/B / Reprise Steps Up Drive In Major Artist Deals...
ol. Multi - Media Gift Giving Promo Its Most Extenive Yet ... Do Kids Understand Rock Lyrics? ... La-

els Force Isue On Singles: teppenwolf

# Cash Box

Igr ... RCA Underscores Premium, Disk & Tape ournals' In Anger, Sacher Posts . . . Chess Exansion For 70's Keys Top Sales Confab . . .



DY COLLINS: ELEKTRA-FLYING

INT'L SECTION BEGINS ON PAGE 65



# The Byrds. "Easy Rider." America has been waiting for them both

When Peter Fonda asked Roger McGuinn, lead Byrd, to write the score and sing the title song for his film, it was no accident." Easy Rider" is about a new direction in America. The Byrds are a new direction in American music.

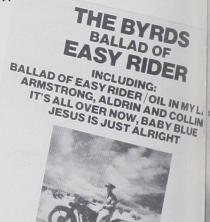
Their new single, "Wasn't Born to Follow4.44990. is also from the movie. And it's already number 1 on KXOA in Sacramento, causing a lot of excitement. and number 16 on KFRC in San Francisco—"Easy Rider" country—and spreading fast.



They've also got a new album that's

The Byrds. Bigger than ever. And ever setting the trends.

On Columbia Records ?





VOL. XXXI — Number 19/December 6, 1969

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## **Business Of Music** During The 1960's

The business of making the music business tick in time to a \$1 billion market virtually changed the industry's shape during the 1960's.

The decade opened with the inexorable course of rack influence on sales volume, largely through its ability to channel regularly-priced product to outlets never previously considered as appropriate to the industry's non-budget, non-cutout inventory. While this wholesaling revolution was taking place and perhaps in view of it - there came a vast influx of corporate interest in taking part in the burgeoning economic impact of record sales. Thus, began the still unabated mergers and-acquisitions mania, which saw key independent record and music publishing operations move into the conglomerate picture of often non-music oriented companies. Swept up, too, in this reflection of American business life as a whole were wholesalers themselves, so that as the 1960's came to a close, a few companies-some of them based in the music business, others not-controlled virtually the entire distribution pattern of records.

Before the acquisition-and-merger activity reached its peak, another force creative in origin, but profound in its impact on the conduct of the business -came on the scene and held sway over the majority of product (and hits) flowing from label operations. This was the independent producer, the most influential of whom not only provided

the catalyst for the birth of product, but who frequently was the mentor and supplier of talent itself, the publisher of the material recorded-either as the writer himself or as the entrepreneur of a music publishing unit—and a man of so many other directions that he introduced the oft-abused word "complex" to the business. Naturally, firms of this scope and size found themselves ripe for acquisition. This took the form of outright purchases of an indie producer's entire operation or the formation of a producer-run label within the organizational structure of another record company

The wide penetration of recorded product, including the emergence of the tape cartridge field as a medium of exposure to the point that it was doing about 25% of industry sales by the end of the 1960's; the concentration of the means of distribution and creativity into a handful of multi-direction giants all served to meet the needs of a true growth industry over the past decade. But, as Cash Box pointed out in its recent editorial, "Age of Upheaval," the challenge of the 70's might well be the industry's ability to retain control of its destiny in light of considerable shifts of management, much of it a direct consequence of corporate parents who sometimes take their adopted children for granted and cause confusion and inactivity at key contributors to the well-being of the music busi-



# CashBox CashBox TOP 100 December 6, 1966

	11/29	11/22
1 COME TOGETHER  Beatles-Apple 2654	1	1
2 ND WHEN I DIE Blood, Sweat & Tears-Columbia 45008	3	4
3 TAKE A LETTER MARIA R.B. Greaves-Atco 6714	4	6
4 NA NA HEY HEY KISS HIM GOOD Steam-Fontana 1667	BYE	10
5 WEDDING BELL BLUES Fifth Dimension-Soul City 779	2	3
6 LEAVING ON A JET PLANE		12
7 FORTUNATE SON		
Creedence Clearwater Revival-Fantasy 634  HOLLY HOLY	9	9
9 ELI'S COMING	11	13
Three Dog Night-Dunhill 4215  10 SOMETHING	8	8
Beatles-Apple 2654  YESTER-ME, YESTER-YOU,	6	2
YESTERDAY Stevie Wonder-Tamla 54188	14	18
12 BACKFIELD IN MOTION Mel & Tim-Bamboo 107	13	17
13 SMILE A LITTLE SMILE FOR ME Flying Machine-Congress 6000	5	5
14 SOMEDAY WE'LL BE TOGETHER		
Supremes-Motown 1156 CHERRY HILL PARK	21	29
Billy Joe Royal-Columbia 44902  16 BABY I'M FOR REAL	20	24
Originals-Soul 35066	16	20
18 DOWN ON THE CORNER	12	
Creedence Clearwater Revival-Fantasy 634  19 SUITE: JUDY BLUE EYES	22	22
Crosby, Stills & Nash-Atlantic 2676  20 HEAVEN KNOWS	15	16
Grass Roots-Dunhill 4217 21 MIND, BODY & SOUL	23	26
Flaming Ember-Hot Wax 6902  RAINDROPS KEEP FALLIN' ON MY	19 <b>Y</b>	19
HEAD  B.J. Thomas-Scepter 12265	32	43
23 LA LA (IF I HAD YOU)  Bobby Sherman-Metromedia 150	30	58
24 ELEANOR RIGBY  Aretha Franklin-Atlantic 2683	29	35
25 JAM UP, JELLY TIGHT Tommy Roe-ABC 11247	39	48
26 GROOVY GRUBWORM Harlow Wilcox-Plantation 28	33	39
27 RUBEN JAMES  Kenny Rogers & First Edition-Reprise 0854	24	14
28 I WANT YOU BACK Jackson 5-Motown 1157	50	63
29 FRIENDSHIP TRAIN Gladys Knight & Pips-Soul 35068	31	33
30 EVIL WOMAN  Crow-Amaret 112	38	47
31 THESE EYES  Jr. Walker & All Stars-Soul 35067	35	41
32 UP ON CRIPPLE CREK The Band-Capitol 2635	40	49
33 LOVE WILL FIND A WAY  Jackie DeShannon-Imperial 66419	34	38

34	MIDNIGHT COWBOY		
35	I GUESS THE LORD MUST BE IN NEW YORK CITY	42	51
36	Nilsson-RCA 0261 SUNDAY MORNIN'	36	40
37	A BRAND NEW ME	45	62
38	Dusty Springfield-Atlantic 2685  DON'T CRY DADDY	49	59
39	Elvis Presley-RCA 9768 YOU GOTTA PAY THE PRICE	55	-
	Gloria Taylor-Silver Fox 14	43	52
40	SEE RUBY FALL Johnny Cash-Columbia 45020	41	44
41	MIDNIGHT  Dennis Yost & Classics IV-Imperial 66424	46	53
42	COLD TURKEY  Plastic Ono Band-Apple 1813	51	69
43	I'LL HOLD OUT MY HAND Clique-White Whale 333	52	61
44	EARLY IN THE MORNING  Vanity Fare-Page One 027	54	65
45	WHOLE LOTTA LOVE  Led Zeppelin-Atlantic 2690	58	68
46	KOZMIC BLUES  Janis Joplin-Columbia 45023	56	66
47	JINGO Santana-Columbia 45010	37	37
48	TRY A LITTLE KINDNESS  Glen Campbell-Capitol 2659	18	15
49	UNDUN  Guess Who-RCA 0195	26	28
50	MAKE YOUR OWN KIND OF MUSI Mama Cass-Dunhill 4214	<b>C</b> 25	27
51	AIN'T IT FUNKY NOW PT. 1 James Brown-King 6280	61	73
52	DOCK OF THE BAY  Dells-Cadet 5658	53	54
53	TRACY  Cuff-Links-Decca 32533	28	21
54	DON'T LET LOVE HANG YOU UP  Jerry Butler-Mercury 72991	66	75
55	JINGLE, JANGLE Archies-Kirshner 5002	69	, 5
56	SUGAR, SUGAR  Archies-Calendar 1008	27	25
57	WE LOVE YOU — CALL COLLECT	44	46
58	Art Linkletter-Capitol 2678  SWINGIN' TIGHT		
59	Bill Deal & Rhondels-Heritage 818 WHAT YOU GAVE ME	59	64
60	Marvin Gaye & Tammi Terrell-Tamla 54187 TURN, TURN, TURN	65	71
61	Judy Collins-Elektra 45680  BLISTERED	67	74
62	CUPID	62	67
63	GET IT FROM THE BOTTOM	68	77
64	SUSPICIOUS MINDS	64	70
65	IS THAT ALL THERE IS	17	30
66	GET RHYTHM Peggy Lee-Capitol 2602	73	79
	Johnny Cash-Sun 1103	13	19

	December 6,	. 19
67	WONDERFUL WORLD, BEAUTIFU PEOPLE	L
68	FANCY Jimmy Cliff-A&M 1146	79
69	Bobbie Gentry-Capitol 2675 COWBOY CONVENTION	75
70	Ohio Express-Buddah 147 YOU KEEP ME HANGIN' ON	71
	Wilson Pickett-Atlantic 2682	81
71	POINT IT OUT Smokey Robinson & Miracles-Tamla 54189	-
72	I'M SO GLAD I FELL FOR YOU David Ruffin-Motown 1158	-
73	SHE BELONGS TO ME Rick Nelson-Decca 732550	76
74	WHEN JULIE COMES AROUND Cuff-Links-Decca 32592	85
75	VOLUNTEERS  Jefferson Airplane-RCA 0245	83
76	WINTER WORLD OF LOVE Engelbert Humperdinck-Parrot 40044	89
77	LADY-O Turtles-White Whale 334	82
78	I'M TIRED Savoy Brown-Parrot 40042	99
79	WALKING IN THE RAIN  Jay & Americans-UA 50605	86
80	HAPPY Paul Anka-RCA 9767	87
81	I STARTED LOVING YOU AGAIN Al Martino-Capitol 2674	84
82	GOIN' IN CIRCLES Friends of Distinction-RCA 0204	80
83	RUBBERNECKIN' Elvis Presley-RCA 9768	
84	DUBUQUE BLUES  Association-WB/7 Arts 7349	88
85	DON'T LET HIM TAKE YOUR LOVE FROM ME	92
86	BABY TAKE ME IN YOUR ARMS Jefferson-Janus 106	92
87	LAND OF 1,000 DANCES	-
88	YOU ARE MY LIFE	-
89	VENUS Herb Alpert & Tijuana Brass-A&M 1143 VENUS	90
90	ARIZONA Shocking Blue-Colossus 108	-
91	Mark Lindsay-Columbia 45037  TROUBLE MAKER	94
92	I'M GONNA LOVE YOU	91
93	SILVER THREADS & GOLDEN NEEDLES	93
94	I LOVE YOU	98
95	SHE LETS HER HAIR DOWN	-
96	I CAN'T SEE YOU NO MORE	-
97	Joe Tex-Dial 4095	95

