	James Brown-King 6280	—	—
74	TURN, TURN, TURN	Judy Collins-Elektra 45680	—	—
75	DON'T LET LOVE HANG YOU UP	Jerry Butler-Mercury 72991	—	—
76	GIRLS IT AIN'T EASY	Honey Cones-Hot Wax 6903	—	—
77	CUPID	Johnny Nash-Jad 220	—	—
78	FANCY	Bobbie Gentry-Capitol 2675	—	—
79	GET RHYTHM	Johnny Cash-Sun 1103	—	—
80	SHE BELONGS TO ME	Rick Nelson-Decca 732550	—	—
81	THAT'S HOW HEARTACHES ARE MADE	Marvelettes-Tamla 54186	—	—
82	ONE TIN SOLDIER	Original Caste-TA 186	—	—
83	TEN COMMANDMENTS OF LOVE	Anthony & Imperials-United Artists 50598	—	—
84	COWBOY CONVENTION	Ohio Express-Buddah 147	—	—
85	VOLUNTEERS	Jefferson Airplane-RCA 0245	91	—
86	I STARTED LOVING YOU AGAIN	Al Martino-Capitol 2674	—	—
87	BALLAD OF EASY RIDER	Byrds-Columbia 44990	—	—
88	LADY-O	Turtles-White Whale 334	—	—
89	WALKING IN THE RAIN	Jay & Americans-UA 50605	—	—
90	HAPPY	Paul Anka-RCA 9767	—	—
91	DUBUQUE BLUES	Association-WB/7 Arts 7349	—	—
92	NO ONE BETTER THAN YOU	Petula Clark-WB/7 Arts 7343	—	—
93	ME & YOU	O.C. Smith-Columbia 45038	—	—
94	I'M TIRED	Savoy Brown-Parrot 40042	—	—
95	I CAN'T MAKE IT ALONE	Lou Rawls-Capitol 2668	—	—
96	GOIN' OUT OF MY HEAD	Frank Sinatra-Reprise 0865	—	—
97	SUNLIGHT	Youngbloods-RCA 0270	—	—
98	YOU ARE MY LIFE	Herb Alpert & Tijuana Brass-A&M 1143	—	—
99	MEMORIES OF A BROKEN PROMISE	Motherlode-Buddah 144	—	—
100	BORN UNDER A BAD SIGN	William Bell-Stax 0054	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Brand New Me (Parabot—BMI)	59	Friendship Train (Jobete — BMI)	33	Love Will Find A Way (Unart — BMI)	38	Suspicious Minds (Press — BMI)	11
Ain't It Funky Pt. 1 (Golo—BMI)	73	Get It From the Bottom (Alstein—BMI)	70	Make Your Own Kind Of Music (Screen Gems/Columbia — BMI)	27	Swingin' Tight (Pombar/Legacy—BMI)	27
And When I Die (In Litigation)	4	Get Rhythm (Hi-Lo—BMI)	79	Me And You (Fullness—ASCAP)	76	Take A Letter Maria (Four Star — BMI)	93
Baby, I'm For Real (Jobete — BMI)	20	Girl's It Ain't Easy (Gold Forever — BMI)	23	Memories Of A Broken Promise (MoDo—BMI)	96	Ten Commandments of Love (ARC—BMI)	96
Backfield In Motion (ASCAP)	7	Goin' In Circles (Porpete, BMI)	96	Midnight (Low-Sal—BMI)	96	That's How Heartaches Are Made (Sea Lark—BMI)	53
Ballad Of Easy Rider (Blackwood, Last Minute & Patian BMI)	17	Goin' Out Of My Head (Vogue—BMI)	39	Midnight Cowboy (Unart/Barwin — BMI)	51	These Eyes (Dunbar — BMI)	51
Ball Of Fire (Big Seven — BMI)	31	Groovy Grubworm	90	Mind, Body & Soul (Gold Forever — BMI)	19	Time Machine	19
Blistered (Quartet—ASCAP & Bexhill—ASCAP)	67	Heaven Knows (Trousdale — BMI)	26	Na, Na, Hey, Kiss Him Goodbye (MRC/Little Heather—BMI)	10	Tonight I'll Be Staying Here With You (Big Sky — ASCAP)	10
Born Under A Bad Sign (East Memphis—BMI)	100	Holly Holy (Stone Bridge — BMI)	13	No One Better Than You	92	Tracy (Vanlee/Emily, ASCAP)	92
Cherry Hill Park	24	I Can't Get Next To You (Jobete, BMI)	34	One Tin Soldier (Cents & Pence Musique — BMI)	82	Try A Little Kindness (Airfield/Glen Campbell—BMI)	82
Cold Turkey (Maclen — BMI)	69	I Can't Make It Alone (Screen Gems/Columbia—BMI)	95	Raindrops Keep Fallin on My Head (Blue Seas/Jac/20th Fox—ASCAP)	43	Turn On A Dream (Press—BMI)	43
Come Together (Maclen — BMI)	1	I Guess The Lord Must Be In N.Y.C. (Dunbar — BMI)	40	See Ruby Fall (House of Cash—BMI)	42	Turn Turn Turn (Melody Trails—BMI)	42
Cowboy Convention (Peer Int'l — BMI)	84	I'll Hold Out My Hand (Blackwood—BMI)	61	Roosevelt & Ira Lee (Combine—BMI)	14	Undun (Dunbar—BMI)	14
Crums Off The Table (Gold Forever — BMI)	57	I'm Tired (Cool Waters—ASCAP)	94	Ruben James (Unart—BMI)	72	Up On Cripple Creek (Calle — ASCAP)	72
Cupid (Kags—BMI)	77	I Started Loving You Again (Blue Book BMI)	86	St. Louis (Robbins—ASCAP)	44	Volunteers (Icebag—BMI)	44
Dock Of The Bay (East/Time/Redwal — BMI)	54	Is That All There Is	30	See Ruby Fall (House of Cash—BMI)	80	Walking In The Rain (Screen Gems/Columbia—BMI)	80
Don't Let Love Hang You Up (Assorted—BMI) Parabot—BMI)	75	I Still Believe In Tomorrow (Dycgess—BMI)	56	She Belongs To Me (Warner/7 Arts — ASCAP)	55	Wedding Bell Blues (In Litigation)	55
Down On The Corner (Jondora — BMI)	22	I Want You Back (Jobete—BMI)	63	Shangri-La (Robbins—ASCAP)	29	We Love You Call Collect	29
Dublique Blues (Beechwood—BMI)	91	Jam Up Jelly Tight (Low Twi—BMI)	48	Smile A Little Smile For Me (January—BMI)	5	What You Gave Me (Jobete—BMI)	5
Early In The Morning (Duchess—BMI)	65	Jesus Is A Soul Man	50	Something (Maclen — BMI)	2	Whole Lotta Love (Superhype—ASCAP)	2
Eleanor Rigby (Maclen—BMI)	35	Jin-Go-Lo-Ba (Blackwood — BMI)	37	Sugar Sugar (Don Kirshner, BMI)	25	Yesterme, Yesteryou, Yesterday (Stein & VanStock—ASCAP)	25
Eli's Coming (In Litigation)	8	Kozmic Blues (Wingate—ASCAP)	66	Suite, Judy Blue Eyes (Gold Hill — BMI)	16	You Are My Life (Unart—BMI)	16
Evil Woman (Yugoth — BMI)	47	Lady-O (Blimp—BMI)	88	Sunday Mornin' (Blackwood — BMI)	62	You Gotta Pay The Price (Myto — BMI)	62
Fancy (Larry Shayne—ASCAP)	78	La La La (If I Had You) (Green Apple—BMI)	58	Sunlight (Pigfoot—ASCAP)	97	You've Lost That Lovin' Feelin' (Screen Gems—Columbia—BMI)	97
Fortunate Son (Jondora — BMI)	9	Leaving On A Jet Plane (Cherry Lane — ASCAP)	12				



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Buddah To Market 'Buck White' Caster

NEW YORK — Buddah Records has released the Broadway cast LP field the first time by acquiring rights to the musical in "Buck White," starring Muhammad Ali (Cassius Clay). The musical version of the original by Joseph Dolan Tuotti has music by lyrics by Oscar Brown Jr. It was produced as staged off-Broadway in non-musical form by Zev Bufman, Ron Rich & Leonard Grant. It revived for another successful production in Los Angeles, as a straight drama production. The musical version was launched in San Francisco a year ago when it drew the attention of independent consultant, writer and radio personality Tom Donahue, and Cynthia Buddah's west coast regional manager. The pair immediately notified Buddah execs Artie Phil Steinberg, Art Kass and Bob Bogart, who jetted to San Francisco and agreed to back the show for New York engagement, in co-production with Zev Bufman. "Buck White" will be presented at the George Abbott Theatre, 152 W. 54th St. There will be two weeks of pre-shows Nov. 18 through 30. The opening performance is scheduled for Tuesday evening.

Columbia Heads For All-Time Sales Mark; Reports 9-Month Gross Equals Entire '68

NEW YORK — Columbia Records, claiming industry leadership in sales, has had gross sales in the first nine months of 1969 nearly equal those of its entire showing in 1968. Projecting its present momentum into the fourth quarter, traditionally the industry's strongest, the label predicted it would enjoy the biggest sales year of any label in the history of the record business. The label did not cite specific statistics.

In a sober comment on this achievement, Clive Davis, president of Columbia Records, warned that a "danger" existed in that "it could lead to it being taken for granted." "We are guarding against this," Davis added, "by working as hard as ever . . ."

Multi-Area Contributions

Among the key factors cited in this success story, the label noted, was "outstanding product by both established and newly launched artists." "This combined to give the label extraordinary breadth in both singles and albums."

The label detailed its chart strength by noting that over 100 albums and 60 artists appeared on trade paper al-

bum charts, giving the company "run-away" leadership in this area. Also, over 60 singles appeared on the charts, with 10 holding Top 10 spots.

The artists involved in the showing include "Blood, Sweat & Tears," whose 2 million seller album named after the group is the label's second all-time rock seller (first is Simon & Garfunkel's "Parsley, Sage, Rosemary & Thyme"); Johnny Cash, who has sold more albums in 1969 than any other individual artist sold in any year of Columbia's history; Bob Dylan, with his fastest breaking LP ever, "Nashville Skyline"; Walter Carlos, responsible for "Switched-On Bach"; Janis Joplin, contributing her share with "Kozmic Blues," her second LP; Laura Nyro, whose new LP, "New York Tendaberry," is her best-selling album to date.

Among the new acts contributing to the sales bonanza are Santana and his same-name LP, Chicago and Flock, both of whom with strong album and singles debuts. Cited in the established pop category are Barbra Streisand, Johnny Mathis, Ray Conniff, Jerry Vale, Percy Faith, Tony Bennett, Robert Goulet and Andre Kostelanetz. Also, Andy Williams received his 13th

gold LP, "Happy Heart."

In other music areas, the label pointed to continuing country music success with Johnny Cash, Freddy Weller, Claude King, Ray Price, Marty Robbins, Johnny Duncan and David Rogers. The label also scored with a special 2-LP gift package, "Country's Greatest Hits, Vol. 1." Classical music stars included Vladimir Horowitz, Leonard Bernstein, Pierre Boulez, E. Power Biggs and Eugene Ormandy.

Americom's Pocketdisc Seeks More Key Labels

NEW YORK — Americom will continue to try and put over its 4" Pocketdisc.

In the wake of the departure of Larry Kanaga as chairman of the board of Americom and a chief architect of the vending product to assume a vp post at Bell & Howell, Fred Hyman, president, indicated to Cash Box the company's intentions of sticking with the Pocketdisc. A major problem, Hyman said, was convincing a number of large labels that Pocketdisc represents a "supplementary rather than substitutive" sales area. These firms include CBS, RCA, Atlantic, Liberty/UA and MCA's Decca, Kapp and Uni lines.

"Our surveys show," Hyman explained, "that 50% of the kids who buy the Pocketdisc have never bought a 45 rpm disk." Another 40%, he said, buy less than six 45's a year and indicate that they would continue to buy them.

Hyman feels that the Pocketdisc can attract the 8 to 12 year olds into the habit of buying records, noting that the LP market has expanded to include kids in the lower teenage groups. Hyman also puts complete faith in the vending aspect of Pocketdisc, declaring that it's the best way to reach pre-teens at such locations as supermarkets and various "hang-out" locations.

Pocketdisc began its pre-national test phase in Sept. of 1968. It's now being marketed in Detroit.

FRONT COVER:



Pickwick Granted Option To Buy U.S. Record Co. Racks

NEW YORK — Pickwick Int'l has been granted a five year option to acquire a company that has just purchased the United States Record Co. of Fall River, Mass., one of the top rack outlets.

The company, Northeast Records, Inc., involving Danny Gittleman, has acquired U.S. Records from the Congregation Adas Israel, also of Fall River, for an undisclosed sum of cash and notes.

The financing of the Northeast purchase was arranged with PI, a holder of an effective 10% minority interest in the company, via a combination purchase by Pickwick of Northeast preferred stock and Pickwick's guaranty

of Northeast's notes to Congregation Adas Israel. In consideration of this financing, Pickwick was granted a five year option to acquire the remaining 90% of Northeast for a substantial number of shares of its common stock.

U.S. Record Co., previously run by Gittleman, is believed to do business in the area of \$30 million a year. If the option goes through, Pickwick's total rack business will be around \$65 million, up from its present gross of \$35 million through its other rack holdings, including Amos Heilicher, Mars of Des Moines and National Merchandisers, which operates six rack companies in St. Louis and Kansas.

Drop, Switch & Revive TV's Network Showcase For Music

NEW YORK — Music-oriented programs on television are in a state of cancellation, switch and revival. (See this week's editorial, "TV's Rock(y) Road.")

ABC-TV, undergoing the most drastic changes in its general programming, is dropping "Music Scene" during the week of Jan. 19. The program, specializing in rock hits of the day, is a newcomer to the ABC schedule, but failed to come up with enough impact to cut sizeably into NBC's "Laugh In" show. However, ABC is adding two music shows to its Tuesday night schedule, a revival of the summer replacement series, "The Johnny Cash Show," and the "Engelbert Humperdinck Show." The latter show, incidentally, will give the London Records operation two key performers with ABC network programs, the other being Tom Jones.

Also leaving the ABC schedule is the long-running "Hollywood Palace," the Saturday night show that leaned heav-

ily on music. In its place, however, goes "Jimmy Durante Presents the Lennon Sisters," now shown on Friday evening.