<b>ALPHABETIZED</b>	TOP	100	(INCLUDING	<b>PUBLISHERS</b>	AND	LICENSEES)	
			(				

A Brand New Me (Parabut—BMI)	17
Ain't It Funky Pt. 1 (Golo—BMI)	
And When I Die (Tuna Fish—BMI)	S
	3
Arizona (Kangaroo—BMI)	
Baby, I'm For Real (Jobete—BMI)	ţ
Baby It's You (Dolfi—ASCAP)	Ü
Baby, Take Me In Your Arms (January/Welbeck-BMI)	
Backfield In Motion (Cachand/Patcheal—BMI)	ű
Big In Vegas (Bluebook—BMI)	1
Blistered (Quartet—ASCAP & Bexhill—ASCAP)	3
Cherry Hill Park	ë
Blistered (Quartet—ASCAP & Bexhill—ASCAP)	ĕ
Come Together (Maclen—RMI)	í
Come Together (Maclen—BMI)	30
Cupid (Kags—BMI)	
Dock Of The Bay (East/Time/Redwal—BMI)	2
Dock Of the Bay (East/Time/Redwal—BMI)	2
Don't Cry Daddy (Gladys/B-n-B—ASCAP)	30
Don't Let Him Take Your Love From Me (Jobete-BMI)	
	5
Down On The Corner (Jondora—BMI)	
Dubuque Blues (Beechwood—BMI)	3
Early in The Morning (Duchess—BMI)	4
Eleanor Rigby (Maclen—BMI)	2
Eli's Coming (Tuna Fish—BMI)	Ī
Evil Woman (Yuggoth — BMI)	3
	6

Fortunate Son (Jondora—BMI)	
Friendship Train (Jobete—BMI)	1
Get It From the Bottom (Alstein—BMI)	-
Get Rhythm (Hi-Lo—BMI)	
Groovy Grubworm	
Happy (Pocketful of Tunes—BMI)	
leaven Knows (Trousdale—BMI)	
olly Holy (Stone Bridge—BMI)	
Can't See You No More (Tree—BMI)	
Guess The Lord Must Be In N.Y.C. (Dunbar — BMI)	
II Hold Out My Hand (Blackwood—BMI)	
Love You (Dakar—BMI)	
m Gonna Love You (Assorted—BMI)	
m So Glad I Fell For You (Jobete—BMI)	
m Tired (Cool Waters—ASCAP)	
Started Loving You Again (Blue Book BMI)	
s That All There Is	
Want You Back (Jobete—BMI)	
am Up Jelly Tight (Low Twi—BMI)	
ingle Jangle (Don Kirshner—BMI)	
in-Go-Lo-Ba (Blackwood—BMI)	
(ozmic Blues (Wingate—ASCAP)	
.ady-O (Blimp—BMI)	
La La La (If I Had You) (Green Apple—BMI)	

7	IG PUBLISHERS AND LICENSEES)	
	Land Of A 1,000 Dances (Tune-Kel—BMI)	
	Leaving On A Jet Plane (Cherry Lane — ASCAP)	6
	Love Will Find A Way (Unart—BMI)	33
	Make Your Own Kind Of Music (Screen Gems/Columbia—	
	BMI)	50 100
	Midnight (Low-Sal—BMI)	
	Midnight Cowboy (Unart/Barwin — BMI)	34
	Mind, Body & Soul (Gold Forever — BMI)	21
	Na, Na, Hey, Kiss Him Goodbye (MRC/Little Heather-BMI)	4
	Point It Out (Jobete—BMI)	71
	Raindrops Keep Fallin On My Head (Blue Seas/Jac/20th Fox— ASCAP)	22
	Rubber Neckin' (Elvis Presley—BMI)	83
	Ruben James (Unart—BMI)	21
	See Ruby Fall (House of Cash—BMI)	40
	She Belongs To Me (Warner/7 Arts — ASCAP) She Lets Her Hair Down (Moon Beam—ASCAP)	73 95
	Silver Threads & Golden Needles (Central—BMI)	
	Smile A Little Smile For Me (January—BMI)	13
	Someday We'll Be Together	14
	Something (Harrisongs—BMI)	10
	Sugar Sugar (Don Kirshner, BMI)	56 19
	Suite, Judy Dide Lyes (dold Hill — DIVII)	19

Sunday Mornin' (Blackwood—BMI)
Suspicious Minds (Pross - PMI)
Tracy (Vanley / Emily ACCAD)
Tracy (Vanlee/Emily, ASCAP)  Trouble Maker (Landville—ASCAP)  Trouble Maker (Landville—ASCAP)
Trouble Maker (Landville—ASCAP)  Try A Little Kindness (Airfield/Glen Campbell—BMI)
Turn Turn (Meday Trails—BMI)
Hadva (Dushas PMI)
Undun (Dunbar — BMI).  Up On Cripple Creek (Callee—ASCAP).
Venus (Fat Zach—BMI)
Vellus (Fat Zacii—Divii)
Walking In The Rain (Screen Gems/Columbia—BMI)
Walking In The Rain (Screen Gems/Columbia—Billy) Wedding Bell Blue (Tuna Fish—BMI)
Wedding Bell Blues (Tuna Fish—BMI)
What You Gave Me (Jobete—BMI)
When John Comes Around (Emily (Vanles—ASCAP)
When Joke Comes Around (Emily) Value
Whole Lotta Love (Superhype—Ascar)
Whole Lotta Love (Superhype—ASCAP). Winter World of Love (Donna—ASCAP). Wooderful World - Republic (Pring—RMI).
Worlderful World, Deautiful People (ITVING - ASCAP)
Winter World of Love (Donna—ASCAP). Wonderful World, Beautiful People (Irving—BM). Yesterme, Yesteryou, Yesterday (Stein & VanStock—ASCAP)— You Are My Life (Unart—BMI).
Tod Are my Life (offart Diri)
You Gotta Pay The Price (Myto — BMI)
Tou keep me naligili oli (Jobete—biil)

Eydie Gorme-RCA 0250

97 BIG IN VEGAS

PRAYER

100 ME & YOU

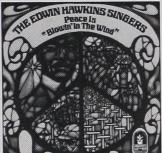
99 THE LAST TIME

98 TONIGHT I'LL SAY A

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\*I Believe, Pray For Peace Blowin' In The Wind, Silent Night White Christmas, We Three Kings What Child Is This, Oh Holy Night



Edwin Hawkins Singers BDS-5054

\* Merry Christmas

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OLDEN

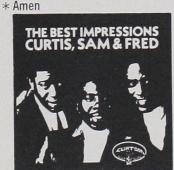
DOWN



Melanie, Born To Be BDS-5024

\* I Heard The Voice

Kole & Parum



\* SELECTED HOLIDAY CUTS

The Best Impressions CRS-8004

\* You'll Never Walk Alone



Second Brooklyn Bridge BDS-5042

\* Beautiful People



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\* Please Come Home For Christmas



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JACK & JILL
IT'S NOW A WINTER'S DAY
PARTY GIRL
CAROL
THE FOLK SINGER



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## rs P's, Inks Compass

EWYORK — AJP Records, the label m of Ahmad Jamal Productions, is leasing its initial album product this lease (I). The three LP release conleasing the three LP release consists of "Bustin" Out of the Ghetto," instrumental set featuring Carlos alcolm, "Who" by Jonas Gwangwa, trombonist, and "Comin' Again So on," a gospel set featuring the syrly Glenn.
In support of the product, Ahmad mal, Warren Stephens, national

mal, Warren Stephens, national les and promo head, and Cecil issette, internal coordinator, will hark on a city-by-city trip to the mpany's recently-appointed distrib

#### **Ink Compass**

n another move, the label has just ned Compass to an exclusive pact. oup, consisting of seven members, luding writer-lead singer Paul mens, bow with a singles release, er Sadness Primer" and "Later in Day." All but Clemens are esently university students.

#### RONT COVER:



e of the most consistent, ationalized, artists with Elektra ords, Judy Collins has realized a sales vitality in a year of diver-Spotlighted in a cover story in magazine, Miss Collins this year ped her concert appearance ped her concert appearance dule to try her hand at some new ets, one of which included a dra-e role in the Summer Festival ng of "Peer Gynt

th two million-dollar LP's to her it, as well as seven other best sel-lbums, Judy only recently became id artist with singles. Her success 30th Sides Now," "Someday Soon" "Turn, Turn, Turn" from her "Rections" LP have given new force r position as an interpreter of the "Imal folk music being grafted by fural folk music being crafted by s urban poets

#### INDEX

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ě	Top 50	C
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#### JP Marketing 1st | WB/Reprise Stepping Up Major Artist Drive; Canada's Gordon Lightfoot Is Opening Shot

HOLLYWOOD — Reprise Records is stepping up its major-artist acquisition drive, with the latest move being the signing of popular Canadian folk singer/writer Gordon Lightfoot to the label. Lightfoot, one of Canada's hot-test disk acts, will be produced by A&R staffers Lenny Waronker and Joe Wissert, with a first album due in

Although Reprise, under general manager Mo Ostin, and Warner Bros., under general manager Joe Smith, are run independently, both labels seem to

be following the same expansion patcompany's strong market position by broadening their base. Both labels are currently in negotiations with several other major contemporary acts, as well as several straight pop acts, though no other deals are firm at this

Commenting on the Lightfoot signing, Ostin said "We think Lightfoot will be as big in the U. S. and Europe as he is in Canada. He is another strong example of Canada's resources

of contemporary musical talent for the international market. In the past, Reprise has concentrated on developing new contemporary talent. In Lightfoot, we are acquiring an already developed proven artist, who has written such songs as "Early Morning Rain," "(That's What You Get) For Loving Me" and "Ribbon Of Darkness," and who has earned a vast audience in North America thru personal appearances. We feel we can match the success of his career in other respects with successful records—both singles and

albums."
Recent additions to the Warners/Reprise artists stable include pop singer Ella Fitzgerald, jazz pianist Herbie Hancock, folk/rock singer Dion, vet rock star Fats Domino, folk singer Theo Bikel and far undergrounder's Pearls Before Swine. It is expected that talks currently in progress will bring even bigger names into the Warners/Reprise fold.

#### Labels Are Forcing The Issue On Singles: Steppenwolf Mgr.

One-hit wonders HOLLYWOOD were the rule in rock music during its first decade, but the last few years have seen them become the exceptions. "Now that the artist's chance for longevity is high, it's time that more record companies got involved in helping an artist's career," said manager Reb Foster, "instead of going after the quick buck." Foster, whose Reb Foster & Associates firm manages Steppenwolf, Three Dog manages Steppenwolf, Three Dog Night, the Turtles and Hoyt Axton, singled out the practice of forcing out singles on a regular basis as a prime

example of artist/label conflict.

"In the beginning, it's easy for an act to turn out product. They've been working on material since their inception and all they have to do is get it on tane. After an artist's first or it on tape. After an artist's first or second album, he begins to run dry. If the group is successful, then they're spending a lot of time on the road and don't get much of a chance to work on new stuff. They get a one-month break and along comes the label and says 'we need a single this week.' If the act hasn't got one, the label very often pulls something out of an old album, or some deliberately finds

involved with the sound of their music than the meaning of it? In this age of rock music lyrics that possess highly

sophisticated imagery as a vehicle of saying profound things, a survey indicates that this is so.

Roginson and Hirsch added that in

Roginson and Hirsch added that in the Grand Rapids survey 31% of the youngsters understood song meanings with explicit references to drugs—a percentage about 11% more than in Detroit.

Col. Awarded 3

**More Gold Disks** 

NEW YORK — Columbia Records has just earned three more gold record awards from the RIAA. They include Janis Joplin's "Kosmic Blues," "Santana" and "Child is Father to the Man" by Blood, Sweat & Tears.

unreleased songs.'