Over at CBS, the Leslie Uggams Show, is being dropped and in its place goes "Hee Haw," the "Laugh In"-styled country show that did so well in its summer spot.

The third network, NBC, has no plans to adjust its schedule, leaving such programs as "The Dean Martin Show," "The Andy Williams Show" intact as a major vehicle for music talent.

Waxie Maxie Stores Plan Public Offering

NEW YORK — The latest music scene operation with intentions of going public is Waxie Maxie's Quality Music Stores. It's filed with the SEC for a public offering of 100,000 shares of stock at \$3 per share. Wachtel & Co. of Washington, D.C. will underwrite the issue.

Max Silverman's retail chain has expanded from a single "soul" store in 1963 to five service stores. Also, leases have been signed for an additional two stores to be opened early in 1970. Additional capital stemming from the offering will be used in an expansion program in the Washington Metro area.

Ringo's Solo LP To Offer Pop Standards

LONDON — Beatle Ringo Starr, the only one of the group who has not recorded independently, is working on a solo album. The set will feature old standards, including "Autumn Leaves," "Night & Day," "I'll Be Seeing You" and others.

Current plans call for a different producer/arranger for each track, and it is understood that Paul McCartney, George Martin, Henry Mancini, Richard Perry, Nelson Riddle and Billy May are among those being sought.

The album, which is Ringo's own idea, will be out in early 1970.

Team Activity

Meanwhile, the Beatles as a team capture the number 1 and 2 spots this week on the Top 100 singles chart with "Come Together" and "Something," respectively. Their "Abbey Road" LP, the group's latest, is the number 1 album, while, interestingly, there's a re-appearance, number 85 with a bullet, for the team's "Sgt. Pepper" LP, a direct aftermath of the rumors of Paul McCartney's supposed demise.

RCA, Mercury
Bow Budget Tapes
See Tape News Report

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Don England To Nat'l Tape; Operates In NY As Exec VP

MILWAUKEE — Don England, v.p. of sales and distribution for the Columbia Record Division of CBS, will join National Tape Dist., Inc. (OTC) as executive vice president and chief operations officer, according to an announcement made today by National Tape's president James Teidjens.

England, 41, will assume his new post with the Milwaukee based pre-recorded stereo music distributing firm immediately.

His primary initial responsibilities will be to further the development and programming of the tape firm's national marketing effort.

Joining CBS in 1956 after holding various field selling positions with RCA and Capitol, England rose from the position of Columbia Records Branch Manager in Kansas City to his present post where he was responsible for sales, distribution and promotion of records, phonographs, musical in-



Don England

struments, tapes and other accessories.

His experience within the CBS organization has included merchandising, product development, distribution of retail product, relations with recording artists, promotion of tours and artists personal appearances.

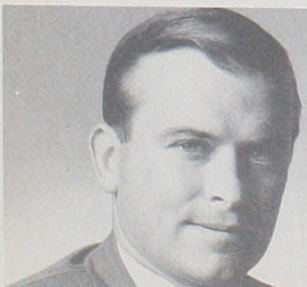
Commenting on the appointment, Teidjens said, "The addition of Don England to our management staff represents a 'leap' forward in the development of the company. His long, successful record of achievement in the field of recorded music brings to National Tape a wealth of specialized marketing knowledge that cannot be equaled or duplicated. During the past six months we have acquired thirteen distributing companies in major mar-

Snyder Heads Col's Sales & Distribution

NEW YORK — Stan Snyder has been promoted to director of sales and distribution at Columbia Records, reports Bill Farr, vp of marketing for CBS Records. He replaces Don England, who has left the company to join National Tape (see separate story).

Snyder, reporting to Farr, will operate the label's sales, distribution and promo organization. Also, he'll supervise the activities of Columbia's branches throughout the U.S. He'll concentrate on the development of sales and marketing programs and national promo campaigns for disks, tapes, audio equipment and other products handled by Columbia's national sales and distribution organization.

Snyder most recently served as branch sales manager in New York for Columbia and Epic. He started with the company six years ago as a management trainee at the branch, moving on to Boston as a salesman, assistant director of sales in New York and sales manager of Columbia Records in San Francisco.



Stan Snyder

kets. The combination of our greatly expanded distribution and this new management strength will allow us to take maximum advantage of the growing opportunities in the field of recorded entertainment in the decade ahead."

Teidjens said that England, in his new post, would maintain National Tape Co. offices in the New York area.

Mercury's Year End Drive On New Albums Has \$250,000 Tag

CHICAGO — Mercury Records is launching a year-end \$250,000 ad campaign in support of 18 recently released LP's.

Lou Simon, vice president for sales and marketing, said the program will include print advertising in consumer and trade publications as well as radio spots.

The move relates to the new corporate structure in which Simon now is

Parkhill Is RCA's Coast Artist Mgr.

NEW YORK — George Parkhill has been appointed manager of artist relations on the west coast for RCA Records, according to Harry Jenkins, vp of record operations.

Parkhill, returning to the label after a brief leave of absence, will report directly to Jenkins, while working closely with Joe Reisman, manager and exec producer of pop A&R on the west coast.

Parkhill joined RCA in 1950 in field sales and later served in the promo dept. until 1957 when he was appointed manager of field sales for albums. In 1958, he was appointed manager of advertising and promotion of pop records, and in 1965 he became manager of advertising.

Jenkins said that Parkhill's knowledge of the record industry and of the artists on the RCA roster would make it possible for him to give "invaluable service on the west coast."

Col Seeks 'Fully Equipped' LA So

HOLLYWOOD — Without cutting back on East Coast activities, Columbia Records has begun a major buildup of their West Coast facilities. The move, which includes establishment of an art department and business affairs office, and strengthening of the publicity department, is seen as an effort to eliminate delays caused by the cross-country communication gap.

"A coast office can't be just a branch anymore, it's got to be a fully-equipped operation, ready to meet and

eliminate any problems the artist may have," said Eddie Mathews, director of A&R for Columbia. The expanded operation lets us get back to normal business on the spot, though stationed on the West Coast. Mathews, together with A&R Jack Gold, is still involved in planning activities of producers on the coast. In an unusual situation, Mathews has also recently made his home here, although making frequent trips to New York.

The Top 100 singles and charts continually reflect the increasing importance of West Coast acts as well as West Coast writers and producers. "The artists follow the writers and the writers are out here," publishing execs are finding that to spend considerable time in New York.

Although Columbia has had considerable success with West Coast ground acts, including Santa Anita, Janis Joplin, Mathews emphasizes that the Coast is becoming increasingly active in the good music Top 40 areas as well. A major part of his time is spent screening acts for East Coast acts, which are passed on directly to the producers.

Four producers, Jerry Fuller, O'Brien, Sonny Knight and G. working on the Coast, but Mathews noted that several New York producers have been doing sessions here as well.

New acts signed out of the Coast include Sweet Apple and Ernie Comfort, both from San Francisco. High Mountain Hoedown (produced by indie Charles Green) and blues veteran Willie Dixon.

Noonan Gen Mgr Of Metromedia

NEW YORK — Tommy Noonan joined Metromedia Records as a manager, according to Tommy Noonan, president of Metromedia's division.

Noonan, for the past year as to the exec vp and general manager of Motown Records, will be responsible for all phases of the label's operation. He'll report directly to Jay M. Stern, vp of the music division who has been temporary head of the department since the departure, in October, of Levey. He'll relocate from Detroit to New York, where he'll headquarter Metromedia's offices at 1700 Broadway.

Before joining Motown, Noonan associated with Columbia Records for three years, reaching the position of director of national promo. He spent 16 years with Billboard magazine.



Tommy Noonan

Motown, Howe Pair For Ross Solo Bow

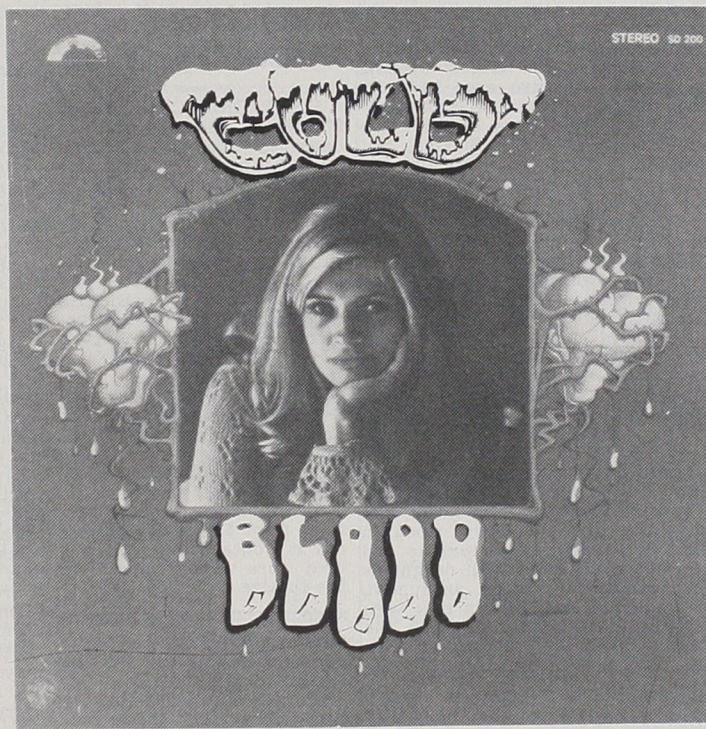
HOLLYWOOD — In its first production deal, Motown Records has brought in Bones Howe to launch Diana Ross' solo career. Miss Ross' first solo outing will be "Time to Love," a tune from the new album "N.Y. Tendaberry" which is also cutting an album with former Supreme, which will include two additional Nyro tunes. Deal negotiated for Howe's Mr. Bones production by David Geffen.

Howe, producer for the Fifth Dimension, has had remarkable success with Miss Nyro's tunes, turning three smashes to date.



JANUS' MEET OUR FIRST ALBUMS MEET: Marvin Schlachter, president of Janus Records, introduced the label's first album release to New York distributors last week, a feat duplicated in Hollywood several days later. The six albums, due for heavy ad and promo campaigns, are "Smile a Little Smile" by the Flying Machine, "Jefferson" by Jefferson, "About Blues" by Johnny Winter, "Vintage" by Canned Heat, "Contrasts" by Blonde On Blonde and "Oh Really?" by Mike Cooper. Built around the theme, "The beginning of a contemporary legend," the Janus albums will be supported by trade ads, newspaper ads in all key cities, radio spots, pre-designed ad mats, co-op ads, easel-back album covers and press kits. The Blonde On Blonde LP is being launched with 10,000 full color display posters and underground radio spots. In addition to Schlachter, the meets were attended by Nick Albarano, director of marketing and Ed Fuchs, national promo director.

**Atlantic Records
In Association With
Bill Graham & David Rubinson
Proudly Presents
The First Album Release On
San Francisco Records.
"COLD BLOOD"**



SD/TP 200

On Records and 8 Track Cartridges



A Division of
FILLMORE CORPORATION San Francisco

Recorded At Pacific Recording Studios, San Mateo
The Catero Sound Company, San Francisco.

Rock 'n' Roll Teen-Agers Tie Up the Times Square Area

FAD ALSO R
CASH REG

Line Up at Theatre
18½ Hours—175
Police Called

By EDITH EVANS ASBURY

Teen-age rock 'n' roll enthusiasts stormed into the Times Square area before dawn yesterday and all day long they filled sidewalks, tied up traffic and eventually required the attention of 175 policemen.

They began lining up at 4 A. M. to see the show at the Paramount Theatre. It wasn't until eighteen and a half hours later—at 10:30 P. M.—that the last of the line entered the theatre. Late arrivals continued buying tickets, however, until the box office closed shortly after 1 A. M. The show featured Alan Freed, a disk jockey who takes credit for coining the phrase rock 'n' roll.

The rock 'n' rollers stamped their feet so vigorously in the theatre that firemen became alarmed and sent for inspectors from the Fire and Buildings Departments at 5 P. M. The management cleared three-fourths of the 1,600 youngsters from the second balcony as a precautionary measure.

All but the first four rows, seating 208, were refilled at 7:30 after a preliminary report by a building inspector, and at 8 o'clock occupancy of the entire second balcony was approved by Nicholas Lanese, chief construction inspector of the Building Department.

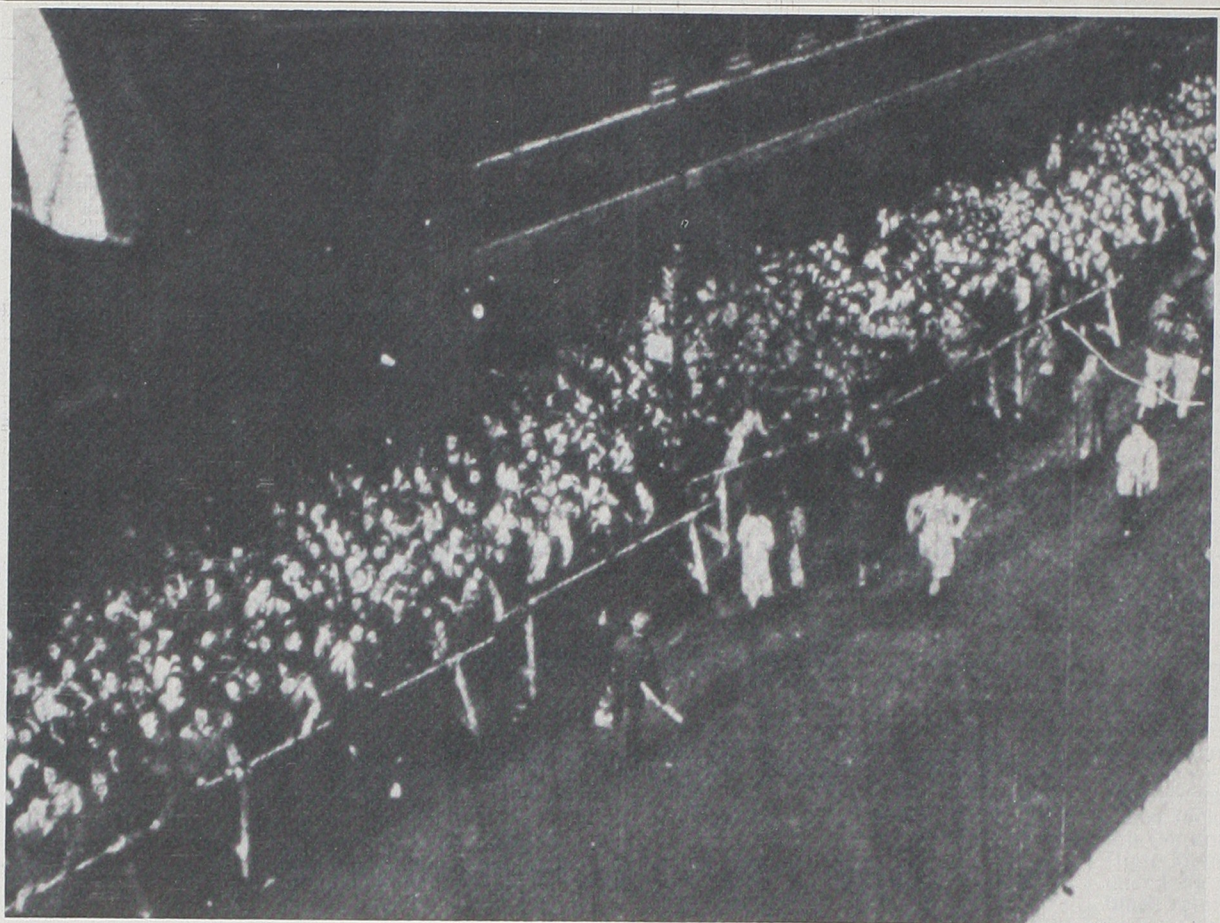
A theatre spokesman said that 15,220 patrons had attended the six stage and seven movie shows between 8 A. M. and 1 A. M. The attendance figure and receipts of \$29,000 set opening day records for the thirty-one-year-old theatre, the spokesman said. When the last stage show ended most of the crowd left, leaving only a handful of persons watching the final showing of the movie.

"Rock 'n' roll is really swing with a modern name," Mr. Freed said in his backstage dressing room between performances. "It began on the levees and plantations, took in folk songs, and features blues and rhythm. It's the rhythm that gets the kids. They are starved for music they can dance to, after all those years of crooners."

Other experts described rock 'n' roll as essentially a rolling wo-beat rhythm with the accent coming on every second beat.

In the streets and in the theatre the youngsters gave a lot of evidence of fierce enthusiasm for the rhythm.

They shouted, tried to crowd past policemen and burst screaming through wooden barriers set up to hold them in line. Policemen on horseback were jeered



Part of the holiday crowd waiting yesterday on West Forty-third Street for admittance to the Paramount Theatre

as they galloped along Forty-third Street trying to thwart break-throughs during the morning.

Two girls suffered leg injuries and were taken to St. Clare's Hospital. Other youngsters hobbled around, with bruised shins, bemoaning lost shoes and rubbing bumped arms. The street was littered with sandwiches, apples and other lunch-box contents tossed at the police.

A glass restaurant door was shattered, and so was the ticket seller's box in the Paramount entrance.

The noise of the crashing glass, at 10:10 A. M., had a sobering effect on the teen-agers, who fell back from the barriers they had been trying to overturn and stopped shoving the police trying to hold them back.

Shortly thereafter, two dozen more policemen marched down Forty-third Street from Broadway, hailed and applauded by the exuberant but now somewhat calmed youngsters. Traffic, which had been barred from the street, was cautiously resumed at 10:30.

More policemen continued to arrive, and they held the upper hand over the crowd. By mid-afternoon 175 policemen were engaged in coping with the youngsters in and outside the theatre. Throughout most of the day the crowd stretched along Forty-third and Forty-fourth Streets nearly to Eighth Avenue, and along Broadway between the two streets.

Theatre Expected 'Crowd'

"We expected a crowd, but not

such a large one," said Robert Shapiro, managing director of the theatre. "That's why there were not more police earlier."

"This is the largest opening crowd we have ever had," he added. Previous records established for a week at the Paramount by Frank Sinatra, Nat King Cole, Dean Martin and Jerry Lewis, and others may totter before this show ends next week, he believed.

Five thousand boys and girls were in line—or breaking out of it—when the theatre doors opened at 8:15 and admitted 3,650. Those left outside were quickly joined by new arrivals, who swelled the figure to 5,000 again. The line thinned out during the afternoon. But many who arrived in the morning had to stand in line for hours because most of the first-show audience stayed for the second show.

Inside the theatre, boys and girls danced in the aisles, the foyer and the lobby, stood in their seats and jumped up and down, screamed with delight as performers were announced, stamped their feet in time with the music, and sang with the singers.

They knew all the songs, especially those played nightly over Radio Station WINS by Mr. Freed.

"He's the greatest, the most, I love him," declared 16-year-old Carol Verzielo, a student at Manual Training High School.

Seven other girls who had spent the night in her home in Brooklyn in order to be at the

Rock-and-Roll Called 'Communicable Disease'

HARTFORD, Conn., March 27 (UP)—A noted psychiatrist described "rock-and-roll" music today as a "communicable disease" and another sign of adolescent rebellion.

Dr. Francis J. Braceland, psychiatrist in chief of the Institute of Living, called rock-and-roll a "cannibalistic and tribalistic" form of music. He was commenting on the disturbances that led to eleven arrests during the week-end at a local theatre.

It is insecurity and "rebellion," Dr. Braceland said, that impels teenagers to affect "ducktail" haircuts, wear zoot-suits and carry on boisterously at rock-and-roll affairs.

Six of those arrested were fined from \$15 to \$25 yesterday in Police Court. One hundred more were ejected from the theatre.

theatre at 8 o'clock, vied to surpass her praise of the disk jockey and rock 'n' roll.

"It's not true what they say about rock 'n' roll," declared 13-year-old Rosemary Samaritano, also of Brooklyn. "Rock 'n' roll keeps kids off the street. They stay home and listen to it on the radio and phonograph."

Although the police preparations had obviously not contemplated so exuberant and large a reception for Mr. Freed's Times

Square debut, Mr. Shapiro had "had a feeling" that the show would be a success, he said.

Mr. Freed's only previous appearance in Manhattan was a week's engagement at the Academy of Music on East Fourteenth Street during Christmas week, 1955.

He had already demonstrated his popularity with teen-agers in Brooklyn, however. He appeared at the Brooklyn Paramount Theatre during Easter week of 1955. That theater, which has 700 more seats than the Paramount in Manhattan, was packed all week, and he returned three times.

According to Mr. Shapiro, the crowd that turned out yesterday had had ten days' notice. The show consisted of a motion picture, "Don't Knock the Rock," music by a twenty-piece orchestra directed by Mr. Freed, and twelve groups of performers, usually five in number, singing and playing rock 'n' roll.

The motion picture, which features Mr. Freed playing himself, tells the story of a famous rock 'n' roll singer who is rebuffed when he returns to his hometown. The rebuff is delivered at the railroad station by the mayor, who denounces rock 'n' roll as a menace to the morals of youth.

Screams of derision and boos from yesterday's audience drowned out the mayor's speech.

"They are not bad kids, they are just enthusiastic," Mr. Freed said in his dressing room. "I look out the window and see them standing there, and say to myself, how can they stand there so long, in the cold?"

"But I used to do it myself. When I was a boy in Ohio, I drove twenty-five miles to Youngstown and stood in line three hours to see Benny Goodman."

"I see those scrubbed faces looking up at me from the orchestra, and I know they are like my own kids. If they want to jump and clap hands, that's all right. If the theatre gets a few broken seats, that's their problem."

Mr. Freed is 35 years old, dark and personable. He grew up in Salem, Ohio, and was graduated from Ohio State University, where he majored in mechanical engineering.

Sales Jump in M
—Records, Cloth
and TV Feel

By ALEXANDER F

The rock 'n' roll fan- ing sales for many American business.

Such diverse field graph records, cloth pictures, emblem-m vision commercials studios are increasir ume as a result of t

Rock 'n' roll ha biggest impact on t industry. Many recor are operating on a basis to fill orders f of record. R. C. A. year sold 13,500,000, 2,750,000 albums of r No. 1 singer, Elvis

Retailers of soft year sold more than worth of Presley pr items as pre-teen an jackets, skirts, T-sh hats, nylon scarv bracelets, sneakers stretch bobby sox, the Presley insigni sellers in the nation

Chain, drug an stores now feature autographed cases be names for such f tunes as Hound D Love You fuchsia, break pink.

70,000 Dunga

One large manuf dungarees has sold 70,000-odd pairs of jeans with emerald gings for the nation's

Rock 'n' roll mot Also have been doing cashier's booth. Col tures Corporation ran its of \$3,000,000 on "Rock Around the Cle cost only \$350,000 to

Alan Freed, whose roll stage show open Paramount Theatre Square yesterday, I hour record set by l yn Paramount Theat show he put on there week. The gross for was \$204,000. Mr. appeared at the Broo mount five times, inc eight-day stretch las when the theatre gross \$180,000.

Like most devotee the rock 'n' roll cult conscious. John Atk rector of sales of L Company, Inc., of B large maker of emb that his company wa out 47,000 emblems a teen-age rock 'n' roll

The premium and people, who ordinarily on every craze fro Crockett to space m

been slow to take up Gordon C. Bowen, adv the Premium Adverti sation of America, that "since parents by disapprove of rock 'n' advertisers are relucta peal to young peopl miums which may a the parents."

GOOD NIGHT TO W
Women's Hall at
Puts Ban on Oscu

ANN ARBOR, Mich. (UP)—Good night kiss that been banned at one U of Michigan women's d because of "numerou plaints of excessive and cuddling."

Members of the d council of Stockwell H 14 to 4 last night to bat anywhere in the area of The council said its ac been prompted by r complaints of excessive affection.

SHA NA NA NOW!

On Kama Sutra Records
Distributed, marketed and
promoted by Buddah Records

KSBS 2010

REMEMBER THEN - COME GO WITH ME - BOOK OF LOVE - TEEN ANGEL
LITTLE GIRL OF MINE - LONG TALL SALLY - LOVERS NEVER SAY GOODBYE
A TEENAGER IN LOVE - CHANTILLY LACE - YOUNG LOVE - LITTLE DARLIN'
SILHOUETTES - HEARTBREAK HOTEL - ROCK & ROLL IS HERE TO STAY

SHA NA NA ROCK & ROLL IS HERE TO STAY!



Continued on Page 12, Column 2

RATTLED ROCK 'N' ROLL

Wild in Theatres,
in the Streets
Policemen

AS P. RONAN
New York Times.

Sept. 11—The rock
sweeping Britain
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are jostled.
men intervene,
bottles are



The New York Times (by Neal Boenzi)

ROCK AROUND THE BLOCK: Policemen laboring to restrain young people who crowded West Forty-third Street yesterday, to attend the rock 'n' roll show at the Paramount Theatre. Lines began to form as early as 5:30 A. M.

20,000 Rock 'n' Rollers Queue for Block In Midtown to Crowd Into Holiday Show

Twenty thousand shrieking, pushing, stamping teen-agers besieged the Paramount Theatre all day yesterday. The attraction was Alan Freed, a disk jockey and master of ceremonies who was presenting a stage show of rock 'n' roll musicians.

Mr. Freed and his company opened at the theatre on Christmas Day and will remain through Jan. 5. On his show of an hour and a half were Fats Domino's orchestra, Jerry Lee Lewis and combinations of players and singers, as well as soloists—all in rock 'n' roll rhythm.

Lines of children in blue jeans and club jackets formed in Forty-third Street between Seventh and Eighth Avenues as early as 5:30 A. M. yesterday. By the time the first show began about 9 A. M., Deputy Chief Inspector Thomas L. Burns had mustered thirty-three policemen to hold the lines in the block.

The boys and girls were packed behind wooden barriers on the sidewalks from the main entrance of the theatre to Eighth Avenue and around the corner southward on the avenue toward Forty-second Street. They had a long wait, because the theatre accommodates only about 4,000 persons, including standees.

Skirmishes Checked
At times during the wait the impatient fans would attempt to break through the police lines to improve their positions. The worst of these melees occurred at 12:10 P. M., when traffic had to be stopped in the street while policemen, good-humored but firm, restored the lines. A few girls were thrown down and stepped on, but no injuries were reported.

The movie, "It's Great to Be Young," a British film, was curtailed or omitted, so that six stage shows could be run through by 2 A. M. this morning. Admission opened at \$2, and was raised to \$2.50 within the first hour.

Inside the theatre the patrons kept up such a continuous screaming of approval that it was difficult to hear the performers even through loudspeakers. A score of private policemen, engaged by the management, patrolled the aisles constantly. Using flashlights, they kept the audience under scrutiny and they ejected boys detected in misconduct.

No disorder or serious arrests were reported.

Robert Shapiro, managing director of the theatre, said the volume of business was as great as ever recorded. The audience exceeded that for Mr. Freed's last appearances at the Paramount last July and February, Mr. Shapiro said.

PRESLEY WINS DELAY Singer's Induction Postponed 60 Days to Permit Film

MEMPHIS, Tenn., Dec. 27 (AP)—Elvis Presley received today a sixty-day delay of his induction into the Army, enabling him to complete a motion picture for Paramount.

The rock 'n' roll singer's deferment was voted unanimously

by his draft board. He had been scheduled for induction Jan. 20. The board acted after having received requests for the delay from both Paramount and the 22-year-old singer. Paramount said it would lose about \$350,000 if Mr. Presley did not appear in Hollywood Jan. 13 to start work on the movie. The studio said it already had spent that much in "preparatory investments."

Join The Rock N' Roll Scavenger Hunt!

(and help bring the good life back)

Send us a Davy Crockett record or a pair of white socks or Brooklyn or Philadelphia or a string tie or Howdy Doody's autograph or a Captain Video de-coder or your favorite street corner or a photograph of you waiting in line in front of any Rock and Roll show, dance or hop that you attended in the 50's. Or anything else left over from the not so forgotten 50's. And you may win one of the fabulous prizes being given in the

THE SHA NA NA SCAVENGER HUNT

PRIZES

- 1st Prize**
A Small Color T.V.
- 2nd Prize**
A Big Color T.V.
- 3rd Prize**
A P.C. 50 Honda Motor Bike
- 4th Prize**
A P.C. 50 Honda Motor Bike
- 5th Prize**
A Used Sha Na Na Motorcycle Jacket
- 6th Prize**
A Used Sha Na Na Motorcycle Jacket
- 7th Prize**
One Trip to Altoona, Pennsylvania to see one drive-in movie
- 8th Prize**
Two Trips to Altoona, Pennsylvania to see two drive-in movies
- 9th Prize**
New Sha Na Na Motorcycle Jacket
- 10th Prize**
New Sha Na Na Motorcycle Jacket



All entries should be mailed to Rocky from the parking lot in care of Buddah Records, 1650 Broadway, New York, New York. Our Scavenger Hunt will end as soon as we have enough entries to make a final decision.