Foster emphasized that he wasn't talking about the normal conflict which finds the artist and labeling over which finds the artist and label in over which cut should be the single, but "the situation where a label, knowing that a song isn't good enough to make Top 10 or even Top 50, insists on releasing it just to have product on the market"

#### Steppenwolf

"Steppenwolf is a good example. They're not the kind of a group that can just go in and cut singles, even though they've had very strong singles success in the past. It takes them time to get new product together, but Dunhill didn't want to wait and issued a couple of bad singles. I don't want to a couple of bad singles. I don't whey're certainly not the only label doing it, nor are they in the minority. It's an industry wide practice, with a few

"Steppenwolf hasn't been really affected by the bad singles because they've had a few very good breaks.

(Con't. on Page 40)

#### Juanita Jones Is **CB Nashville Rep**

NEW YORK - Juanita Jones has been appointed director of Nashville operations for Cash Box Magazine, it has been announced by George Albert,

president and publisher.
With a long background of Nashvillewith a long background of Nashville-associated music activities, she will direct the flow of Nashville editorial matter to the magazine's headquarters in New York. She will operate, effective Dec. 1, out of 806 16th Ave. South in Nashville.

Juanita Jones is an officer of the Country Music Foundation, a member and past officer of the Country Music Association, a member and past officer of the National Academy of Recording Arts & Sciences, a member and past director of the Gospel Music Associa-tion and a member of the Academy of Country & Western Music Association and present National Committee Chairman of American Women in Radio and

Her other music-associated endeavors include previous employment at RCA Records and the American So-

ciety of Composers, Authors & Publishers (ASCAP). As a case in point, only 27% of the

# Detroit high-schoolers indicated an awareness that the Beatles' recording "Lucy in the Sky with Diamonds" might stand for the initials of the drug,

NEW YORK — O.B.E. in prot "I am returning the

Lennon Returns O. B. E

in Vietnam, and against 'Cold Turkey' slipping down the charts."

Thus, Beatle John Lennon returned the award of the Order of the British Empire given to him, along with the other Beatles, on Queen Elizabeth's birthday in June, 1965.

As for "Cold Turkey," it's the Apple disk by the Plastic One Band, which has started to slide in Britain, but, as the New York Times noted in an interview with Cash Box, the disk is making an upward chart movement in making an upward chart movement in the U.S. Three weeks ago, the disk appeared for the first time in the number 69 slot, moving to 51 the following week and to number 42 on this week's listing.

While Lennon indicated that he had been "mulling it over a few years" before making the gesture, a spokesman for the Beatles indicated that the three other group members are keeping their O.B.E's.



Juanita Jones

Cemed-Carosello Sales Meet See Int'l News Report

## Two researchers, John P. Roginson and Paul Hirsch, surveyed 770 high school students in Detroit and Grand Rapids, Mich. Their conclusions, revealed in the magazine Psychology Today, are that most teenagers do not understand the lyrics or are indifferent to them. "When asked to make a choice," the pair say, "70% of all our students said they liked a record more for its beat than for its massage."

**Teeners Get Low Grades In Survey** 

Of Their Rock Lyric Comprehension

O.B.E. in protest against Britain's involvement in the Nigeria-Biafra thing, against our support of America in Vietnam, and against 'Cold Turkey'

# The Magnificent Men are working for Mercury now.

"Holly Go Softly" 72988

## Nice work, men.

"Holly Go Softly" (72988) is a great big beautiful single by The Magnificent Men. They're on Mercury for the first time, and they're on to a hit. Who else thinks so? Keep reading.

"Another song out and about with a melody AND story line that works to our ears . . . is 'Holly Go Softly'. A number of P.D.'s around the circuit seem to prefer The Magnificent Men on Mercury over the Cornerstone on Liberty. There is NO key station play as yet, and the promo men are on stage to get on the case fast before they blow a possible hit. Upstate Pennsylvania sales on The Magnificent Men indicate somebody should give a SHOT."

From Kal Rudman The Friday Morning Quarterback November 21, 1969

Produced by Ted Cooper A Ron Gittman Productions, Ltd.



From The Mercury Record Corporation Family Of Labels

MERCURY · PHILIPS · SMASH · FONTANA · LIMELIGHT · BLUE ROCK · WING · INTREPID · PULSAR

A product of Mercury Record Productions, Inc., 35 East Wacker Drive, Chicago, Illinois 60601

A NORTH AMERICAN PHILIPS COMPANY

#### ACA Underscores Premium Disk-Tape Journals' In Anger, Sacher Posts

EW YORK — RCA Records has one special products and communications on sales division.

on sales division.
This is indicated by Irwin Tarr, vp of arketing, as he announced last week to appointments of Harry Anger as le appointments of Harry Anger as langer of special products sales and ay Sacher as manager of mmunications sales, a new post om which he reports to Anger.

#### **Potential Unrealized**

Tarr believes that the "potential



Anger & Sacher

plications of records and tapes as oductive merchandising incentives marketers of goods and services a far beyond our industry's present perience." "Furthermore," he adds, he surface has barely been ratched in the use of recorded tape a medium of communication for

siness and the professions."
RCA has developed premium disk tape associations with many ding corporations, including mium deals for Stereo 8 cartridges auto manufacturers in Detroit. other growing area of importance, es Tarr, is communication tapes, to journals released on a monthly ledule to such organizations as the erican Medical Association, erican College of Cariology and the lion Dollar Round Table. The AMA es, for instance, provide doctors h information formerly available to m only in journals or at seminars, king it possible for them to utilize vel time to and from office and on s to keep abreast of their fession.

nger, who had been RCA Records'

#### nai B'rith Forum lks of Seventies

W YORK - "The Challenges That e the Music Industry in the Sevenwill be the first forum sponsored the Music and Performing Arts ge of B nai B'rith. Forum is being this Tues. (2) in the Grand Ballnof the Grand Street Boys Club & West 56th St., this city. Panelists be Clive Davis, president of CBS ords, Norman Racusin, president CA Records, Sam Goody, president am Goody, Inc. and Jack Grosspresident of Merco Enterprises. will be the first forum sponsored Freshell of Merco Enterprises. Ferman, managing director of the Freshell of Fr new members, starts with a buffet 30 pm. After a short business meet-tarting at 6:30 pm, the panel diston will start.

#### D-Wisner Set Deal

YORK — Jubilee Records consisting of Jimmy Wisner. First uct under the agreement, red by Steve Blaine, president, h' by the Coronados. Handling negotiations with Wisner was and promotion.

manager of pop and Red Seal advertising, left the company about six months ago to write and produce documentary films. During that time, one of the films with which he was associated, "The Ultimate Achievement," won a Gold Medal at the 12th annual International TV and Film Festival in New York

Prior to joining RCA in the ad dept. in 1966, Anger had been associated with Spencer Advertising previous to which he had been associated with Warner Bros., Records, MGM Records and RCA Victor.

Sacher joined RCA Records as a field salesman in 1955 and was appointed district sales manager in 1958. In 1959, he became a regional sales rep for special markets, subsequently, was appointed manager of quently was appointed manager of educational sales, a position he held until his present promotion.

#### Col. Multi-Media Gift Giving Promo Is Label's Most Extensive In History

embarking on a multi-media ad-merchandising campaign for the Christmas Season that's the strongest in the label's history.

In addition to its overall catalog, the campaign will focus on the label's Christmas product, new product of which was unveiled at the label's sales convention last summer and shipped throughout the country by the end of

Sept.

Bruce Lundvall, vp of merchandising, said that early planning and execution of the program will result in the most successful fourth quarter in Columbia history

#### **New Xmas Sets**

Columbia's 1969 additions to its Christmas Catalog include both album

and tape product. The new titles include "Christmas Becomes Electric" by The Moog Machine, "Give Me Your Love For Christmas" by Johnny Mathis, "Christmas" by the Clancy Brothers, "My Christmas Favorites" by John Davidson, "Ray Price Christmas Album" and "Country Christmas" which includes selections by 11 different country artists (e.g. Johnny Cash, Tammy Wynette, Marty Robbins, and David Houston). Also included in the new product is "Wishing You A Merry Christmas" by various classical artists.

The label will also be featuring "The Christmas Spirit" an album by Johnny Cash. Though the LP is not a new one, the star's popularity on both the concert stage and on television have created a strong demand for all Cash albums, old and new.

Also released again this year is the 7-million selling Gene Autry single, "Rudolph the Red-Nosed Reindeer." This year marks the 20th anniversary of the single's release.

Promo By Category

#### **Promo By Category**

Supporting all of Columbia's Christmas album and tape catalog is a gigantic advertising-merchandising campaign utilizing, radio and television spot announcements, dealer tie-ins and displays and advertising in newspapers, magazines and the underground newspaper group. Each category of music will have its own category of music will have its own individual campaign geared expressly to that specific market (e.g. Country & Western, contemporary). One merchandising idea this year is a dealer statement enclosure. This features 60 best-selling, Christmas and regular LPs and tapes and is done in full color. On the back is an order form and dealers will send these stuffers to all their charge account customers, for all their charge account customers, for all their charge account customers, for convenience in ordering records for Christmas. Eight million of these have already been ordered and some dealers will have them on counters as well as for a direct mail piece.

Four color ads will also be run featuring 36 best-selling albums, including special gift sets (GP's), in 24 major city newspapers. These ads will run about the second week in December.

Columbia will also be utilizing the

Columbia will also be utilizing the Columbia will also be utilizing the underground newspaper group and 20 major college newspapers. The label will be inserting a four color, four page insert which will feature a poster of an original painting by noted artist Robert Foster. The picture includes all of Columbia's major contemporary artists in a Christmas setting and highlights 36 of the label's top contemporary product.

There will also be a very heavy

(Con't. on Page 40)

#### Chess Jan. Sales Confab To Bow Expansion Plans Into The 70's

NEW YORK — Chess Records will move into the Seventies with its strongest winter sales meeting presentation yet.

Chess execs reveal that they have the support of its parent, GRT, in an expansion of the company's market potential in the decade ahead. The label will venture further into the contemporary rock area and try some new approaches, including its first Moog album, to be called "Moogie Weeger".

Woogie."
The company will kick-off a 2-part

#### Cap 'Band' Gold, Romeo 1 Mil Units

NEW YORK — Capitol Records has a RIAA-certified gold record for "The Band," the group's second LP, and reported 1 million units sold for the soundtrack of "Romeo & Juliet." Lat-ter set was certified as a \$1 million seller last July

#### Lib/UA Sets 6 LP's

HOLLYWOOD — The Liberty/Imperial/UA complex has released a special six-album late November offering, including two "best of" sets and two

"Golden Greats" is an assemblage of hits by Dennis Yost and the Classics IV; "The Canned Heat Cookbook" features Top 40 and underground hits from that group; "Swamp Rock" is the 37th LP from the Ventures; and The Slim Whitman Christmas Album' finds the C&W singer in a pop vein. The soundtrack sets are from "The Secret of Santa Vittoria" and "The Battle Of Britain.



WES' CAPITOL DEAL: Wes Farrell will be producing records for Capitol Records, as the result of an agreement between the label and Coral Rock

cci, president of Capitol

Sal Iannucci, president of Capitol, said the agreement was negotiated in New York by Herbert Cheyette, Capitol's eastern business affairs manager, and Richard Roemer, representing Coral Rock.

Farrell has produced such rock artists as the Everly Brothers, the Cowsills, Elephant's Memory, Beacon Street Union, Brooklyn Bridge and Every Mother's Son. Most recently he has worked with Paul Anka.