BUDDAH/KAMA SUTRA RECORDS,
1650 Broadway, New York, New York 10019

Dear Rocky, enclosed is my _____
_____ from the not so forgotten 50's.

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____

Buddah employees and their families may enter the contest but they won't win. This is a public service announcement from the Committee To Revive Rock 'n' Roll (It's hand holding time again)

PRESLEY TERMED A PASSING FANCY

Minister in Village Asserts
Singer Gives Teen-Agers
'a Vicarious Fling'

The Elvis Presley craze will pass, but in the meantime teen-agers are having a vicarious fling, a Greenwich Village minister said yesterday.

The rock 'n' roller was discussed by the Rev. Charles Howard Graf, rector of the Protestant Episcopal Church of St. John's in the Village, 218 West Eleventh Street. He said that Mr. Presley, "using innuendo and suggestion, by curl of lip and shake of hip, represents the revolt from the tried and true."

"Basically I don't think youth wants this sort of thing," Mr. Graf said, adding that it is the "result of the letdown that follows every war." The teen-age set is having a vicarious fling, he explained.

He based his analysis on his observations of Mr. Presley on television and movie screens and on the reactions of neighborhood youngsters. Mr. Graf commented that the Presley appeal presented many images to the viewer:

"A lad who will probably earn more than the President and the entire Cabinet."

"A 'sad sack' reminiscent of the late James Dean."

"A whirling dervish of sex."

"An escape from reality in the form of a 'Pied Piper.'"

This many-sided view of a single celebrity reflects a mid-century confusion among the elders, too, Mr. Graf declared. He said that, because a low Christian ideal was the rule rather than the exception in today's world, "perhaps 60 per cent of nominal Christians might give up the name and it would have no effect whatsoever on the world."

Moral theology sometimes supplies tardy answers to modern problems, he went on. "We can restate the ultimate moral standards in terms of 1956-57 in rock 'n' roll parlance, if we must."

Rock 'n' Roll Exported To 4 Corners of Globe

The rock 'n' roll mania that gripped Times Square yesterday has manifested itself in just about every corner of the world.

Youngsters have torn up theatre seats in London. They have danced in the streets in Sydney, Australia. As at the Paramount in New York, the balcony of a local theatre in Jakarta, Indonesia, once swayed precariously to the stamping feet of youths in the grip of the rocking rhythm.

In Leningrad, recordings by Elvis Presley cut on discarded X-ray plates sell for \$12.50 a copy. In Vancouver, B. C., a singer had to be rescued by the police when a crowd of 2,000 juveniles he was entertaining went wild.

The Navy at Newport, R. I., banned rock 'n' roll at the enlisted men's club after ten sailors were injured and nine arrested in a riot touched off by rock 'n' roll rhythms.

In Japan a showing of a rock 'n' roll movie touched off what the police called riots and the movie "Rock Round the Clock" touched off similar disturbances in just about every continent.

Segregationist Wants Ban on 'Rock and Roll'

BIRMINGHAM, Ala., March 29 (UP)—A segregation leader charged today that the National Association for the Advancement of Colored People had "infiltrated" Southern white teen-agers with "rock and roll music."

Audio Fidelity Sales Double In 6 Mo.

NEW YORK — Audio Fidelity Records, a public company for the past year, has more than doubled its sales in the first six months since the end of its fiscal year in March of 1969.

Over this period, the label has made a number of expansion moves, includ-



Roosevelt Grill To Reopen Starring Greatest Jazz Band

NEW YORK — The Roosevelt Grill, shuttered for two years after serving for many seasons as the home of Guy Lombardo's Orchestra, is re-opening with a new feature attraction on the World's Greatest Jazz Band of Yank Lawson and Bob Haggart. Group will start an engagement of six weeks on Nov. 25, go on tour for three and return for another six weeks. The Joe Venuti Quartet will also be featured.

NEW YORK — Sales of Peter Pan Records, the kiddie line of Ambassador Records, are up 52% this year. Herb Dorfman, sales manager, cites broad coverage in rack locations as a chief reason for the showing. He also pointed to the company's "pre-pack" service, making inventory and service "control very profitable and expedient."

**DON'T MISS
THE TRIAL
OF
MARY MAGUIRE**

I'VE BEEN LISTENING TO MY "OLD MAN" TALK RECORDS SINCE I WAS ABLE TO PUT ONE ON A TURNTABLE. HE'S IN THE BUSINESS AND NOW I WANT "IN". I'M 24, JUST OUT OF COLLEGE AND THE RESERVES, AND WHILE I AM PRESENTLY EMPLOYED, I WANT TO BETTER MYSELF. I'M INTERESTED IN A SALES JOB ON THE MANUFACTURER, RACK OR DISTRIBUTOR LEVEL. ANY TAKERS? I'LL LISTEN. WILL YOU?

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ing a bid for the contemporary market, the purchase of Chart Records, the country label, the Tiger Tail kiddie line and a production deal with Reid Whitelaw for a new group, the Golden Gate.

Other moves include the establishment of a network of field reps, a three year tape deal with Ampex for the U.S. and Canada, the development of an internal A&R and promo setup and premium sales. The company said it's negotiating for the purchase of a "successful independent rhythm and blues firm."

As part of the label's new look, product is being marketed under a new logo (see cut). First LP product to carry the logo are "Are You Curious or Yellow" by Kermit Schafer, "In the Year One," the Golden Gate, "Fran Warren in Nashville" and "The Great Expectation," Bob Azzam. A single, "Nowhere Man" by Gershon Kingsley, also carries the new identification.

Amos Assumes Mgmt, Admn of LHI label

HOLLYWOOD—Jimmy Bowen's Amos Records will immediately assume management and administration of Hazlewood's LHI Records.

Hazlewood stated he would still maintain complete artistic and financial control of LHI. "This management agreement will free me to concentrate more on TV production and films," he said. Hazlewood has just completed his first film assignment for Filmways and MGM, "The Moonshine War," co-starring with Richard Widmark, Patrick McGoohan and Alan Alda.

Effective immediately, LHI Records will be housed in the Amos Record offices at 6565 Sunset Blvd., Suite 120, Hollywood, Calif. Bruce Hinton, general manager of Amos Records stated that distributors for the joint venture will be announced momentarily.

Hazlewood last week recorded his first record under the new arrangement. The record, "Trouble Maker," was shipped to over 2000 radio stations in four days.

Polydor's 2nd LP Offering Receives Heavy Promo Drive

NEW YORK — Polydor Records second major LP release, consisting of five sets, is to be heavily promoted by the label, reports Jerry Schoenbaum, company president.

The LP's are "Contemplation (view)" by Ken Lauber; "Jake Holmes" by Jake Holmes; "Construction #1" by Ten Wheel Drive featuring Genya Ravan; "L's G.A." by Salvatore Martirano; and "Clark Terry At The Montreux Jazz Festival with the International Big Band." In addition to local promo, national ad campaigns and publicity programs are now underway.

Polydor, Inc. is also now scheduling LP's by the following artists for Jan. release: The Amboy Dukes, Manfred Mann, Charlie Brown, James Last, The Clark-Boland Band, Don McLean, Andy Pratt, T-Bone Walker, Gunter Kallmann and John Murtaugh.

A second album by John Mayall and his new band and a first LP by Bunky and Jake are included in the forthcoming Feb. release.



BACH-ANALIA — or at least a heady celebration accompanied Columbia's presentation of gold recordings to Walter Carlos and Rachel Elkind for million-dollar sales with their "Switched On Bach" LP. Carlos, who performed the Bach-Moog recording, and Miss Elkind who produced were given their RIAA certifications by CBS Records' president Clive R. Lees (left); Peter Munves, product director for classic merchandising; Bob Altshuler, director of press & public information (center); Clive R. Lees (rear) who wrote the first major piece about the album in *High* magazine, and Pierre Bourdain, product manager of classical LP's and cast catalog.

Kama Sutra Revival In Buddah's Orbit

NEW YORK — Kama Sutra Records, recently switching from MGM distribution to Buddah Records, has been formally reactivated with the release of the first LP by Sha Na Na, "Rock & Roll Is Here to Stay."

Neil Bogart, general manager of Buddah, organized several years ago within the structure of the Kama Sutra music complex, said that the company has several other acts, including The Road, who hit recently with "She's Not There." They will have a K-S album, as will the Jaggerz and the Sir Men, The Jaggerz was discovered by Jack Hakim, midwest operations manager for the Buddah group. The Sir Men come to K-S after their Thunderbird label master, "You're Never Gonna Find Another Love," was acquired by Marty Thau, director of promotion for Buddah.

Bogart noted that most K-S distributings will not be Buddah outlets. "We have already appointed 10 new distributors to handle Kama Sutra as well as some of the other new labels that we have recently acquired the distribution rights for."

Peter Pan Lifts Rack Sales 52%

NEW YORK — Sales of Peter Pan Records, the kiddie line of Ambassador Records, are up 52% this year. Herb Dorfman, sales manager, cites broad coverage in rack locations as a chief reason for the showing. He also pointed to the company's "pre-pack" service, making inventory and service "control very profitable and expedient."

La Patin To PIP As Promo Director



NEW YORK — Nat La Patin has joined the P.I.P. disk operation label it distributes, Bobby G. Viking Records, as national director.

According to Joe Abend, president of the Pickwick Int'l division, will report directly to Hal Chaffin of P.I.P. La Patin said he will be looking for masters and new production agreements for 1970 R&B product. Viking's first singles are "Let Me Be Your Baby" by Freada Wallace and "My God" by Larry Henley.

La Patin started his music career with Schwartz Bros. operating in Washington, D.C. In 1968 he became southern regional sales manager for Kapp, and in 1969 he became eastern regional sales manager for Warner Bros./Reprise as promo rep. Moving to New York to become east coast promo director for RCA, he joined MGM Records as east coast regional manager.



THE GOLD, THE SWAG & THE BOOTY — Hugo Montenegro (second from left) is greeted with the news that his RCA album featuring "The Good, the Bad & the Ugly" has been certified a million-dollar LP by the RIAA. Making the announcement during a recent visit to New York, Montenegro was given his RIAA plaque at the office of RCA Records' executive vice president Rocco La Rocca (right, center) accompanied by division vp for record operations Harry Berman (left) and Montenegro's manager Jerry Purcell (right).

ROLLING STONES LET IT BLEED



THIS RECORD SHOULD BE PLAYED LOUD

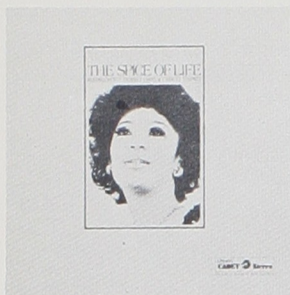
LET IT BLEED LOVE IN VAIN MIDNIGHT RAMBLER GIMMIE SHELTER YOU GOT THE SILVER
YOU CAN'T ALWAYS GET WHAT YOU WANT LIVE WITH ME MONKEY MAN COUNTRY HONK

LONDON

NPS-4

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WINNER



CADET LPS-833
MARLENA SHAW
The SPICE OF LIFE

WINNER



CADET LPS-834
The **SOULFUL STRINGS**
STRING FEVER

WINNER



CADET LPS-830
RAY BRYANT
SOUND RAY

WINNER



CADET LPS-831
BROTHER JACK McDUFF
GIN AND ORANGE



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 this 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 H ADDED TITLES PROG. SCHE TO DATE
50%	La La La	Bobby Sherman	Metromedia	80%
42%	Whole Lotta Love	Led Zeppelin	Atlantic	42%
40%	Get It From The Bottom	Steelers	Date	59%
38%	Don't Cry Daddy	Elvis Presley	RCA	38%
37%	Trouble Maker	Lee Hazlewood	LHI	37%
35%	What You Gave Me	Marvin Gaye & Tammi Terrell	Tamla	35%
31%	Arizona	Mark Lindsay	Columbia	31%
30%	Sunday Morning	Oliver	Crewe	81%
28%	Don't Let Him Take Your Love From Me	4 Tops	Motown	28%
25%	Fancy	Bobbie Gentry	Capitol	74%
24%	Raindrops Keep Falling On My Head	B. J. Thomas		96%
22%	Rubber Necking	Elvis Presley	RCA	22%
20%	Midnight	Dennis Yost & Classics IV	Imperial	57%
20%	Wonderful World Beautiful People	Jimmy Cliff	A&M	20%
19%	She Lets Her Hair Down	Tokens	Buddah	19%
19%	She Lets Her Hair Down	Gene Pitney	Musicor	19%
18%	A Brand New Me	Dusty Springfield	Atlantic	47%
17%	I'll Hold Out My Hand	Clique	White Whale	78%
16%	Let It Bleed (LP)	Rolling Stones	London	16%
16%	Jingle Jangle	Archies	Calander	16%
15%	Midnight Cowboy	Ferrante & Teicher	U.A.	77%
14%	Evil Woman	Crow	Amaret	61%
13%	These Eyes	Jr. Walker & All Stars	Soul	54%
11%	Early In The Morning	Vanity Fare	Page One	46%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

Venus — Shocking Blue
— Colossus 9%

Cold Turkey — Plastic Ono
Band — Apple 18%

Turn, Turn, Turn — Judy Collins
— Elektra 35%

Lady O — Turtles
— White Whale 24%

I'm Gonna Love You
— Intrigues — Yew

VooDoo Woman — Simon Stok
Elektra

Presenting Arizona's nine biggest cities: Baltimore, Miami, Memphis, Denver, Wichita, Seattle, Ft. Worth, Milwaukee, Washington, D.C.



Now, obviously, that's not good geography.

But it sure is great business.

Because in three days Mark Lindsay's new Columbia single, "Arizona," had made it to the air in all of those towns.

In a way, that's no surprise. Because every time Mark cuts a song on his own, his fame with Paul Revere and The Raiders seems to stick.

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Mark Lindsay
"Arizona"
4-45037

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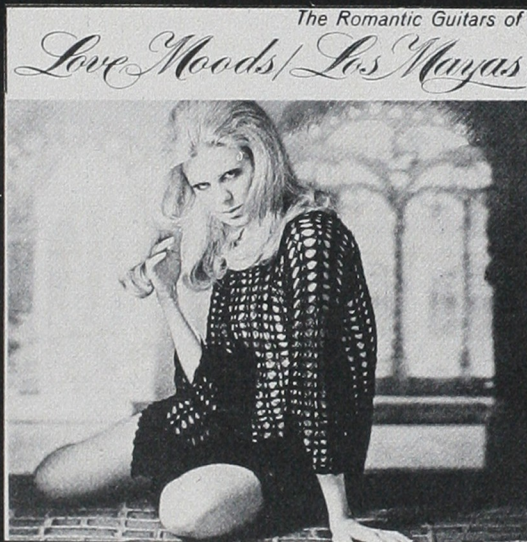
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FCS 4261 *

2. **Love Moods**
FCS 4259



3. **"Softly..."**
FCS 4214

KAPP Records

* Available on 8 track Cartridge Tape



Looking Ahead

- 1 **BLESS YOUR HEART**
(Triple 3 — BMI)
Isley Brothers (T-Neck 912)
- 2 **FREE**
(Dunbar — BMI)
Pearly Gate (Decca 734674)
- 3 **I CAN'T SEE YOU NO MORE**
(Tree — BMI)
Joe Tex (Dial 4095)
- 4 **LOVE AND LET LOVE**
(Fox Fanfare — BMI)
Hardy Boys (RCA 0228)
- 5 **TONIGHT**
(Cotillion/Motor City — BMI)
MC 5 (Atlantic 2678)
- 6 **OKIE FROM MUSKOGEE**
(Blue Book — BMI)
Merle Haggard (Capitol 2626)
- 7 **CURLY**
(Dunbar Music Inc. — BMI)
Jimmie Clanton (Laurie 3508)
- 8 **TONIGHT, I'LL SAY A PRAYER**
(Sunbury — ASCAP)
Eddie Gorme (RCA 0250)
- 9 **TOO MANY COOKS SPOIL THE SOUP**
(Gold Forever — BMI)
100 Proof Aged in Soul (Hot Wax 6904)
- 10 **JENNIFER TOMPKINS**
(Moonbeam — ASCAP)
Street People (Musicor 1356)
- 11 **A PLACE IN THE SUN**
(Stein & Van Stock — ASCAP)
Monk Montgomery (Chisa 8002)
- 12 **OH ME OH MY (I'M A FOOL FOR YOU BABY)**
(Nootrac — ASCAP)
Lulu (Atco 6722)
- 13 **I'VE GOTTA HAVE YOU**
(Blendingwell — BMI)
Horatio (Event 3306)
- 14 **OOH, OOH, OOH**
(Blackwood — BMI)
Sam & Dave (Atlantic 2668)
- 15 **BEAUTIFUL PEOPLE**
(Kama Rippa/Melanie Music/United Music — ASCAP)
Melanie (Buddah 135)
- 16 **A WOMAN'S WAY**
(Pequod — ASCAP)
Andy Williams (Columbia 45003)
- 17 **JESAMINE**
(Mills — ASCAP)
Shannon (Heritage 819)
- 18 **HONEY COME BACK**
Chuck Jackson (Motown 1152)
- 19 **SHE LETS HER HAIR DOWN**
(Moon Bear — ASCAP)
Gene Pitney (Musicor 1384)
- 20 **SUNDAY'S GONNA COME ON TUESDAY**
New Establishment (RCA 69-5006)
- 21 **WICHITA LINEMAN**
(Canopy — ASCAP)
Sergio Mendes & Brasil '66 (A&M 1132)
- 22 **WHICH WAY ARE YOU GOING BILLY**
(Gone Fishin' — BMI)
Poppy Family (London 129)
- 23 **JUMPIN JACK FLASH**
(Gideon — BMI)
Thelma Houston (Dunhill 4212)
- 24 **ANY WAY THAT YOU WANT ME**
(Blackwood — BMI)
Walter Jackson (Cotillion 44053)
- 25 **BIG IN VEGAS**
(Blue Book/Exbrook/Mike Curb — BMI)
Buck Owens & the Buckaroos (Capitol 2646)
- 26 **SOMETHING IS WRONG**
(Jinky — BMI)
Gary Lewis & Playboys (Liberty 56144)
- 27 **WHEN JULIE COMES AROUND**
(Emily/Vanlee — ASCAP)
Cufflinks (Decca 32592)
- 28 **PAPA JOE'S THING**
(Papa Joe's — ASCAP)
Papa Joe (ABC 11246)
- 29 **SOME OF SHELLY'S BLUE**
(Screen Gems/Columbia — BMI)
Nitty Gritty Dirt Band (Liberty 56134)
- 30 **LET'S GET BACK TO ROCK & ROLL**
(Lowery — BMI)
Playboys of Edinburgh (1-2-3 1722)
- 31 **COME SUNDAY MORNING**
(Famous — ASCAP)
The Sandpipers (A&M 1134)
- 32 **MY IDEA**
Cream Carmel (Janus 100)
- 33 **YOU GOT YOUR THING ON A STRING**
(Sherlyn — BMI)
J. P. Robinson (Alston 4578)
- 34 **KOOL & GANG**
(Stephanye — BMI)
Kool & Gang (Delite 519)
- 35 **WENDEGAHL THE WARLO**
(Shelby Singleton — BMI)
Rugbys (Amazon 4)
- 36 **BAD CONDITIONS**
(Cissi — BMI)
Lloyd Price (Turntable 5001)
- 37 **HOW I MISS YOU BABY**
(Trace Bob/Unart — BMI)
Bobby Womack (Mint 32081)
- 38 **LADY JANE**
(Gideon — BMI)
Plastic Cow (Dot 17300)
- 39 **CAMEL BACK**
(Skey Blue — ASCAP)
A. B. Skey (MGM 14086)
- 40 **GREATEST LOVE**
(Marsaint — BMI)
Winstons (Metromedia 151)
- 41 **MUST BE YOUR THING**
(Wright Gerst 1/Tamerlane — BMI)
Charles Wright & Watts 103rd St. Rhyth (WB-7 Arts 7338)
- 42 **WHERE**
(Gambi — BMI)
The Moments (Stang 5008)
- 43 **I'LL BET YOU**
(Jobete — BMI)
Funkadelics (Westbound 150)
- 44 **DON'T SHUT ME OUT**
(Screen Gems/Columbia — BMI)
Underground Sunshine (Intrepid 75012)
- 45 **LOVE FEVER**
(Brown Trout — BMI)
Leer Brothers (Intrepid 75007)
- 46 **BABY YOU COME ROLLIN' ACROSS MY MIND**
(Bresnahan — BMI)
John Beland (Ranwood 853)
- 47 **ARIZONA**
(Kangaroo — BMI)
Mark Lindsay (Columbia 45037)
- 48 **GUESS WHO**
(Michele — BMI)
Ruby Winters (Diamond 269)
- 49 **IT'S A FUNKY THING—RIGHT ON (Part 1)**
(Herbie Mann — ASCAP)
Herbie Mann (Atlantic 2671)
- 50 **SINCE DECEMBER**
(Tree — BMI)
Eddy Arnold (RCA 0282)

CATTANOOGACATS

ORIGINAL MUSIC FROM THE HANNA BARBERA ABC-TV SHOW - Musical Director MIKE CURB



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PEOPLE EVERY SATURDAY MORNING!

Produced by MIKE CURB and MICHAEL LLOYD

ST-F-1018

Forward



Records

Forward Records Corporation, Los Angeles, California.



Picks of the Week

ELVIS PRESLEY (RCA 9768)

Don't Cry Daddy (2:43) (Gladys/B-n-B, ASCAP — Davis)

When Elvis discovered lyrics, he entered a whole new epoch, one that continues to grow with this "Honey" like bitter-sweet side. Glistening production, a stunning song and yet another standout performance give Presley a ballad smash. Flip: "Rubberneckin'" (2:10) (Elvis Presley, BMI — Jones, Warren) Rocker from E.P.'s latest film

THE ARCHIES (Kirshner 5002)

Jingle Jangle (2:45) (Don Kirshner, BMI — Barry, Kim)

Adding a touch of the old rock (that is pre-bubble-gum top forty) flash and fire, the Archies drive back from "Sugar, Sugar" with another bombshell side. Track is a not-quite-up tempo teen side with a tantalizing vocal showcase to insure solid receptions. Flip: "Justine" (2:17) (Don Kirshner, BMI — Barry)

MARVIN GAYE & TAMMI TERRELL (Tamla 54187)

What You Gave Me (2:38) (Jobete, BMI — Ashford, Simpson)

Riding the crest of one hit after another, Marvin Gaye returns with partner Tammi Terrell for another high-stepping blues and rock breakaway. Finely honed vocal collaboration and a tempting bit of material guarantee sizeable radio and sales showings. Flip: "How You Gonna Keep It" (2:57) (Jobete, BMI — Ashford, Simpson)

THE TURTLES (White Whale 334)

Lady-O (2:49) (Blimp, BMI — Sill)

Their softest ballad since "You Showed Me" brings the Turtles into the vanguard of product being aimed at several of the popular markets. New side is exquisitely arranged to capture the attention of teen, young adult and easy listeners. Should become a blockbuster sales item. Flip: "Somewhere Friday Night" (3:27) (Ishmael/Blimp, BMI — Kaylan, Volman, Nichol, Pons, Seiter)

ENGELBERT HUMPERDINCK (Parrot 40044)

Winter World Of Love (3:20) (Donna, ASCAP — Reed, Mason)

Spotlighted in his upcoming TV special this delicate ballad from Engelbert Humperdinck presents material and exposure prospects that should have him exploding on the charts once more. Expect across the board acceptance from teen, young and easy listening adult audiences. Flip: "Take My Heart" (No info available)

THE CUFF LINKS (Decca 32592)

When Julie Comes Around (2:44) (Emily/Vanlee, ASCAP — Vance, Pockriss)

Youthful softness from the "Tracy" crew afford the Cuff Links a solid comeback side to follow-up in the wake of their top tenner. Side is a glittery ballad enhanced by non-intrusive rhythmic electricity and a catchy production flavoring to spice up the overall impact. Flip: "Sally Ann" (2:46) (Same credits)

THE ELECTRIC INDIAN (United Artists 50613)

Land of 1000 Dances (2:06) (Tune-Kel/Anatole, BMI — Kenner, Domino)

Time has been good for this song, bringing it two hit versions and regular exposure through television and album usage. Now, the side reappears on the singles scene with a power that should make the side an extremely powerful follow-up for the "Keem-O-Sabe" crew. Flip: "Geronimo" (2:36) (Daviduke/Double Diamond/Unart, BMI — Montana, Jr.)

THE METERS (Josie 1015)

Look-Ka Py Py (2:55) (Marsaint, BMI — Nocentelli, Porter, Neville, Modeliste)

Latest in the Cissy stream has the Meters glowing instrumentally and adding a Family Stone styled vocal touch midway for a change-of-pace. Glittery performances on guitar and drums linked with great dance material should stir blues and top forty action. Flip: No info included.

THE INTRIGUES (Yew 1002)

I'm Gonna Love You (2:10) (Assorted, BMI — Turner, Akines, Drayton)

Having made the charts "In A Minute" or so, the Intrigues bounce back with a bright sounding new blues-pop ballad that features a bristling instrumental track behind vibrant team vocals. Side is a pleasant romp that should attract teen and R&B play and sales. Flip: "I Gotta Find Out For Myself" (2:10) (Odom & Neiburg, BMI — Brown)

CRAZY ELEPHANT (Bell 846)

There's A Better Day A Comin' (Na, Na, Na, Na) (2:57) (Kaskat/Dragoon, BMI — Cordell, Kasenetz, Katz)

The return of the "Gimme Gimme Good Lovin'" team adds a heavier blues line to the original bubble-gum flavor to make this variation on a teen theme one with a solid dance and listen impact. Fine offering which blazes with top forty fire. Flip: "Space Buggy" (2:25) (Same credits)

FOUR TOPS (Motown 1159)

Don't Let Him Take Your Love From Me (2:50) (Jobete, BMI — Whitfield, Strong)

One of the few Motown groups untouched by the electrifying change that lit up the Supremes and Temptations; the Four Tops continue to come on strong, this time with just a bit of the new motor drive. Stronger than their last two, this should put the quartet back in the top forty running. Flip: "The Key" (2:35) (Jobete, BMI — Miner)

THE TOKENS (Buddah 151)

She Lets Her Hair Down (3:00) (Moon Beam, ASCAP — Vance, Carr)

With Gene Pitney stirring noise in his reading of the TV commercial song, the Tokens come on with another strong performance that should create a run-for-the-money situation. Splendidly produced and performed, this other version (with 4 Seasons touches) is a strong competitor. Flip: Info not included.

JIMMY RUFFIN (Soul 35060)

Farewell Is A Lonely Sound (2:56) (Jobete, BMI — Dean, Weatherspoon, Goga)

Superb new side from Jimmy Ruffin is not unlike many of his R&B market hits, but features a broader appeal in the light of the current easybeat interest on the teen front. Side is powerful enough to promise excellent top forty showings. Flip: No info included.

Picks of the Week

SPIRAL STARECASE (Columbia 45048)

She's Ready (2:39) (Algee, BMI — Sherrill, Sutton)

One of the first groups to really capture dynamite acceptance with the soft-rhythm that has become the new staple of teen records, the Spiral Starecase comes back with another listen-twice side that should pick up heavy teen/MOR action. After all, the public likes their style "More Today Than Yesterday." Flip: "Judas To The Love We Knew" (2:30) (Spiral, BMI — Upton) The title could prompt enough programmer interest to create two-sided attention.

LEE HAZLEWOOD (LHI 20)

Trouble Maker (2:37) (Landville, ASCAP 8 Summerville, Belland)

Current West Coast play of this cover of "Trouble Maker" is creating a race for national action between the two-week earlier Barnaby label version (not mention competition from Johnny Darrell as well). Excellent message ball with a youth statement for adult ears. Flip: "Greyhound Bus Depot" (3:4) (Attache, BMI — George)

WIND (Life 202)

Teenybopper (2:59) (Love Songs/Cheeseburger, BMI — Gentry, Bloom)

Having stirred considerable interest for their "Believe" premiere, the members of Wind return strongly with a "Sad Rag Doll" typed outing that shows snare action from the top forty outlets. Side is finely handled vocally and on production end. Flip: "I'll Hold Out My Hand" (2:49) (Blackwood, BMI — Taylor Gorgoni)

DAVID BOWIE (Mercury 72949)

Space Oddity (3:26) (TRO-Andover, ASCAP — Bowie)

Reissue of this European hit is both perfectly timed for exposure prior to a during the latest moon shot, and renewed interest on the FM front that has earlier been fully behind the single. Bowie's performance should carry him in the top forty this time. Flip: No info included.