# followed by a Chicago gathering on the 13th at the Conrad Hilton and a concluding meet on the 14th in New York at the Summit Hotel. Theme will be: "1970: "And the Music Goes On." The first part of the meets, to be attended by label personnel and its distrib reps, will deal with the release of 21 albums under the cadet (4), Chess Concept (3), Checker (3), Chess (8), Chess Sermon (1) and Head labels. The Head product represents the label's first product via its recent distrib agreement with the English

sales presentation in Hollywood on Jan. 12 at the Century Plaza Hotel, followed by a Chicago gathering on the

the label's first product represents the label's first product via its recent distrib agreement with the English diskery. Artists will include the Dells, Little Milton, Etta James, John Klemmer, Woody Herman, the Rev. C.L. Franklin and the His Breadbasket Choir directed by the Rev. Jesse Jackson. The Chess sets will include six more in the Vintage Blues series.

The second phase of the sales confab deals with a Feb. promotion of Ramsey Lewis catalog plus two new releases, one a "hits" effort.

Both phases of the meet will be revealed to the meet through the label's most elaborate presentation ever. A strong ad-promo drive will be described, and the label's new radio

ever. A strong ad-promo drive will be described, and the label's new radio spots will be played prior to their exposure. Also, the company will reveal new incentive programs for promo and sales personnel. Chess execs at the meets will include Marshall Chess, President; Richie Salvador, exec vp; Dick LaPalm, admerchandising director, and Arnie Orleans, national sales manager.

#### New Bee Gee's LP To Kick Off Label

HOLLYWOOD — Gee Gee Records will be the new name for the Bee Gee's label, being distributed by Atlantic here and Polydor overseas. Label name was changed from Diamond to avoid confusion with the existing U.S. operation.

existing U.S. operation.
First album on the new label will be "Happiness," from the duo themselves. Prior to the launching of the label, a single from the LP will be released by Atco. Initial singles from the label will include product from P.P. Arnold, ex-Marble Graham Bonnet and Tintin.

#### **Bowman Exits Dot**

HOLLYWOOD — Dick Bowman is the latest Dot/Paramount label exec to reveal his departure from the com-pany. He served as national sales manpany. He served as national sales man-ager for the past two years. Bowman, associated with Liberty Records before his Dot/Paramount duties, did not announce his future plans. The label is presently restructuring under its new head, Bill Gallagher.

#### Morgan Exits Cap For Indie Company

NEW YORK — Tom Morgan is leaving his post as vp of eastern operations at Capitol Records this week (1) to operate a multi-faceted operation out of New York.

Morgan said his company would engage in indie production, artist management and music publishing. He added that he would limit his artist and/or label deals to "six or seven clients." Morgan has set up offices at 1501 Broadway, Suite 1506. Telephone

Morgan, a former musician, started in Hollywood as a Capitol salesman in 1951. Following promotion to district and divisional sales manager, he moved into A&R, business affairs, artist contracts and music publishing. In 1965, he was chosen head of eastern operations, where his responsibilities included management of A&R, supervision of the New York exec offices and scouting of Broadway musicals. He was appointed a vp in 1968. Morgan has also served as chairman of the exec committee of RIAA for the past three years.

#### New Beat Mgmt's 1st Year Is Sparked By Tommy James Pact

NEW YORK — On the first anniversary of the formation of New Beat Management Ltd., president Mark Alan has announced the signing of Tommy James & The Shondells to a personal management contract. The Roulette recording group has had 17 chart singles including 7 millionsellers since first arriving on the scene with a major international hit, "Hanky Panky." They have nine chart albums to their credit as well.

James recently produced his first independent outside group, The Exiles, for Columbia, with negotiations handled for both James and The Exiles (also New Beat clients) by Alan, who will work with Roulette prexy Morris Levy to broaden the disk industry's image of Tommy James &



Mark Alan & Slater Bros.

#### **CBS Promotes Four**

NEW YORK—Four promotions at CBS Records were announced last week by Marvin Cohn, director of A&R administration. Joseph Agresti has been named manager of scheduling and coordination, Peter Goldsmith moves into the post of manager of A&R administration. Evelyn Hollen

smith moves into the post of manager of A&R administration, Evelyn Hollen has been appointed manager of coordination for the custom label's and Mari Jo Johnson assumes the position of product manager of singles for Columbia, Date and Epic.

Agresti will be responsible for the scheduling of all CBS Records album and tape product and the booking and coordination of all CBS Records recording and editing sessions. He will also be responsible for the programming of all 4- and 8-track tape product. Agresti joined CBS in 1963 as manager of releasing and listing. In 1968 he became manager of coordination, a position he has held until the present.

In his new position as manager of A&R administration, Peter Goldsmith will be responsible for the preparation and maintenance of all A&R Creative and administrative budgets for CBS Records. He will also be assisting in planning A&R activities and will perform various responsibilities as office manager or popular A&R. Goldsmith joined CBS in 1967 as manager of new release scheduling. He moved up to hold the position of manager of releasing and listing and most recently was manager of product coordination. In her new capacity as manager of coordination for the custom labels, Evelyn Hollen will be responsible to the manager of scheduling and coordination for the coordination of all custom album and single product on the CBS Records custom labels. Miss Hollen has been with CBS for the past nine years. Most recently she held the position of manager of record services with Epic and custom label sales and distribution. She came to Epic Records as a trainee and also held the position of coordination for the cost on labels. Miss Hollen did free-lance public relations. In her new position as manager of singles for Columbia, Date and Epic, Mari Jo Johnson will be responsible for the scheduling and assigning of Columbia, Date and Epic single releases in conjunction with A&R Producers, engineering and the director of national promotion. Mari Jo came to the company in 1967 and most recentl

The Shondells.

#### Year of Growth

New Beat Management Ltd. was formed in October 1968 when Mark Alan left his position as an agent at Premier Talent to form a corporation with the Slater brothers, Robert and

with the Slater brothers, Robert and Alan.

New Beat will now concentrate primarily on tv, motion pictures, and building acts for bigger and stronger personal appearances.

Since leaving PTA Mark Alan built The Illusion into a major record and concert act. Besides headlining in clubs and on tour, the Steed artists have gained attention with the hit single, "Did You See Her Eyes," and a Top 40 album, "The Illusion." The group is produced by Jeff Barry under a 5-year deal made by Alan. Steed is distributed by Paramount Records. Their newest album, "Together (As A Way Of Life)," is happening throughout the country. The single of the same name has received top picks in every trade publication and on the all-important Gavin chart. Illusion (Continued on Page 40) (Continued on Page 40)

#### **Grady Named Decca VP Of Operations**

VP Of Operations

NEW YORK—Billy Grady has been named to the post of vice president of operations at Decca by Jack Loetz, executive vice president of the label. Grady will report directly to Loetz. Grady joined Decca in April of this year as director of facilities.

In making the announcement, Loetz said: Grady will be responsible for the effective coordination of all our manufacturing and recording operations and facilities, custom sales, and participate in coordinating other special marketing activities. His primary objective will be to attain maximum utilization of all of our facilities and equipment.

Prior to joining Decca, Grady was, for two years, general manager of Dymo Products Company in Augusta, Georgia. He was previously associated with Columbia Records for sixteen years, where, for the last six years he was vice president of manufacturing, prior to which he was director of manufacturing and director of cost accounting.

#### Frank Genovese Named Kapp Nat'l Promo Dir.

NEW YORK — Kapp Records has named Frank Genovese national promotion director for the Kapp and 4 Corners of the World labels.

Initial projects for this new Kapp promotion executive, a veteran promotion and public relations man, include a swing throughout the Eastern states to coordinate the activities of Kapp's distributor promo staffs with his own office. He will extend his coverage of the rest of the country following his attendance at the Bill Gavin Radio conference in Atlanta in early December. In addition, Genovese is also in the process of establishing a network of independent promotion reps on a national basis.

#### Kirshen Is Roulette's Sales, Mkting Director

NEW YORK — Sonny Kirshen has been appointed director of national sales and marketing for Roulette Records. He'll act as Laison between Morris Levy, president of the label, and all distrib and sales personnel, in addition to regular sales and marketing responsibilities.

The vet tradester was previously associated with Commonwealth United Records, joining the company earlier

Records, joining the company earlier this year after a long stint at United Artists Records, most recently as director of marketing. From 1961-64, Kirshen served as midwest regional sales and promo director for Mercury Records.

#### Polydor Is A Progressive Pop Music Concept Under Schoenbaum's Bluepri

NEW YORK — Polycome a long way Polydor Records has in achieving a

NEW YORK — Polydor Records has come a long way in achieving a "progressive" identity since its establishment on the American market only eight months.

A prime force in this direction has been Jerry Schoenbaum, president, whose philosophy of pop sounds and the market they serve is a guiding light at the company.

"The consumer today is a young informed group, very much concerned and aware of the trends and happenings in music," says Schoenbaum. "Music now plays a very vibrant part in their life-force; current sounds, rhythms and poetry are motivating factors. The barriers are quickly coming down as music becomes less specifically identified as one type or another, and moves toward a blending of rock bases with overtones that range from Bach themes to electronic chords, folk ballads or jazz improvisations."

Schoenbaum believes that music acts as a barometer for youth's mode of dress, language, identity and that young people's musical interests are all-consuming.

"A great portion of youth's income,"

young people's musical interests are all-consuming.
"A great portion of youth's income," continues Schoenbaum," is spent in seeking out new forms of sound. There are no rules or standards by which to predict or judge what is going to happen next. The changing face of youth forces music to change because of its increasing needs for new aural experiences."

#### 'Scope Of Sonic Viewpoints'

"To satisfy these needs, we are open to an extensive scope of sonic viewpoints. We have found that since today most groups compose and write their own material, duplication of their own material, duplication of viewpoint is less frequent. Each group provides its unique sound and form based on number, type and essential philosophy. Therefore, if a consumer wants a specific experience, he will radiate toward a particular group—and it is our role to provide that customer with his choice from the widest possible cornucopia of talent, producers and writers."

To achieve this goal, Andy Miele, Jr., director of sales and marketing,

#### CCM Oldies LP Set

HOLLYWOOD—Century City Music Corp. has signed a leasing agreement with Mercury Records for a series of albums of pop-rock hits to be released on Century's Forever Records label. First LP, just released, is: Forever Records Salutes the USO Shows with 21 Jim Pewter Picks From The Past." Pewter, general manager of Forever, is a disk jockey with the Armed Forces Radio Network. Included on the album are such oldies as Bobby Freemans's are such oldies as Bobby Freemans's "Do You Want To Dance," the Danleers' "One Summer Night" and the Diamonds' "Little Darlin'".

#### Empire Handling AF, Chart In New York: Morrison To Branch

NEW YORK — Empire State Distributors has acquired the distribution of the Audio Fidelity and Chart labels in the New York area, according to the company's Mel Albert. In addition, Charlie Morrison, formerly AF and Chart manager of New York and New Jersey distribution, has joined Empire as branch manager. He reports directly to Albert. Morrison is a music business vet, having served from retail vet, having served from retail manager and buyer to wholesale selling and promo. He's also held sales and promo posts with Mercury and Paramount/Dot.

has developed a wide network distribs and dealers who are hig aware of their potential customers their needs. It is Miele's function channel particular music into speareas. "To build a group's instigentity," says Miele, "it is necess to preparely promote and circulate to properly promote and circulate product."

identity," says Miele, it is necess to properly promote and circulate product."

Back in April, its initial rele. "Cat Mother and the All N Newsboys," set the pace by become a best-seller. The single from album, "Good Old Rock and Requickly became a chart success was prominent in boosting the "R and Roll Revival."