TERRY WILLIAMS (Reprise 0874)

Baby Without You (3:00) (First Edition Prod., BMI — Settle)

Stepping out, temporarily, with a solo venture, Terry Williams of the First Edition turns on to a pretty ballad in the style that has proved so successful for the group. Standout vocal should capture spotlight action from teen and MOR deejays. Flip: "Save Your Big Tears For The Movies" (2:42) (Same credits)

ROY HAMILTON (AGP 125)

It's Only Make Believe (3:10) (Marielle, BMI — Twitty, Nance)

Oldie from the early era with Conway Twitty is brought back for today's market in a splendid performance by the late Roy Hamilton. Excellent vocal, matched by some powerful production touches to make this a blockbuster potential ballad with top forty, R&B and adult prospects. Flip: No info included.

BOB DARIN (Direction 4001)

Baby May (2:35) (T.M., BMI — Darin)

Softening his line from a blatant protest to a more subtle lyric, and adding harder rhythm and instrumental touch, Bob Darin comes up with the single that could become his first Direction hit on the top forty as well as FM level. Powerful side with all-teen market impact. Flip: "Sweet Reasons" (1:48) (Same credits)

QUINCY JONES (Bell 833)

The Time For Love Is Anytime (3:25) (Screen Gems/Columbia, BMI — Jones Weil)

Highly attractive theme from "Cactus Flower" poses the same prospect for gaining listener momentum as did "A Time For Us" and several other gentle flowing songs from current box office attractions. The arrangement and melodic charm should enchant MOR and earn top forty attention. Flip: No info included.

Newcomer Picks

THE CALIFORNIA EARTHQUAKE (World Pacific 77931)

What A Beautiful Feeling (2:15) (Flowering Stone, ASCAP — Visco)

World Pacific's answer to Blood, Sweat & Tears, the California Earthquake enters with a tremor-instilling brass section and towering vocal lead to grab all the-bat reactions on the teen and MOR scenes. Side is a standout beat ballad that should find hot receptions. Flip: "The First Day" (3:06) (Same credits)

BALLOON CORPS (Dunhill 4219)

Muddy Water (2:30) (Reznack, ASCAP — Goldberg, Renzetti)

From the Creedence Clearwater Revival-ist rock vein comes this nugget of teen tempting sound to introduce the Balloon Corps. Driving rhythm line, flashy instrumental work and a pulverizing vocal performance will win FM approval and solid top forty response. Flip: "Make It Right" (2:40) (Wingate/Reznack, ASCAP — Hummel)

PAUL HAMPTON (Warner Bros-7 Arts 7353)

When Rockets Don't Explode (2:42) (W-7, ASCAP — Hampton)

Highly unusual approach to a love lyric gives this ballad a flash of sudden listener recognition to spark teen and adult interest. Powerful production for extra impact should set the sales in motion behind a very impressive single. Flip: "Fast Wind" (2:35) (Same credits)

BOBBY SANSON (Metromedia 153)

Molly (3:09) (United Artists, ASCAP — Harvey)

Glittery ballad with a melancholy case history of an Eleanor Rigby figure marks the strongest side yet from Bobby Sanson. Excellent material superbly presented gives the single a powerful shot at moving into the exposure/sale picture via teen and adult programming channels. Flip: "So Much Love" (2:30) (Screen Gems/Columbia, BMI — Goffin, King)

JOHNNY GARRETT & THE RISING SIGNS (Uni 55179)

Get Around Downtown Girl (2:16) (Maribus, BMI — Cook, Greenaway)

Revisiting the Beach Boys manor, Johnny Garrett and company come up with a sound that hasn't been much in evidence during the last year or more. Good teen track that should excite a good deal of change-of-pace play stirring attention toward a hit showing. Flip: "Good People" (2:06) (Ten-Hi, BMI — Morrill, Gardner)

The super-hit of Europe
becomes the Colossus of the U.S.

The Shocking Blue

"Venus"



The Shocking Blue
sings
VENUS

C-108

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COLLOSSUS RECORD CORP.



Jerry Ross Productions Inc.
1855 Broadway
New York, N.Y. 10023
(212) 765-1170

ELVIS

RCA
LSP-6020

*From
Vegas to Memphis*

VICTOR
STEREO



ELVIS

BACK IN MEMPHIS

INHERIT THE WIND
THIS IS THE STORY
STRANGER IN MY OWN HOME TOWN

A LITTLE BIT OF GREEN
AND THE GRASS WON'T PAY NO MIND
DO YOU KNOW WHO I AM
FROM A JACK TO A KING

THE FAIR'S MOVING ON
YOU'LL THINK OF ME
WITHOUT LOVE (There Is Nothing)

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ELVIS FOR YOU IN A DOUBLE

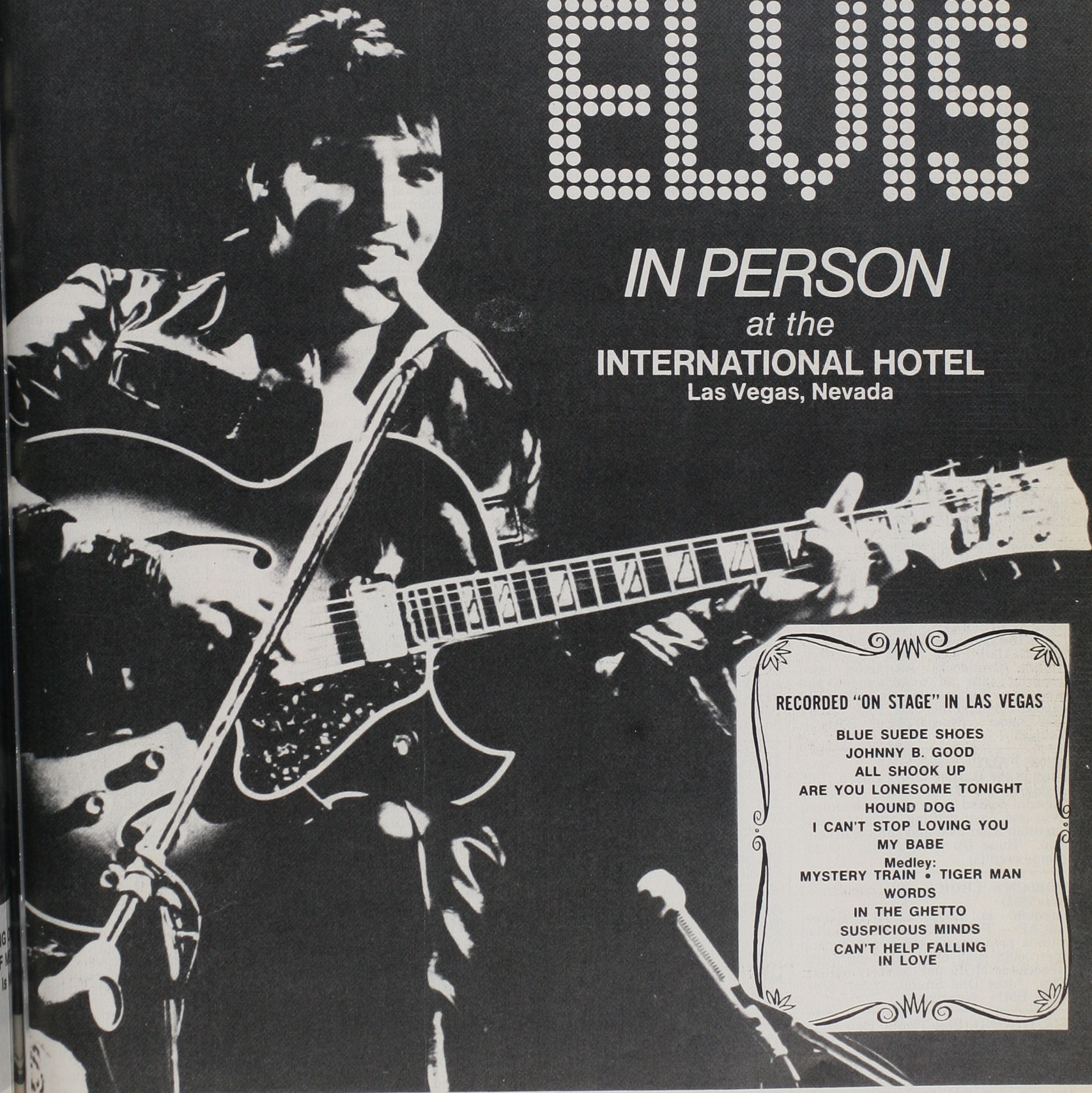
LAS VEGAS

From
Memphis to Vegas

VICTOR
STEREO

ELVIS

IN PERSON
at the
INTERNATIONAL HOTEL
Las Vegas, Nevada



RECORDED "ON STAGE" IN LAS VEGAS

BLUE SUEDE SHOES
JOHNNY B. GOOD
ALL SHOOK UP
ARE YOU LONESOME TONIGHT
HOUND DOG
I CAN'T STOP LOVING YOU
MY BABE
Medley:
MYSTERY TRAIN • TIGER MAN
WORDS
IN THE GHETTO
SUSPICIOUS MINDS
CAN'T HELP FALLING
IN LOVE

UPLUXE ALBUM



CashBox Record Reviews

Choice Programming

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

JOE COCKER (A&M 1147)
She Came Through the Bathroom Window (2:37) (Maclen, BMI — Lennon, McCartney) Beatles song that has been gaining favor with FM stations in Cocker's new album appears for added top forty consideration. Strong rhythmic side. Flip: "Change in Louise" (3:22) (TRO-Andover, ASCAP — Cocker, Stainton)

THE MAJIC SHIP (Crazy Horse 1317)
And When It's Over (2:12) (Luvlin/Magdalen, BMI — Sommer) Back from "Hummin'," and looking for a strong showing to bring about their breakthrough, the Majic Ship aims this new side at FM and teen AM outlets. Could become a waking sleeper choice. Flip: "On the Edge" (2:50) (Luristan, ASCAP Majic Ship)

THE FREE DESIGN (Project Three 1370)
Butterflies Are Free (2:42) (Sunbury, ASCAP — Schwartz) From the latest Broadway winner comes this attractive ballad. Song is treated to some of the special vocal pyrotechnics that have consistently maintained interest in the Free Design. Flip: No info.

THE KINGSMEN (Earth 104)
Feed Me (2:35) (Peanut Butter, BMI — Feldman, Poor, Levine) Latest return of the Kingsmen has them rocking in a new sound boat. Touches of blues, a novel vocal approach and powerful rhythm line give the side teen appeal. Flip: "Just a 'B' Side" (2:00) (Peanut Butter, BMI — Levine, Resnick, Berkman)

NEIL MACARTHUR (Deram 85054)
It's Not Easy (2:45) (Screen Gems/Columbia, BMI — Mann, Weil) Former Zombie Neil MacArthur plugs away on the solo scene with a fine treatment of this teen ballad. Stand-out vocal. Flip: "Twelve Twenty Nine" (3:00) (Wren, BMI — Sterling)

SHANE MARTIN (Epic 10552)
Something Beautiful Is Gone (2:58) (Famous, ASCAP — Darrow, Shayne) Delicate ballad offering with a special West Coast charm and easy moving rhythm line to attract teen and MOR notice. Flip: "Let Me Live" (2:27) (Ensign, BMI — Berger, Cuccia)

GRIFFIN (Bell 841)
I Am the Noise in Your Head (4:02) (Noma/Alan Price, BMI — Kirtley, Gibson, Craddock) Intriguing head material with an arrangement and production that are likely to gather FM exposure behind this side. Flip: "Don't You Know" (Noma/Price, BMI — Kirtley)

GENE FAITH (Virtue 2511)
Lady in the Harbor (3:07) (Mary Hill/Joshie/Brown Trout, BMI — Faith) Unusual ballad side with a haunting lyric and easy drifting sound to spur attention from teen and adult markets. Flip: "Hung Up on a Feelin'" (2:29) (Same credits)

HOBSON'S CHOICE (Warner Bros-7 Arts 7352)
Groovin' is Easy (2:32) (Callee, ASCAP — Polte) Pleasant teen ballad with a pressure-packed brass backup that could snag extra listening attentiveness at MOR and top forty outlets. Flip: "Just One Smile" (2:56) (January, BMI — Newman)

SOUTHWIND (Blue Thumb 108)
Ready to Ride (2:47) (Slippery Jack, ASCAP — Brown) Country-funk rock outing which has enough instrumental drive and vocal appeal to stir action on FM and AM-top forty channels. Flip: "Cool Green Hills of Earth" (2:40) (Slippery Jack, ASCAP — Heinlein)

ROGER WILLIAMS (Kapp 2064)
Fill the World with Love (2:45) (Hastings, ASCAP — Bricusse) One of the most appealing songs from "Goodbye, Mister Chips," this ballad is well made for easy listeners, but like the Richard Harris vocal lacks the young approach that could make the song a smash. Flip: No info included.

AL HIRT (GWP 516)
The Gospel Of No Name City (2:21) (Chappell, ASCAP — Lerner, Previn) From "Paint Your Wagon," this selection takes a turn for the dixielanders who are bound to find it on easy listening and some MOR channels. Flip: "I Still See Elisa" (3:00) (Chappell, ASCAP — Lerner, Loewe)

CONNIE FRANCIS (MGM 14091)
Zingara (2:56) (W-7, ASCAP — Riccardi, Albertelli, Rae) Fascinating link-up of Connie Francis and a most unusual ballad could capture enough MOR action to break the side across the pop board. Flip: "Mr. Love" (2:59) (Francis, Day & Hunter, ASCAP — Reed, Mason)

DON HO (Reprise 0871)
Honey Come Back (3:25) (Jobete, BMI — Webb) Country rather than Hawaiian flavoring gives Don Ho an impressive side with which to break beyond his easy listening bonds. Flip: "Sands of Waikiki" (2:08) (Pitman-Hawaiian, ASCAP — Pitman)

JULIUS WECHTER & THE BAJA MARIMBA BAND (A&M 1136)
Can You Dig It? (Pts. 1 & 2) (2:45/2:40) Delightful novelty instrumental touched up with imitation commentary from "W.C. Fields," "Nixon," "Bogart" and a handful of other camp and contemporary figures. Left-fielder with a strong shot.