Riding on "Cat Mother's" tail, Polydor's signing of a long-trecontract with John Mayall. "Turning Point" marked Mayas witch to a new label, and also a phase of his music. He develope new low-volume, non percussive b form that was recorded "live" at Fillmore East. Since its release, Turning Point" has been mor rapidly up the trade charts and is ascending toward the top ten brack. Another Polydor achievement "Area Code 615," a complement of musicians from Nashville, who h backed up leading contemporartists such as Buffy St. Marie, Dylan, Ian and Sylvia, and Peter, F and Mary. The album was produced Elliot Mazer at Cinderella Sound converted garage/studio on a l country road just outside of Nashv Mazer has also produced two albi in Polydor's most recent release "Contemplation: (view)" by Lauber and "Jake Holmes" by J Holmes. Both write and perform their own material and will be on early in 1970.

An album that bridges both the land is a worlds is "Emergency".

their own material and will be on early in 1970.

An album that bridges both the and jazz worlds is "Emergency!"
Tony Williams Lifetime. The doudisk package is being sold for a limperiod at one dollar more than suggested list of an individual LP.

Another kind of sound producer.

suggested list of an individual LP.
Another kind of sound producec Polydor is the Ten Wheel Drive Genya Ravan. "Construction #1," t debut album, was introduced the weeks ago while the group appearing at the Bitter "Tightrope," a cut from the album just been released as a single.

Moving into another vein, Poly has just issued an album of works avant garde composer Salval Martirano, foremost of these is G.A.," the music from an antismixed-media event for "Gast Masked Politico, Helium Bomb, Two Channel Tape." The work been performed to much accl several times at the Electric Cl and is currently touring colleges universities.

A special release is "Clark Territic Menteury Lazz Esstival with

and is currently touring colleges universities.

A special release is "Clark Terr the Montreux Jazz Festival with International Big Band" Nine musicians from thirteen countries original arrangements by E Wilkins, perform under the bato trumpeter extraordinaire, C Terry, deliver all the high point this annual festival.

From its European affiliate, Pol has released several albums to American public. The first of twas "Savage Rose" with its starlead singer, Anisette. For elistening it has also made avail James Last's record of the music Broadway's sensational music "Hair," and the Gunter Kallin Chorus singing "Once in a Lifetin and other current hit cuts.

#### **Upcoming Sounds**

Polydor is also now scheduling by the following artists for release: The Amboy Dukes, Man Mann, Charlie Brown, James I The Clark-Boland Band, Don McL Andy Pratt, T-Bone Walker, Gu Kallmann and John Murtaugh.

A second album by John Mayall his new band and a first LP by Bi and Jake are included in forthcoming February, 1970 release



#### HERE ARE THE FACTS...

(numbered for easy reference when ordering) or playing the 45 we're about to expose.

- 1. CONSTRUCTION #1 (24-4008) a new album by TEN WHEEL DRIVE WITH GENYA RAVAN was released on Polydor only 4 weeks ago.
- 2. "TIGHTROPE" (PD 2-14015) is the first single cut from that album.
- 3. "TIGHTROPE" was demanded (even insisted upon) by Dallas, Houston, Denver, Chicago, Boston, Genya's boyfriend, Mike Zager's wife and Aram Schefrin's first cousin.
- 4. ALL THIS results in command performances at The Boston Tea Party (Dec. 11, 12, 13) and The Spectrum, Philadelphia (Dec. 20).
- 5. Appropriately enough, TEN WHEEL DRIVE is pictured standing on a tightrope. You can't beat the facts. From Polydor.





#### COLUMBIA'S CHRISTMAS CARD.

COLUMBIA'S CHRISTMAS CARD TO THE CONTEMPORARY MUSIC AUDIENCE IS THIS UNIQUE FOUR-PAGE INSERT FEATURING A STRIKING PORTRAIT BY THE RENOWNED ILLUSTRATOR ROBERT FOSTER. OUR CHRISTMAS LIST IS MADE UP OF EVERYONE WHO GETS THE MESSAGE. WE HOPE YOU'RE AMONG THEM.

COLUMBIA RECORDS

# THIS CHRISTMAS TAKE A LOOK AROUND AND JOIN US IN A GREETING: PEACE AND JOY. GOODWILL TOWARDS MEN.



# SECOND WINTER including: Johnny B. Goode/Highway 61 Revisited/Miss Ann Fast Life Rider/Hustled Down In Texas



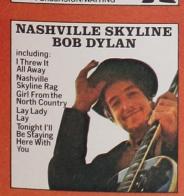


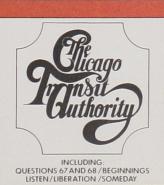


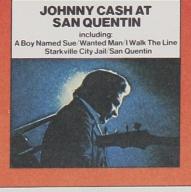


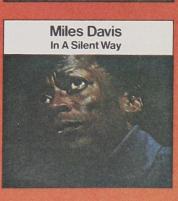






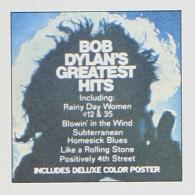


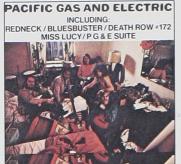


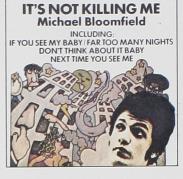










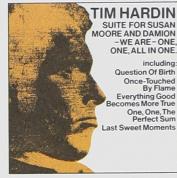






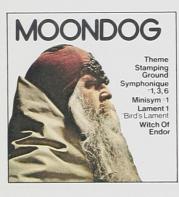
INCLUDING:
BIRD ON THE WIRE
A BUNCH OF LONESOME HEROS
YOU KNOW WHO I AM / LADY MIDNIGHT
SEEMS SO LONG AGO, NANCY



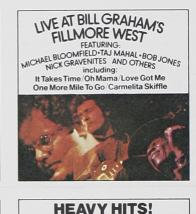




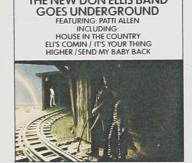








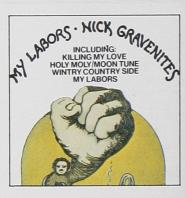




THE NEW DON ELLIS BAND







VG (2:40) Dunhill 4

IN MOTION amboo 107

E SMILE FO

ELL BE TOGE



including:
Magic In My Socks/Lucille
You Never Know Who Your Friends Are
The Great American Marriage/Nothing
Too Busy Thinkin' Bout My Baby





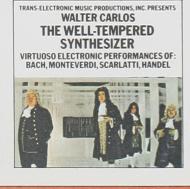


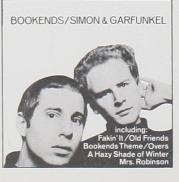




STOMP/C'MON EVERYBODY/ROCKET NUMBER 9 MAMA GET DOWN YOUR ROCK AND ROLL SHOES I DIDN'T KNOW MYSELF









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

To The Top 100

olle TOGETHER (4:16)
ulles-Apple 2654
"BRKC 1700 Bway, NYC.
10. George Martin c/o Apple
B Maclen BMI 1780 Bway, NYC.
ITERS: Lennon-McCartney
P Something

WHEN I DIE (3:26) ood Sweat & Tears-Columbia 45008

iest 52 Street, NYC.

00 James William Guercio c/o Columbia
James Bah BMI c/o Barovick, Konecky & Bomser
Madison Ave, NYC.

ITER Laura Nyro ARR: Dick Halligan
Sometimes In Winter

BGreaves-Atco 6714
BJ Bway, NYC.
BJ Ahmet Ertegen c/o Atlantic
BF Four Star TV BMI 6290 Sunset Blvd L.A. Cal.
BTER R.B. Greaves FLIP: Big Bad City

ANA HEY HEY KISS HIM GOODBYE (3:45)
eam-fontana 1667
EWacker Drive, Chicago, III.
100 Paul Leka c/o MRC
18 MRC BMI 110 W 57 St. NYC.
18 Heather BMI 157 W 57 St. NYC.
18 Heather BMI 157 W 57 St. NYC.
18 RFRS: G. DeCarlo: D. Frashuer-P. Leka
18 P. Leka FLIP: It's The Magic In You Girl

WING ON A JET PLANE (3:27)
In Paul & Mary-WB/7 Arts 7340
Wamer Blvd. Burbank, Calif.
O. Albert B Grossman-Milt Okun
2E 34 Street, NYC.
B. Cherry Lane ASCAP 15 E 48 St. NYC.
IITER: John Denver
IP The House Song

RTUNATE SON (2:19)
sedence Clearwater Revival-Fantasy 634
81:30th St. Oakland, Calif.
00 John Fogerty C/o Fantasy
8 Jondora BMI C/o Fantasy
ITER John Fogerty ARR: John Fogerty
IP Down On The Corner

ILLY HOLY (4:27)
IDiamond-Uni 55175
55 Sunset Blvd. L.A. Calif.
00: Tom Catalano-Tom Cogbill
7 Thomas, Memphis, Tenn.
8 Stone Bridge BMI c/o T. Catalano
7 TS Charmel Lane, Pacific Palisades, Calif.
ITER: Neil Diamond ARR: Lee Holdridge
P. Hurtin' You Don't Come Easy

\$COMING (2:40) \$ Night-Dunhill 4215 \$ Beverly Blvd. L.A. Calif. \$ Gabriel Mekler c/o Dunhill \$ Tuna Fish BMI c/o Barovick, Konecky & Bomser Walson Ave, NYC. IER: Laura Nyro FLIP: Circle For A Lending

NETHING (2:59)
Side-Apple 2654
J-88(CO 1/700 Bway, NYC.
O) George Martin c/o Apple
B Harris BMI (same address)
ITER: George Harrison FLIP: Come Together

Str.ME YESTER-YOU YESTERDAY

No Wonder-Tamla 54188

Noodward Ave, Detroit, Mich.

Ougua-Bristol c/o Tamla

Stein & Van Stock ASCAP (same address)

IERS Ron Miller-B. Wells FLIP: Paul Riser

And Be A Fool Right Now

FIELD IN MOTION (2:33)
Tim-Bamboo 107
Septer 254 West 54 Street, NYC.
Karl Tarleton c/o Bamboo SMichigan, Chicago, III. Gachand BMI 1449 S Michigan, Chi. III. al BMI IRS: M. McPherson-M. Harden lo Right Baby

TER

Machine-Congress 6000
Sunset Blvd, L.A. Calif.
Tony Macauley c/o Pyelstern Rd. Mitcham, Surrey, Eng.
Smary BMI 25 W 56 St. NYC.
BS. Tony Macauley-Geoff Stephens Macauley Macauley Vaybe We've Been Loving Too Long

LOAY WE'LL BE TOGETHER
These-Motown 1156
Toodward Ave., Detroit, Mich.
Johnny Bristol c/o Motown
John Bristol - Johnson
John Bristol - John Bristol - Johnson
John Bristol - John Bristol - John Bristol - John Bristol
John Bristol - John Bristol

#15
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

#16 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

#17
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: Dolf ASCAP 1619 Bway, NYC.
WRITERS: Bacharach-David-Williams
ARR: Jimmie Haskell FLIP: I Don't Believe (I Believe)

#18
DOWN ON THE CORNER (2:42)
Creedence Clearwater Revival-Fantasy 634
1281 30 St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
UB: Johnofora BMI c/o Fantasy
WRITER: John Fogerty ARR: John Fogerty
FLIP: Fortunate Son

#19 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

#20 HEAVEN KNOWS (2:25) Grass Roots-Dunhill 4217 8255 Beverly Blvd., L.A. Calif. PROD. Steve Barric /o Dunhill PUB: Truesdale BMI c/o Dunhill WRITERS: D. Walsh-H. Price ARR: Jimmie Haskell FLIP: Don't Remind Me

#21 MIND BODY & SOUL (2:57) Flaming Embers-Hot Wax 6902 c/o Buddah 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

#22
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.

ASCAP c/o Fred E Ahlert Jr. WRITERS: Burt Bacharach-Hal David ARR: Burt Bacharach FLIP: Never Had It So Good

#23 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

#24 ELEANOR RIGBY (2:35) Aretha Franklin-Atlantic 2683

Aretha Frankin-Atlantic 2003 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

#25
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

#26 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

#27 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

#28
I WANT YOU BACK (2:44)
Jackson 5-Motown 1157
2457 Woodward Ave, Detroit, Mich.
PROD: The Corporation c/o Motown
PUB: Jobete BMI (same address)
WRITERS: The Corporation ARR: The Corporation
FLIP: Who's Lovin' You

#29 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

#30
EVIL WOMAN (3:03)
Crow-Amaret 112
1717 N Highland L.A. Calif.
PROD: Bob Monaco c/o Dunwich
25 Chestnut St. Chicago, III.
PUB: Yuggoth BMI c/o Dunwich
WRITERS: L. Weigand-R. Weigand-D. Waggoner
FLIP: Gonna Leave A Mark

#31
THESE EYES (3:20)
Jr. Walker & All Stars-Soul 35067
2457 Woodward Ave., Detroit, Mich.
PROD: Johnny Bristol c/o Soul
PUB: Dunbar BMI 1550 Bway, NYC.
WRITERS: Bachman-Gummings ARR: Willie Shorter
FLIP: I've Got To Find A Way To Win Maria Back

#32 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

#33 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

#34
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

#35
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

#36 SUNDAY MORNIN' (3:02) Oliver-Crewe 337 1841 Bway, NYC. PROD: Bob Crewe (same address) PUB: Blackwood BMI 1650 Bway, NYC. WRITER: M. Guryan ARR: Hutch Davie FLIP: Let Me Kiss You With A Dream

#37
A BRAND NEW ME (2:30)
Dusty Springfield-Atlantic 2685
1841 Bway, NYC.
PROD: Roland Chambers for Gamble Huff
250 S Broad St. Phila, Pa.
PUB. Assorted BMI Parabut BMI 1501 Bway, NYC.
WRITERS: Gamble-Bell-Butler
ARR: Robert Martin FLIP: Bad Case Of The Blues

#38 DON'T CRY DADDY (2:43) Elvis Presley-RCA 9768 1133 Ave of the Americas, NYC. PUB- Gladys ASCAP 1619 Bway, NYC. WRITER: Scott Davis FLIP: Rubberneckin'

#39
YOU COTTA 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: Jobete BMI 2457 Woodward Ave. Detroit, Mich.
WRITER: Al Kent
ARR: W. Whisenhunt
FLIP: Loving You And Being Loved By You

#40 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

#41
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-Emery Gordy
FLIP: The Comic

#42
COLD TURKEY (4:59)
Plastic Ono Band-Apple 1813
1750 N Vine, L.A. Calif.
PROD: John & Yoko C/O Apple
PUB: Maclen BMI 1780 Bway, NYC.
WRITER: John Lennon
FLIP: Don't Worry Kyoko
(Mummy's Only Looking For A Hand In The Snow)

#43
I'LL HOLD OUT MY HAND (2:35)
Clique-White Whale 333
8961 Sunset Blvd. L.A. Calif.
PROD: Gary Zekley for Gulf Pacific
8961 Sunset Blvd. L.A. Calif.
PUB: Blackwood BM1 1650 Bway, NYC.
WRITERS: C. Taylor-Al Gorgogni
ARR: Ben Benay FLIP: Soul Mates

#44
EARLY IN THE MORNING (2:52)
Vanity Fare-Page One 21027
c/o Bell Records 1776 Bway, NYC.
PUB: Duchess BMI 445 Park Ave, NYC.
PROD: Roger Easterby & Des Champ
WRITERS: M Leander-Seago
FLIP: You Made.Me Love You

#45
WHOLE LOTTA LOVE (5:33)
Led Zeppelin-Atlantic 2690
1841 Bway, NYC.
PROD: Jimmy Page c/o Atlantic
PUB: Superhype ASCAP 444 Madison Ave, NYC.
WRITERS: Jimmy Page-Robert Plant
John Paul Jones-John Bonhom
FLIP: Living Loving Maid (She's Just A Woman)

#46
KOZMIC BLUES (3:45)
Janis Joplin-Columbia 45023
51 West 52 Street, NYC.
PROD: Gabriel Mekler, Lizard Prod.
1826 Canyon Blvd. H'wood, Calif.
PUB: Strong Arm ASCAP
Wingate ASCAP 1330 Ave of the Americas, NYC.
WRITERS: J. Joplin-G. Mekler
FLIP: Little Girl Blue

#47
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 Olatunji
ARR: Albert Jianqunto
FLIP: Persuassion

#48
TRY A LITTLE KINDNESS (2:23)
Glen Campbell-Capitol 2659
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Airefield BMI 1804 Ivar Ave, L.A.Cal.
WRITERS: Kurt Sataugh-Bobby Austin
ARR: Al DeLory FLIP: Lonely My Lonely Friend

#49
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



JURY BEING **QUALIFIED FOR** THE TRIAL OF MARY MAGUIRE

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

New To The Top 100

#50
MAKE YOUR OWN KIND OF MUSIC (2:25)
Mama Cass Elliott-Dunhill 4214
8255 Beverly Blvd. L.A. Calif.
PROD: Steve Barri c/o Dunhill
PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC.
WRITERS: Barry Mann-Cynthia Weil
ARR: Jimmie Haskell FLIP: Lady Love

#51 AIN'T IT FUNKY NOW (Pt. 1) (3:10) James Brown-King 6280 1540 Brewster Ave, Cinn. Ohio. PROD: Bud Hobgood c/o King PUB. Colo BMI c/o King WRITER: James Brown FLIP: Ain't It Funky Now (Pt. 2)

#52
DOCK OF THE BAY (2:47)
Dells-Cadet 5658
320 E 2185 Street, Chicago, III.
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

#53
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?

#54
DON'T LET LOVE HANG YOU UP (2:26)
Jerry Butler-Mercury 72991
35 E Wacker Drive, Chicago, III.
PROD: Gamble Huff 250 S Broad St. Phila, Pa.
PUB: Assorted BMI Parabut BMI 1501 Bway, NYC.
WRITERS: Gamble-Huff-Butler
ARR: Roland Chambers
FLIP: Walking Around In Tear Drops

#55
JINGLE JANGLE (2:45)
Archies-Kirshner 5002
665 Madison Ave, NYC.
PROD: Jeff Barry c/o Kirshner
PUB: Don Kirshner BMI (same address)
WRITERS: Jeff Barry-Andy Kim FLIP: Justine

#56 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

#57
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

#58 SWINGIN: TIGHT (2:18) Bill Deal & Rhondels-Heritage 818 c/o MGM 1350 Ave Of Americas, NYC. PROD: Jerry Ross 1855 Bway, NYC. Pan Bar BMI WRITERS: M. Barkah-B. Barash FLIP: Tuck's Theme



#59
WHAT YOU GAVE ME (2:38)
Marvin Gaye & Tammi Terrell-Tamla 54187
2457 Woodward Ave, Detroit, Mich.
PROD: Ashford-Simpson c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Ashford-Simpson ARR: Paul Riser
FLIP: How Are You Gonna Keep It
(After You Get It)

#60 TURN, TURN, TURN (3:35) Judy Collins-Elektra 45680 1855 Bway, NYC. PROD: Mark Abramson c/o Elektra PUB: Melody Trails BMI 10 Col. Circle, NYC. WRITERS: Ecclesiastes-Seegar FLIP: Pack Up Your Sorrows

#61 BLISTERED (2:18) Johnny Cash-Columbia 45020 51 West 52 Street, NYC. PROD: Bob Johnston c/o Columbia PUB: Quartet ASCAP 1619 Bway, NYC. Bexhill ASCAP 15 W 81 St. NYC. WRITER: B.E. Wheeler FLIP: See Ruby Fall

#62 CUPID (3:29) Johnny Nash-Jad 220 225 West 57 Street, NYC. PROD: Johnny Nash-Arthur Jenkins c/o Jad PUB: Kags BMI 6922 H'wood Blvd. H'wood, Calif. WRITER: Sam Cooke FLIP: Hold Me Tight

#63
GET IT FROM THE BOTTOM (2:05)
Steelers-Date 1642
51 West 52 Street, NYC.
PROD: Calvin Carter-Al Smith for Torrid
PUB: Alstein BMI 7514 Cottage Ave, Chicago, III.
WRITERS: A. Smith-L. Smith-W. Wells
FLIP: I'm Sorry

#64 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

#65
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

#66 GET RHYTHM (2:20) Johnny Cash-Sun 1103 3106 Belmont Blvd, Nashville, Tenn. PUB: Hi-Lo BMI 639 Madison Ave. Memphis, Tenn. WRITER: Johnny Cash FLIP: Hey Porter

#67
WONDERFUL WORLD, BEAUTIFUL PEOPLE (3:11)
Jimmy Cliff-A&M 1146
1416 N La Vrea, L.A. Calif.
PROD: Larry Fallon-Leslie Cong c/o A&M
PUB: Irving BMIc/o A&M
WRITER: J. Cliff ARR: L. Fallon
FLIP: Water Fall

#68 FANCY (4:01) Bobbie Gentry-Capitol 2675 1750 N Vine L.A. Calif PROD: Rick Hall 603 E Avalon, Muscle Shoals, Ala. PUB. Larry Shayne ASCAP 6290 Sunset Blvd. L.A. Cal. WRITER: Bobbie Gentry FLIP: Courtyard

#69 COWBOY CONVENTION (3:20) Ohio Express-Buddah 147

1650 Bway, NYC. PROD: Super K 200 W 57 St. NYC. PUB: Peer Int'l BMI 1619 Bway, NYC. WRITERS: J. Carter-R. Barnfather FLIP: The Race That Took Place

#70
YOU KEEP ME HANGIN' ON (4:43)
Wilson Pickett-Atlantic 2682
1851 Bway, NYC.
PROD: W. Pickett-Dave Crawford c/o Atlantic
PUB: Jobete BMI 2457 Woodward Ave, Detroit, Mich.
WRITERS: Holland-Dozier-Holland
ARR: W. Pickett-D. Crawford-Cold Grits
FLIP: Now You See Me Now You Don't

#71°
POINT IT OUT (2:38)
Smokey Robinson & Miracles-Tamla 54189
2457 Woodward Ave, Detroit Mich.
PROD: Smokey-Cleveland c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Robinson-Traplin-Cleveland
ARR: Wade Marcus-Paul Rise FLIP: Darling Dear

#72°
I'M SO GLAD I FELL FOR YOU (3:15)
David Ruffin-Motown 1158
2457 Woodward Ave, Detroit, Mich.
PROD: Berry Gordy Jr. c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Tosey In Session
FLIP: I Pray Every Day You Won't Regret Loving Me

#73 SHE BELONGS TO ME (2:55) Rick Nelson-Decca 732550 445 Park Ave., NYC. PROD: Chas. Bud Dant c/o Decca PUB: Warner Bros/7 Arts ASCAP 4000 Warner Blvd. Burbank, Calif. WRITER: Bob Dylan FLIP: Promises