THE KODIAKS (Scepter 12267)
Tell Me Rhonda (3:37) (Leeds, ASCAP — Clacci, Claroni, McVann) Strange sounding rocker which turns the clock back for a sparkling top forty dance romp. Flip: "All Because You Wanna See Me Cry" (3:02) (Leeds, ASCAP — McVann)

FREDA PAYNE (Invictus 9073)
The Unhooked Generation (2:30) (Gold Forever, BMI — Dunbar, Wayne) Turning the anti-cigarette theme to contemporary purposes, Freda Payne presents a most unusual love-affair's-over side with blistering rhythm to spark blues and rock notice. Flip: "The Easiest Way to Fall" (2:25) (Gold Forever, BMI — Lavette, Dunbar, Wayne)

THE GAME (Scarlet 7001)
My Kind of Morning (2:28) (Commonwealth United, BMI — Kirkpatrick) Soft rock side with an especially effective instrumental backdrop behind crystal vocals to snare teen and MOR play. Flip: "Things for Me" (2:48) (CU, BMI — Terry) Scarlet handled by CU Records.

GENE THOMAS (TRX 5025)
The Nature of a Man (2:35) (Acuff-Rose, BMI — Thomas) In the mold of "Gentle on My Mind," this new country-stepped pop side comes on with a brightness that could attract enough airplay to break the song top forty. Flip: "Reasons" (2:16) (Same credits)

THE NEW KICK (Capitol 2682)
Song The City Sings (2:55) (4-Star Music, BMI — Emmerson) Riding the sound borderline between teen and underground, this track could amass enough play to make a run at the charts. Flip: "Home" (2:35) (Blackwood, BMI — Stallman, Fragale)

Choice Programming

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BEN E. KING (Maxwell 800)
Goodbye My Old Gal (3:30) (Saturday, BMI — Brown, Bloodworth) Tender ballad that broadens Ben E. King's range of audience appeal marks his debut with Maxwell. MOR, blues and easy listening goody. Flip: no info included. Maxwell is distributed through Crewe Records.

THE MOON PEOPLE (Roulette 7065)
Kippy, Skippy, Moon Strut (Opus #1) (2:54) (Eden/Slew, BMI — Beatty) Jazz-funk blues side that has been getting exposure in NYC comes out nationally through Roulette. "Soulful Strut" one step further along. Flip: "Ode To Heidi Ann" (2:25) (Eden/Slew, BMI — Sonin, Marin)

CHUCK BRIDGES (Vault 958)
Keep Your Faith Baby (2:38) (Zeus, BMI — Young, Bridges) Fine sounding blues bottom gives extra impact to a powerful ballad side. Vocal attraction could stir top forty and R&B interest. Flip: "Bad Sam" (3:32) (Same credits)

TINA BRITT (Minit 32082)
Hawg for You (3:24) (East/Memphis/Time/Redwal, BMI — Redding) Booming rhythm line on this renewal of an Otis Redding song gives the track a forceful shot at breaking into the R&B picture. Flip: "My Lover's Prayer" (2:57) (Same credits)

THE PROFILES (Bamboo 108)
I Still Love You (2:30) (Cachand, BMI — Ross, Cross) Softly ambling blues dance side that could stir enough R&B action to climb into the sales pictures with national potency. Flip: "Be Careful" (3:00) (Same credits)

JACKIE THOMPSON (Columbia 45039)
Got To Right The Wrongs (3:00) (Blackwood, BMI — Edwards) An interesting lyric and some good instrumental work for support give this side of the new Jackie Thompson single an edge in gaining radio attention on the blues circuit. Flip: "Fool On The Hill" (3:32) (Comet, ASCAP — Lennon, McCartney)

THE VIBRATIONS (Neptune 19)
Expressway to Your Heart (2:39) (Downstairs, BMI — Gamble, Huff) The oldie (that broke the Soul Survivors) comes back with a whole new sound to gain notice at top forty, R&B and possibly FM levels. Flip: "Who's Gonna Help Me Now?" (3:37) (Assorted, BMI — Aikens, Bellman, Turner, Drayton)

CALIFORNIA ROCK CHOIR (Cyclone 75002)
Ain't No Mountain High Enough (2:21) (Jobete, BMI — Ashford, Simpson) The Marvin & Tammi hit of a few years back is brought back with a taste of Edwin Hawkins to temper the pop sound into a new groove. Flip: "Whoever You Are" (2:10) (Merpep, BMI — Sams)

JIMMY HOLIDAY (Minit 32079)
Yesterday Died (2:50) (Unart, BMI — DeShannon, Holiday, Myers) Interesting lyric and a power-packed delivery of the song give Jimmy Holiday some potent R&B impact and a good top forty shot. Flip: No info included.

THE VILLAGE SOUND (Hip 8021)
Truth or Consequences (3:12) (East/Memphis, BMI — Jones, Dunn) Material from half the Booker T. team is instrumentally solid enough to attract FM programmer notice. Slow and with a mildly made message. Flip: No info.

THE LUCONTO BOYS (Tambourine 8)
Each Other (2:40) (House of Bryant, BMI — B & F Bryant) Attractive MOR vocals meld nicely with a light teen ballad to give this side wide enough appeal to draw multi-format exposure. Flip: "Hello, Hello" (2:30) (Same credits)

POCO (Epic 10543)
My Kind of Love (2:42) (Cot Springalo, BMI — Furray) One n ate single and a hit album later, continues to punch away with its falo Springfield country/folk style. Good FM track with tee tential. Flip: No info supplied.

FRANKIE AVALON (Amos 127)
The Star (2:59) (E. H. Morris, B Young) Australian hit which has been released here (see review i issue) is newly covered by F Avalon. Reputation could make run for the hit. Flip: "Woman (2:45) (B-n-B, ASCAP — Davis)

CATHY CARLSON (ABC 11248)
I Never Needed Anybody (2:25) C., BMI — Costa, Durkee) I handled ballad that has equal a for the MOR and blues markets. build a following of chart size. Happy Heart (3:19) (Miller, A — Rae, Last)

JIMMY HELMS (Oracle 1004)
Your Past is Beginning to Show Love (2:57) (Racle/Old World, — Greaves) Material from the ce of the "Take a Letter, Maria" m presented with a powerful voca and rhythmic throb that could be way into the teen and blues cl Flip: No info supplied.

THE BROTHERS & SISTERS OF (Ode 123)
The Times They Are a-Changin' (M. Witmark & Sons, ASCAP — D One of the most recorded songs i lan's catalog is treated to a Ge ized blues revival that could s Flip: "Mr. Tambourine Man" (Same credits)

DON BRYANT (Hi 2169)
What Are You Doing to My (2:09) (Jec, BMI — Smith, Jones) ly blues track with a blistering Bryant delivery to make this a with R&B momentum. Flip: "I Lonely Being Me" (2:33) (Jec, B. Bryant)

BOYS & GIRLS TOGETHER (I pid 75015)
Knock Knock (2:15) (Twill/T. BMI — Zekely, Bottler, Twain, Ba Clever teeny bopper take-off on old game that has become a sta the "Laugh-In" program. Coulc left-field action. Flip: "Progre Halavah" (1:50) (Tattersall, BN Haffkine, Wayne)

EVERYDAY PEOPLE (People 10)
Are You Going Wrong? (3:28) (P BMI — Stevenson) Hung on the g that people play exterior, the E day People cut to the heart in a teresting top forty, possibly FM Flip: "You Can See the World" (People, BMI — Stevenson, Nash)

J.B. & THE V-KINGS (Zap-Zing!)
Lazy Soul (3:19) (Zoom, BMI Tait, Jr.) Flashy brass section this semi-funk/semi-jazz side a erful appeal for blues listening ences. Could grow from there. "I've Got Dreams" (3:09) (Coti BMI — Redding) Zap-Zing! distr through Cotillion Records.

PAL & THE PROPHETS (Jamie)
Peace Pipe (1:50) (Dandelion, B Lamp, Pakula, Rakes) As the n should indicate, this is an offsho the "Keem-O-Sabe" hit. An im mental with the flash and fire c predecessor. Flip: "Tea-Pee" (Dandelion, BMI — Rakes, Prophe

ROCK CANDY MT. (Moon 500)
Sweet Magic (2:28) (Peanut Bu Love Songs, BMI — Levine, Ge Unchanged bubble gum sound c on today as a parody of the taste was in flower only a year ago. cute. Flip: "Rainmaker" (2:13) nut Butter, BMI — Levine, Res Berkman)

IN THE GREAT DUNHILL TRADITION OF
 THE MAMAS & THE PAPAS & STEPPENWOLF
 THREE DOG NIGHT & THE GRASSROOTS
 MAMA CASS AND SMITH
 WE PROUDLY PRESENT A WINNER



IF IT'S ON

DUNHILL



BELIEVE IT!