#74
WHEN JULIE COMES AROUND (2:44)
Cuff Links-Decca 32592
445 Park Ave, NYC
PROD: Paul Vance-Lee Pockriss
160 West 73 St. NYC.
PUB: Emily ASCAP c/o Lee Pockriss
Vanlee ASCAP 101 W 57 St. NYC.
WRITERS: Paul Vance-Lee Pockriss
ARR: L. Pockriss FLIP: Sally Ann

#75
VOLUNTEERS (2:03)
Jefferson Airplane-RCA 0245
1133 Ave of the Americas, NYC.
PROD: Al Schmitt c/o Alfred W Schlesinger
6671 Cross Rds of the World, L.A. Calif.
PUB: Icebag BMI 15 W 44 Street, NYC.
WRITERS: Balin-Kantner
FLIP: We Can Be Together

#76
WINTER WORLD OF LOVE (3:20)
Engelbert Humperdinck-Parrot 40044
539 W 25 St. NYC.
PROD: Peter Sullivan for Gordon Mills
c/o EMI Hays Middlesex London W1 England
PUB: Donna ASCAP WRITERS: Reed-Mason
ARR: Les Reed FLIP: Take My Heart

#77
LADY-0 (2:49)
Turtles-White Whale 334
8961 Sunset Blvd. L. A. Calif.
PROD: Bob Harris-John Beck c/o White Whale
PUB. Blimp BMI c/o White Whale
WRITER: Judee Sill FLIP: Somewhere Friday Night

#78
I'M TIRED (3:06)
Savoy Brown-Parrot 40042
539 West 25 Street, NYC.
PROD: Mike Vernon for Decca London
9 Albert Embankment, London, England.
PUB: Cool Water ASCAP 1060 Park Ave, NYC.
WRITER: Youldem FLIP: Stay With Me Baby

#79
WALKING IN THE RAIN (2:49)
Jay & The Americans-U.A. 50605
729 7th Ave, NYC.
PROD: Sandy Yaguda-Thomas Kaye
for Jata 1619 Bway, NYC.
PUB: Screen Gems/Columbia BMI 711 5th Ave, NYC.
WRITERS: P. Spector-B. Mann-C. Weil
ARR: T. Kaye FLIP: (I'd Kill) For The Love Of A Lady

#80
HAPPY (2:36)
Paul Anka-RCA 9767
1133 Ave of the Americas, NYC.
PROD: Wes Farrell-Carol Rock Prod
39 W 55 St. NYC.
PUB: Pocketfull Of Tunes BMI
c/o Wes Farrell
WRITER: Romeo ARR: John Tartaglis
FLIP: Can't Get You Out Of My Mind

#81
I STARTED LOVING YOU AGAIN (2:26)
AI Martino-Capitol 2674
1750 N Vine, L.A. Calif.
PROD: Voyle Gilmore c/o Capitol
PUB: Blue Book BMI P.O. Box 2387 Bakersfield, Cal.
WRITER: Merle Hagsard ARR: Jimmie Haskell
FLIP: Let Me Stay A While With You

#82
GOING IN CIRCLES (4:32)
Friends Of Distinction-RCA 0204
1133 Ave of the Americas, NYC.
PROD: John Florenz c/o RCA Hiwood, Cal.
PUB: Porpete BM1 1820 S. Van Ness, L.A. Cal.
WRITERS: Poree-Peters ARR: Ray Cork Jr.
FLIP: Let Yourself Go

#83°
RUBBERNECKIN' (2:10)
Elvis Presley-RCA 9768
1133 Ave of the Americas, NYC.
PUB: Elvis Presley BMI 241 W 72 St. NYC.
WRITERS: Dory Jones-Bunny Warren
FLIP: Don't Cry Daddy

#84
DUBUQUE BLUES (3:15)
Association-Warner Bros/7 Arts 7349
4000 Warner Blvd. Burbank, Calif.
PROD: John Boylan & Association
c/o Pat Colecchio 9000 Sunset Blvd. L.A. Cal.
PUB: Beechwood BMI 1750 N Vine, L.A. Cal.
WRITER: Jules Alexander FLIP: Are You Ready

#85
DON'T LET HIM TAKE YOUR LOVE FROM ME (2:50)
Four Tops-Motown 1159
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Motown
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong FLIP: The Key

#86°
BABY TAKE ME IN YOUR ARMS (2:43)
Jefferson-Janus 106
1700 Bway, NYC.

1700 Bway, Mrc. PROD: John Schroeder c/o Janus PUB: January/Welbeck BMI 25 W 56 St. NYC. WRITERS: T. MacAuley-J. MacLeod ARR: Lew Warbinton FLIP: I Fell Flat On My Face

#87°
LAND OF 1000 DANCES (2:06)
Electric Indian-U.A. 50613
729 7th Ave, NYC.
PROD: Len Barry-Tom Sellers for Marmaduke
PUB: Tune-Kel BMI
4318 MacArthur Blvd. New Orleans, La.
Anatole BMI 1650 Bway, NYC.
WRITERS: C. Kenner-A. Domino
ARR: Len Barry-Tom Sellers FLIP: Geronimo

#88
YOU ARE MY LIFE (3:23)
Herb Alpert & Tijuana Brass-A&M 1143
1416 N La Brea Ave, L.A. Calif.
PROD: Herb Alpert-Jerry Moss
PUB: Unart BMI 1516 N La Brea Ave, L.A. Calif.
WRITER: Peter Sarstedt ARR: Dave Grusim
FLIP: Good Morning Mr. Sunshine

#89°
VENUS (3:05)
Shocking Blue-Colossus 108
1855 Bway, NYC.
PROD: Robert van Leeuwen c/o Colossus
PUB: Fat Zach BMI
c/o Neil C Reshen 150 W 55 St. NYC.
WRITER: Robert van Leeuwen FLIP: Hot Sand

#90 ARIZONA (3:06) Mark Lindsay-Columbia 45037 51 W 52 Street, NYC. PROD: Jerry Fuller c/o Columbia PUB: Kangaroo BMI 225 E 63 St. NYC. WRITER: Kay Young ARR: Artie Butler FLIP: Man From Houston

#91
TROUBLEMAKER (2:18)
Lee Hazlewood-LHI 20
C/o Amos 6565 Sunset Blvd. L.A. Calif.
PROD: Lee Hazlewood c/o Amos
PUB: Landville ASCAP
c/o Marge Johnsone 226 S. Bev. Dr. L.A. Cal.
Willber ASCAP
c/o Barsay Records 889 Bev. Blvd. L.A. Cal.
WRITERS: D.T. Somerville-Belland ARR: Billy Strar
FLIP: Greyhound Bus Depot

#92
I'M GONNA LOVE YOU (2:10)
Intrigues-Yew 1002
c/o Golden 250 W 57 St. NYC.
PROD: Martin-Bell 250 S. Broad St., Phila, Pa.
PUB: Assorted BMI c/o Martin-Bell
WRITERS: Turner-Okines-Drayton
FLIP: I Gotta Find Out For Myself

#93
SILVER THREADS & GOLDEN NEEDLES (3:06)
Cowsills-MGM 14084
1350 Ave of the Americas, NYC.
PROD: Bob Wachtel c/o MGM
PUB: Central BMI 1804 Ivar Ave, H'wood, Cal
WRITERS: Rhodes-Reynolds ARR: B. Wachtel
FLIP: Love American Style

#94°
I LOVE YOU (2:58)
Otis Leavill-Dakar 614
c/o Atlantic 1841 Bway, NYC.
PROD: Willie Henderson c/o Atlantic
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
WRITERS: Eugene Record-Carl Davis
ARR: Tom Washington FLIP: I Need You

#95°
SHE LETS HER HAIR DOWN (3:00)
Tokens-Buddah 151
1640 Bway, NYC.
PROD: The Tokens 1697 Bway, NYC.
PUB: Moon Beam ASCAP 101 W 55 St. NYC.
WRITERS: Vance-Carr FLIP: Oh To Get Away

#96
I CAN'T SEE YOU NO MORE (2:45)
Joe Tex-Dial 4095
1841 Bway, NYC.
PROD: Buddy Killen c/o Tree
PUB: Tree BMI 905 16th Ave S. Nashville, Tenn.
WRITER: Joe Tex FLIP: Sure Is Good

#97
BIG IN VEGAS (3:05)
Buck Owens & Buckaroos-Capitol 2646
1750 N Vine, L.A. Calif.
PROD: Ken Nelson c/o Capitol
PUB: Bluebook BMI P.O. Bx 23787 Bakersfield, C
Exbrook BMI 9110 Sunset Blvd. L.A. Cali
Mike Curb BMI 6331 H

#98\*
TONIGHT I'LL SAY A PRAYER (3:15)
Eydie Gorme-RCA 0250
1133 Ave of the Americas, NYC.
PROD: Don Costa for Stage 2.8961 Sunset Blvd. L
PUB: Sunbury ASCAP c/o RCA
WRITERS: T. Renis-R. Allen
ARR: Don Costa FLIP: Wild One

#99°
THE LAST TIME (2:54)
Buchanan Brothers-Event 3307
201 W 54 Street, NYC.
PROD: Cashman Pistill: & West 40 W 55 St. NYC.
PROD: Cushman Pistill: A West 40 W 55 St. NYC.
PUB: Immediate BMI 1700 Bway, NYC.
WRITERS: Jagger-Richard FLIP: The Feeling That

#100 ME & YOU (3:05) O.C. Smith-Columbia 45038 51 West 52 Street, NYC. PROD: Jerry Fuller c/o Columbia PUB: Fullness ASCAP WRITER: Jerry Fuller ARR; H.B. Barnum FLIP: Can't Take My Eyes Off You

'SPACE' MODERN JAZZ QUARTET

1143 Ave, LA Car e Grusin

LA Caid.

mos

Bev. Dr. LA Ca.

ev. Blvd. LA Ca.

DOWN (3:00)

O MORE (245)

I C/O Tree
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LIP: Sure Is Good

AY A PRAYER (£15)
A 0250
Americas, NYC.
Americas, NYC.
Americas, NYC.
As for Stage 2,896 Set
ASCAP c l o RCA
ASCAP c l o RCA
aris-R. Allen
a FLIP. Wild One

Cash Box - Destr

OUT NOW STAO-3360



#### CashBox Radio - TV News Report

### Tuning In On . . . WPEN-Philadelphia Mouth To Mike Resuscitation

Mouth To Mik

Martin Field, a successful Philadelphia-based builder/developer, recently bought moribund radio station WPEN. Field, being an honest man, admitted that he didn't know anything about running a radio station. So he did exactly what a smart businessman always does. he gathered around him some people who knew a great deal about his new enterprise. First, he enticed Harvey Glascock, who had had tremendous success at two top Metromedia outlets, WIP-Philadelphia and WNEW-New York, to become the new president of WPEN. Glascock brought with him WIP's program director, Allan Hotlen, to be WPEN's vice president/general manager. And Voila!, WPEN had its top-level management team.

WPEN's "revival" policy was begun in earnest in October of this year. The station's format, Glascock and Hotlen decided, would be alarmingly simple: middle of the road music selected for its pleasing sound rather than the artist or chart position. WPEN's aim is to cut into WIP's stranglehold on the Philadelphia radio audience. Hotlen said, "What we hope to do here is to give the people in the 'mainstream' a choice in radio."

During their first six months, the station intends to spend \$150,000 in advertising utilizing a variety of

#### STATION BREAKS:

Frank A. Wagner and John B. Ryan have joined WPHL/TV-Philadelphia as account executives ... WXIX/TV's-Newport, Ky. (Cincinnati) new national sales manager is Thomas W. Petree ... Lois Craddock appointed as news trainee with NBC news bureau in Cleveland ... Guy Main to be new chairman of the board of the Television Bureau of Advertising.