Vital Statistics

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

*New To The Top 100

- #1 COME TOGETHER (4:16)**
Beatles-Apple 2654
c/o ABKCO 1700 Bway, NYC.
PROD: George Martin c/o Apple
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: Something
- #2 SOMETHING (2:59)**
Beatles-Apple 2654
c/o ABKCO 1700 Bway, NYC.
PROD: George Martin c/o Apple
PUB: Harris BMI (same address)
WRITER: George Harrison FLIP: Come Together
- #3 WEDDING BELL BLUES (2:42)**
5th Dimension-Soul City 779
6920 Sunset Blvd. L.A. Calif.
PROD: Bones Howe 8833 Sunset Blvd. L.A. Calif.
PUB: In Litigation
WRITER: Laura Nyro
ARR: Bob Alciver-Bill Holman-Bones Howe
FLIP: Lovin' Stew
- #4 AND WHEN I DIE (3:26)**
Blood Sweat & Tears-Columbia 45008
51 West 52 Street, NYC.
PROD: James William Guercio c/o Columbia
PUB: In Litigation
WRITER: Laura Nyro ARR: Dick Halligan
FLIP: Sometimes In Winter
- #5 SMILE A LITTLE SMILE FOR ME (2:55)**
Flying Machine-Congress 6000
8255 Sunset Blvd. L.A. Calif.
PROD: Tony Macauley c/o Pye
132 Western Rd. Mitcham, Surrey, Eng.
PUB: January BMI 25 W 56 St. NYC.
WRITERS: Tony Macauley-Geoff Stephens
ARR: T. Macauley
FLIP: Maybe We've Been Loving Too Long
- #6 TAKE A LETTER, MARIA (2:44)**
R.B. Greaves-Atco 6714
1841 Bway, NYC.
PROD: Ahmet Ertegen c/o Atlantic
PUB: Four Star TV BMI 6290 Sunset Blvd L.A. Calif.
WRITER: R.B. Greaves FLIP: Big Bad City
- #7 BABY IT'S YOU (2:24)**
Smith-Dunhill 4206
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Joel Sill-Steve Barri c/o Dunhill
PUB: Dolfi ASCAP 1619 Bway, NYC.
WRITERS: Bacharach-David-Williams
ARR: Jimmie Haskell FLIP: I Don't Believe (I Believe)
- #8 ELI'S COMING (2:40)**
3 Dog Night-Dunhill 4215
8255 Beverly Blvd. L.A. Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: In Litigation
WRITER: Laura Nyro FLIP: Circle For A Landing
- #9 FORTUNATE SON (2:19)**
Creedence Clearwater Revival-Fantasy 634
1281 30th St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI c/o Fantasy
WRITER: John Fogerty ARR: John Fogerty
FLIP: Down On The Corner
- #10 NA NA HEY HEY KISS HIM GOODBYE (3:45)**
Steam-Fontana 1667
35 E Wacker Drive, Chicago, Ill.
PROD: Paul Leka c/o MRC
PUB: MRC BMI 110 W 57 St. NYC.
Little Heather BMI 157 W 57 St. NYC.
WRITERS: G. DeCarlo-D. Frasher-P. Leka
ARR: P. Leka FLIP: It's The Magic In You Girl
- #11 SUSPICIOUS MIND (4:22)**
Elvis Presley-RCA
1133 Ave of the Americas, NYC.
PUB: Press BMI 905 16th Ave S. Nashville, Tenn.
WRITER: Mark James FLIP: You'll Think Of Me
- #12 LEAVING ON A JET PLANE (3:27)**
Peter Paul & Mary-WB/7 Arts 7340
4000 Warner Blvd. Burbank, Calif.
PROD: Albert B Grossman-Mitt Okun
142 E 34 Street, NYC.
PUB: Cherry Lane ASCAP 15 E 48 St. NYC.
WRITER: John Denver
FLIP: The House Song
- #13 HOLLY HOLY (4:27)**
Neil Diamond-Uni 55175
8255 Sunset Blvd. L.A. Calif.
PROD: Tom Catalano-Tom Cogbill
827 Thomas, Memphis, Tenn.
PUB: Stone Bridge BMI c/o Tom Catalano
16715 Charnel Lane, Pacific Palisades, Calif.
WRITER: Neil Diamond ARR: Lee Holdridge
FLIP: Hurtin' You Don't Come Easy
- #14 RUBEN JAMES (2:44)**
Kenny Rogers & First Edition-Reprise 1854
4000 Warner Blvd, Burbank, Calif.
PROD: Mike Post c/o Amos
6565 Sunset Blvd. L.A. Calif.
PUB: Unart BMI 729 7th Ave, NYC.
WRITERS: Harvey-Etris
ARR: Mike Post FLIP: Sunshine
- #15 TRY A LITTLE KINDNESS (2:23)**
Glen Campbell-Capitol 2659
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Arefield BMI 1804 Ivar Ave, L.A. Calif.
WRITERS: Kurt Sataugh-Bobby Austin
ARR: Al DeLory FLIP: Lonely My Lonely Friend
- #16 SUITE: JUDY BLUE EYES (4:35)**
Crosby Stills & Nash-Atlantic 2676
1841 Bway, NYC.
PROD: Steven Stills-David Crosby-Graham Nash
c/o Atlantic
PUB: Gold Hill BMI
WRITER: Stephen Sills FLIP: Long Time Gone
- #17 BACKFIELD IN MOTION (2:33)**
Mel & Tim-Bamboo 107
c/o Scepter 254 West 54 Street, NYC.
PROD: Karl Tarleton c/o Bamboo
1321 S Michigan, Chicago, Ill.
PUB: Cachand BMI 1449 S Michigan, Chi. Ill.
Patchal BMI
WRITERS: M. McPherson-M. Harden
FLIP: Do Right Baby
- #18 YESTER-ME YESTER-YOU YESTERDAY**
Stevie Wonder-Tamla 54188
2457 Woodward Ave, Detroit, Mich.
PROD: Fuqua-Bristol c/o Tamla
PUB: Stein & Van Stock ASCAP (same address)
WRITERS: Ron Miller-B. Wells FLIP: Paul Riser
FLIP: I'd Be A Fool Right Now
- #19 MIND BODY & SOUL (2:57)**
Flaming Embers-Hot Wax 6902
c/o Buddha 1650 Bway, NYC.
PROD: R. Dunbar
2429 Cadillac Tower, Detroit, Mich.
PUB: Gold Forever BMI c/o R. Dunbar
WRITERS: R. Dunbar-E. Wayne
FLIP: Filet De Soul
- #20 BABY I'M FOR REAL (3:00)**
Originals-Soul 35066
2457 Woodward Ave, Detroit, Mich.
PROD: Richard Morris c/o Soul
PUB: Jobets BMI (same address)
WRITERS: Gay-Gay
ARR: Paul Riser FLIP: Moment Of Truth
- #21 TRACY (2:05)**
Cuff Links-Decca 32533
445 Park Ave, NYC.
PROD: Paul Vance-Lee Pockriss
160 W 73 St NYC.
PUB: VanLee ASCAP 101 W 55 St. NYC.
Emily ASCAP 160 W 73 St. NYC.
WRITERS: Paul Vance Lee Pockriss
ARR: L. Pockriss FLIP: Where Do You Go?
- #22 DOWN ON THE CORNER (2:42)**
Creedence Clearwater Revival-Fantasy 634
1281 30 St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI c/o Fantasy
WRITER: John Fogerty ARR: John Fogerty
FLIP: Fortunate Son
- #23 GOING IN CIRCLES (4:32)**
Friends Of Distinction-RCA 0204
1133 Ave of the Americas, NYC.
PROD: John Florenz c/o RCA H'wood, Cal.
PUB: Porpete BMI 1820 S. Van Ness, L.A. Calif.
WRITERS: Poree-Peters ARR: Ray Cork Jr.
FLIP: Let Yourself Go
- #24 CHERRY HILL PARK (2:44)**
Billy Joe Royal-Columbia 44902
51 W 52 Street, NYC.
PROD: Buddy Buie-Bill Lowery c/o Low-Sal
PUB: Low Sal BMI P.O. Bx 9687 Atlanta, Ga.
WRITERS: Nix-Gilmore
ARR: Buie-Cobb-Emory Gordy Jr.
FLIP: Helping Hand
- #25 SUGAR SUGAR (2:48)**
Archies-Calendar 1008
1133 Ave of the Americas, NYC.
PROD: Jeff Barry 729 7th Ave, NYC.
PUB: Don Kirshner BMI 655 Madison Ave, NYC.
WRITERS: Barry-Kim
FLIP: Melody Hill
- #26 HEAVEN KNOWS (2:25)**
Grass Roots-Dunhill 4217
8255 Beverly Blvd., L.A. Calif.
PROD: Steve Barrn c/o Dunhill
PUB: Truesdale BMI c/o Dunhill
WRITERS: D. Walsh-H. Price
ARR: Jimmie Haskell
FLIP: Don't Remind Me
- #27 MAKE YOUR OWN KIND OF MUSIC (2:25)**
Mama Cass Elliott-Dunhill 4214
8255 Beverly Blvd. L.A. Calif.
PROD: Steve Barrn c/o Dunhill
PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC.
WRITERS: Barry Mann-Cynthia Weil
ARR: Jimmie Haskell FLIP: Lady Love
- #28 UNDUN (3:25)**
Guess Who-RCA
1133 Ave of the Americas, NYC.
PROD: Jack Richardson for Nimbus Nine
131 Hazelton Ave, Toronto, Canada
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman FLIP: Laughing
- #29 SOME DAY WE'LL BE TOGETHER**
Supremes-Motown 1156
2457 Woodward Ave., Detroit, Mich.
PROD: Johnny Bristol c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Beaver-Bristol-Johnson
ARR: Wade Marcus
FLIP: He's My Sunny Boy
- #30 IS THAT ALL THERE IS (4:19)**
Peggy Lee-Capitol 2602
1750 N Vine, L.A. Calif.
PROD: Lieber-Stoller c/o Treo
PUB: Treo BMI 1619 Bway, NYC.
WRITERS: Lieber-Stoller
ARR: Randy Newman FLIP: Me And My Shadow
- #31 BALL OF FIRE (2:53)**
Tommy James & Shondells-Roulette 7060
17 W 60 St. NYC.
PROD: Tommy James c/o Roulette
PUB: BIG 7 BMI (same address)
WRITERS: T. James-M. Vale-B. Sudano-W. Wilson-P. Auman FLIP: Making Good Time
- #32 YOU'VE LOST THAT LOVIN' FEELIN' (4:13)**
Dionne Warwick-Scepter 12262
254 W 54 St. NYC.
PROD: Bachrach-David
Produced by Chips Moman-Dionne Warwick
15 E 48 St. NYC.
PUB: Screen Gems/Columbia BMI 711 5th Ave. NYC.
WRITERS: B. Mann-C. Wheel-P. Spector
FLIP: Window Wishing
- #33 FRIENDSHIP TRAIN (3:30)**
Gladys Knight & The Pips-Soul 35068
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong
FLIP: Cloud Nine
- #34 I CAN'T GET NEXT TO YOU (2:53)**
Temptations-Gordy 7093
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong FLIP: Running Away
- #35 ELEANOR RIGBY (2:35)**
Aretha Franklin-Atlantic 2683
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: John Lennon-Paul McCartney
FLIP: It Ain't Fair
- #36 TURN ON A DREAM (2:44)**
Box Tops-Mala 12042
1776 Broadway, NYC.
PROD: Tommy Cogbill c/o American
Recording Studios
827 Thomas Street, Memphis, Tenn.
PUB: Press BMI 905 16th Ave S., Nashville, Tenn.
WRITER: Mark James FLIP: Together
- #37 JIN-GO-LO-BA (2:40)**
Santana-Columbia 45010
51 West 52 Street, NYC.
PROD: Brent Dangerfield c/o Columbia, Calif.
PUB: Blackwood BMI 1650 Bway, NYC.
WRITER: Michael Olaturunji
ARR: Albert Jjianqunto
FLIP: Persuasion
- #38 LOVE WILL FIND A WAY (2:32)**
Jackie De Shannon-Imperial 66419
6920 Sunset Blvd. L.A. Calif.
PROD: VME c/o Imperial
PUB: Unart BMI c/o Imperial
WRITERS: J. De Shannon-Jimmy Holiday-Randy Myers
ARR: Rene Hall
FLIP: I Let Go Completely
- #39 GROOVY GRUBWORM (2:08)**
Harlow Wilcox-Plantation 28
3106 Belmont Blvd. Nashville, Tenn.
PROD: Bobby Warren c/o Plantation
PUB: Shelby Singleton BMI (same address)
WRITERS: H. Wilcox-B. Warren
FLIP: Moose Trot
- #40 I GUESS THE LORD MUST BE IN NEW YORK CITY (2:42)**
Nilsson-RCA 0261
1133 Ave of the Americas, NYC.
PROD: Nilsson House Prod.
c/o RCA, Hollywood, Calif.
PUB: Dunbar BMI 1650 Bway, NYC.
WRITER: Nilsson
ARR: George Tipton
FLIP: Maybe
- #41 THESE EYES (3:20)**
Jr. Walker & All Stars-Soul 35067
2457 Woodward Ave., Detroit, Mich.
PROD: Johnny Bristol c/o Soul
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman-Cummings ARR: Willie Shorter
FLIP: I've Got To Find A Way To Win Maria Back
- #42 ROOSEVELT & IRA LEE**
Tony Joe White-Monument-1169
530 W Main St. Hendersonville, Tenn.
PROD: Billy Swann c/o Monument
PUB: Combine BMI c/o Monument
WRITER: Tony Joe White FLIP: The Migrant
- #43 RAINDROPS KEEP FALLIN' ON MY HEAD (3:02)**
B.J. Thomas-Scepter 12265
254 West 54 Street, NYC.
PROD: Burt Bacharach-Hal David
c/o Fred E Ahlert Jr. 15 E 48 St. NYC.
PUB: Blue Seas ASCAP/Jac ASCAP/20th Century
ASCAP
c/o Fred E Ahlert Jr.
WRITERS: Burt Bacharach-Hal David
ARR: Burt Bacharach
FLIP: Never Had It So Good
- #44 SEE RUBY FALL (2:48)**
Johnny Cash-Columbia 45020
51 West 52 Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: House Of Cash BMI 2200 Gallatin Rd. Mad. Tenn.
WRITER: Johnny Cash FLIP: Blistered
- #45 TONIGHT I'LL BE STAYING HERE WITH YOU (3:3)**
Bob Dylan-Columbia 45004
51 West 52 Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Big Skye ASCAP P.O. Bx 27 Prince St Sta. N.
WRITER: Bob Dylan
FLIP: Country Pie
- #46 WE LOVE YOU CALL COLLECT (5:07)**
Art Linkletter-Capitol 2678
1750 N Vine, L.A. Calif.
PROD: Irvin S. Atkins
PUB: Lexicon ASCAP
10701 Camarillo, N. H'wood, Calif.
WRITERS: Martin Wark-Ralph Carmichael
FLIP: Dea Mom & Dad
- #47 EVIL WOMAN (3:03)**
Crow-Amaret 112
1717 N Highland L.A. Calif.
PROD: Bob Monaco c/o Dunwich
25 Chestnut St. Chicago, Ill.
PUB: Yuggoth BMI c/o Dunwich
WRITERS: L. Weigand-R. Weigand-D. Waggoner
FLIP: Gonna Leave A Mark
- #48 JAM UP JELLY TIGHT (2:21)**
Tommy Roe-ABC 11247
8255 Beverly Blvd. L.A. Calif.
PROD: Steve Bari c/o ABC
PUB: Low Twi BMI c/o Bill Lowery
P.O. Box 9687 Atlanta, Ga.
WRITERS: T. Roe-F. Waller
FLIP: Moon Talk
- #49 UP ON CRIPPLE CREEK (3:10)**
The Band-Capitol 2635
1750 N Vine, L.A. Calif.
PROD: John Simon c/o Capitol
PUB: Canaan ASCAP 75 E 55 St. NYC.
WRITER: J.R. Robertson
FLIP: The Night They Drove Old Dixie Down
- #50 JESUS IS A SOUL MAN (2:44)**
Lawrence Reynolds-Warner Bros/7 Arts
4000 Warner Blvd. Burbank, Calif.
PROD: Don Davis c/o Warner Bros.
PUB: Wilderness BMI
913 17th Ave S. Nashville, Tenn.
WRITERS: Reynolds-Cardwell
FLIP: I Know A Girl (When I Hold One)
- #51 MIDNIGHT COWBOY (3:20)**
Ferrante & Teicher-U.A. 50554
729 7th Ave., NYC.
PROD: George Butler c/o U.A.
PUB: U.A. ASCAP 729 7th Ave., NYC.
Barwin ASCAP
WRITER: J. Barry
ARR: Ferrante & Teicher
FLIP: Poppi
- #52 YOU GOTTA PAY THE PRICE (3:25)**
Gloria Taylor-Silver Fox 14
c/o Shelby Singleton 3106 Belmont Blvd.
Nashville, Tenn.
PROD: W. Whisenhunt
2727 Cherry St. Toledo, Ohio.
PUB: Myto BMI
4039 Buena Vista St. W. Detroit, Mich.
WRITER: Al Kent
ARR: W. Whisenhunt
FLIP: Loving You And Being Loved By You
- #53 MIDNIGHT (2:52)**
Dennis Yost & Classics IV-Imperial 66424
6920 Sunset Blvd. L.A. Calif.
PROD: Buddy Buie c/o Bill Lowery
P.O. Box 9687 N. Atlanta, Ga.
PUB: Low-Sal BMI c/o Bill Lowery
WRITERS: J.R. Cobb-Buddy Buie
ARR: B. Buie-J.R. Cobb-Emory Gordy
FLIP: The Comic
- #54 DOCK OF THE BAY (2:47)**
Dells-Cadet 5658
320 E 21st Street, Chicago, Ill.
PROD: Bobby Miller c/o Cadet
PUB: East/Memphis BMI 1501 Bway, NYC.
Time BMI 449 S Bev Dr. Bev. Hills, Calif.
Redwal BMI 535 Cotton Ave, Macon, Ga.
WRITERS: Steve Cropper-Otis Redding
ARR: Chas. Stepney
FLIP: When I'm In Your Arms
- #55 SHANGRI-LA (2:32)**
Lettermen-Capitol 2643
1750 N. Vine, L.A. Calif.
PROD: Al Delory c/o Capitol
PUB: Robbins ASCAP 1350 Ave. Of Amer. NYC.
WRITERS: C. Sigman-M. Malneck-R. Maxwell
FLIP: When Summer Ends
- #56 I STILL BELIEVE IN TOMORROW (2:48)**
John & Ann Ryder-Decca 732506
445 Park Ave, NYC.
PROD: Mark Edwards c/o Decca
PUB: Duchess BMI (same address)
WRITERS: R. Scott-M. Wilde
ARR: Cy Payne FLIP: Daffodil Rain
- #57 CRUMBS OFF THE TABLE (2:37)**
The Glass House-Invincits 9071
c/o Capitol 1750 N Vine L.A. Calif.
PROD: Holland Dozier Holland
PUB: Holland Dozier Holland
WRITERS: R. Dunbar-E. Wayne
FLIP: Bad Bill Of Goods
- #58 LA LA LA (If I Had You) (2:44)**
Bobby Sherman-Metromedia 150
1700 Bway, NYC.
PROD: Jackie Mills
6430 Sunset Blvd. L.A. Calif.
PUB: Green Apple BMI c/o Jackie Mills
WRITER: D. Janssen ARR: Al Capps
FLIP: Time

All Right!



Let's Get Back To Rock And Roll **THE PLAYBOYS OF EDINBURG**

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