WQAM-Miami received tremendous response to its request for holiday cards for the men in Vietnam ... KMPC-LA helicopters now flying over the LA Coliseum on weekends to provide added traffic coverage for USC & Rams football crowds ... The 31st convention of the Intercollegiate Broadcasting System will be held April 3-5, 1970 in Chicago ... RKO Radio Representatives has moved its offices to 485 Pacific Ave., S.F. ... WGBS-Miami will be covering the Danny Thomas-Diplomat \$125,000 Golf Classic "live" next week.

#### **WNCI/FM Schedules** 19 Hours Of Rock

COLUMBUS, OHIO — WNCI, FM outlet, has scheduled 19 hours of progressive rock in its nightime periods.

There will be two hours of rock programming between 8 and 10 PM nightly on E. Karl's "The Incredible Progressive Rock Circus." The Bob North hosted "Midnight Sunshine," aired Friday and Saturday nights, from midnight to 2:30 AM, will also feature rock music.

from midnight to 2:30 AM, will also feature rock music.

WNCI/FM is located near the Ohio State University campus. The university has an enrollment of more than 40,000 students, a prospectively good audience for rock music. The rest of the FM outlet's programming is given over to a "Top 50" playlist with some progressive rock.

In talking about the new programming, WNCI's general manager Phil Sheridan stated, "Our progressive rock programs have exceeded even the most optimistic predictions. Sponsor and listener acceptance has been immediate and overwhelming."

media; tv, newspapers, magazines, as well as bus and cab posters and outdoor billboards.

#### WPEN's 'New Team'

WPEN's 'New Team'

The key, of course, to any music radio station's success is in its staff of air personalities. WPEN went about building its staff in the same way a newly franchised football team would assemble a squad. From WIP, they lured their program director Allen Michaels and their 4-8 PM man, Tom Brown. Chuck Dougherty (6-10 AM), who had put in some time at WIP and WNEW, joined the team. From WBZ-Boston, came their 10AM - 1PM air personality Jay Dunn. Like any other new squad, WPEN filled two slots, 1-4 PM and 8-11 PM, with two very promising rookies, Bob Fitzsimmons and Bob Corse. Joe Laurence was named the station's music director.

Two seasoned veterans were retained to balance out the team. The station's long-time "talk" programs, Frank Ford's show from 11 PM - 1 AM and Bob Menefee's all-night (1-6 AM) music/talk melange. The shows have become such Philadelphia mainstays that Glascock and Hotlen wisely decided not to tamper with success.

The news staff, under the direction of Jules Rind, was doubled and two new concepts, an "action reporter," a sort of resident ombudsman, and an investigative reporter were added to the station's news team. In addition,

sort of resident ombudsman, and an investigative reporter were added to the station's news team. In addition, the station has instituted an editorial policy concentrating on the station has instituted and the stationary concentrating of the stationary concentrationary c

the station has instituted an editorial policy concentrating on local and national civic issues.

Hotlen said that WPEN calls itself "Radiophiladelphia" not only as a catch phrase but because the ownership, management, and almost every person in a position of responsibility at the station is a native Philadelphian.

WPEN has just embarked on its new course. Whether or not new life is breathed into this outlet will be left, ultimately, to the Philadelphia audience. At the outset, it looks like WPEN has some very proficient corpsmen working over its body.

Robert L. Myers named as v.p./g.m. of the KFMB stations in San Diego ... WLWT/TV-Cincinnati sports dir. Phil Samp will do the play by play for 8 Missouri Valley Conference games this season ... WLS-Chicago joined forces with the Chicago Jr. Assoc. of Commerce to raise money for gifts for underprivileged area children this Christmas ... KVI-Seattle personalty Hardwick will be leading a safari of a dozen of his listeners up the slopes of Mount Kilimanjaro next Feb. ... Alan Lorber, indie producer of the "Groupie" LP was interviewed in depth about the LP on the Canadian B'dcasting System.

System

#### WKBW's 'Bookie'

WKBW's 'Bookie'

BUFFALO — Local outlet WKBW now has a "morning line" on the weekend sporting events. A Buffalo 'bookie' who is broadcasting under the name "Bennie" broadcasts the odds for that weekend's games each Friday. "Bennie," the station says, is an honest to goodness, legitimate (if that description is appropriate) 'bookie.' The new WKBW personality is even said to talk exactly like a genuine oddsmaker is supposed to talk. "Bennie's" batting average is supposed to be astronomical.

On Monday mornings, "Bennie"

on Monday mornings, "Bennie" does another show on which he discusses his picks and figures out his average. All shows are pre-taped. Wouldn't Damon Runyon be happy if he were around today.

#### JULIUS LaROSA THE DJ IS A SINGER IS A DJ

Last Tuesday, singer Julius LaRosa finished an extremely successful three-week engagement at the Persian Room of New York's Plaza Hotel. On Wednesday, Julie was back behind the WNEW/AM mikes, doing his 1-4 PM radio show. But that is nothing unusual. He was doing his radio show every day during his singing turn at the Plaza.

day during his singing turn at the Plaza.

For the past seven months, since last April, Julie has been a WNEW air personality. It is a fairly unique phenomenon when an active performer becomes a radio personality. As far as Julie LaRosa is concerned, he couldn't be happier with his lot.

Much to Julie's surprise, Bob Mounty, president of WNEW approached him early this year with the suggestion that the singer join the station's air staff. The more Julie thought about it, the better he liked it. Then, with the further impetus of his manager Ken Greengrass Julie accepted.

As anyone who has ever flipped on a radio knows, Julie is no newcomer to broadcasting. His two years as the "boy singer" on the Arthur Godfrey show would certainly qualify as a nice resume item for anyone seeking a job in radio. But then again, radio has changed a great deal since the Godfrey "salad" days. And, breaking in on WNEW, probably the most successful independent station in the country, isn't the easiest thing in the world for a former radio singer to do.

#### First Impressions

Then, add to that the fact that Julie's of the best known voices on national radio—William B. Williams and Ted Brown. Tough acts to follow or precede for any man. Julie said that he quickly found out how difficult it was

#### KHJ To Editorialize

LOS ANGELES — Radio station KHJ announced that it was instituting a continuing series of editorials that would be incorporated into their regularly scheduled 20/20 news broadcasts. The editorials will be written and delivered by veteran newsman and KHJ news director Art Kevin.

The editorials Kevin informed

The editorials, Kevin informed, would be aired at least twice weekly and would concern issues of interest to the citizens of the greater Los Angeles area. Kevin stated that the KHJ editorials would not "... follow current trends of dry stand up KHJ editorials would not "... follow current trends of dry, stand-up pieces." Kevin added that KHJ editorial topics would be "... geared for relevancy to the issues that have alienated and polarized so many segments in our society."

The editorials would reflect the consensus of opinion of a KHJ editorial board headed by the station's V.P./G.M. Warren Earl.

#### Changes At WLS/FM

CHICAGO - WLS/FM, windy city

CHICAGO — WLS/FM, windy city outlet, announced major programming and personnel changes. Craig Bowers, the station's new general manager, said that the new WLS/FM format will include the ABC originated "Love" package from 6 AM to 3 PM, and local personalities and progressive rock from 3 PM to 1 AM.

The FM station's new staff line up is as follows: Craig Bowers, the new general manager, comes to WLS/FM from KMYR/FM in Denver where he held a similar post; Randy Morrison and Steve Burke, also coming to WLS/FM from Denver, will be air personalities; Don Bridges was also signed as a part time dj; and rounding out the new WLS team will be Thom Trunnell as production manager and Herb Neu as sales manager.

to sit in a room with nothing to desk, a mike and a control boothing him in the face. It was a heal of a lot easier standing in front stand-up mike, singing, Archie er's band backing him, in front "live" Godfrey audience.

"I was scared to death, who started at WNEW," Julius said made seven mistakes and the read the second commercial. But there was one thing I learned being on the Godfrey show, it was you can't let a mistake throw you I kept on winging it."

you can't let a mistake throw yo I kept on winging it."

Julius said that his biggest pro at first was gaining confidence in self behind the mike. He added the 'NEW regulars, William Gene Klavan and Ted Brown really great in giving him the couragement he needed during initiation as a dj.

#### **High Ratings**

Now, just 7 months later, J show is ranked #1 in its time slot. nobody is more surprised about it he is. Julie feels that the show probably done so well because cappeal to housewives who were so ing up in the Codfore reason for the show that the show probably done in the codfore reason for the show that the show the sho

appeal to housewives who were a ing up in the Godfrey era of radic remember him from that time.

His new job has had some elson him, Julie admitted. "I'm more conscious of diction now. I use the same speaking voice and sionally a 'dees,' 'dose,' or sneaks in from my Brooklyn I ground, but I try to watch myself. I feel that I'm much more consof good writing. There are a cour commercials I have to do that I me every time because they're particular. me every time because they're p written."

written."
Although his WNEW chores first with him now, Julie has no saken his singing career. He is rently a Crewe recording artist his first single on the label, "When I Go," from "Hair," is now in reand a Bob Crewe produced LP worth in the near future. Not only Julie intends to be doing club comainly in Las Vegas, New York Miami, during his vacation time the station. In addition, there Metromedia TV special now in discussion stage. discussion stage.

#### Sadie's Brother

Julie feels a little funny wher

Julie feels a little funny where of his own recordings is scheduled be played during his show. "I us introduce the record by saying, If a song by Sadie's brother.' I has sister named Sadie."

The overall effect, however, been tremendous for Julius La. His mail at the station has been whelmingly gratifying. "The experience has given me a great of confidence, not only in my work, but also in my singing when I do an engagement, come back stage and actually gratulate me. They used to come and say, 'Gee, the tuxedo great.'" and say, great.'"

Julie LaRosa is very happy back in radio full time. WNEW its listeners seem to be even half

#### More Info For DJs On Decca Singles

On Decca Singles

NEW YORK — All dj copies of I singles will now indicate the tin seconds, of instrumental introduc Tony Martell, Decca's marketing creative services vp, stated tha information was intended as an tional aid to dj's in scheduling programming.

Martell said, "This move enable him (the dj) to perfectly his 'talk over' period and segue cly into the heart of the record."

RCA Records welcomes you to the London Palladium.
You are about to hear one of the most exciting concerts of 1969, recorded in its entirety.

It is the most comprehensive recording we have ever made of this artist's talent.

# José Feliciano in Concat the London Palladia



GOD SAVE THE QUEEN • HI-HEEL SNEAKERS • RAIN • NOBODY KNOWS YOU WHEN YEL JENITE • EL VOH • THE COMEDY BIT • GUANTANAMERA • NO DOGS ALLO DON'T LET THE SUN CATCH YOU CRYING • CALIFORNIA DREAMIN' • LIGHT MY FIRE • MEDLEY: FELICIDADE / SAMBA DE ORFEU / MANHÃ DE CARNAVAL • DAY T



## José Feliciano

"alive alive-o!" captures the incredible dimensions of Feliciano. As singer, as musician, as composer, as entertainer ...as human being.

The quality of the recording before an audience of 2500 is superb. Those who've heard "Light My Fire" and "A Day in the Life" and the "Black Orpheus" medley say they're among

the best live pickups ever.

"alive alive-o!" is available now as a two-LP album, LSP-6021, and soon on RCA Stereo 8 Cartridge Tape and Cassette Tape. Intensive national consumer advertising will introduce both to America for Christmas.



#### ashBox Record Reviews

#### Picks of the Week

TOMMY JAMES & THE SHONDELLS (Roulette 7066)
She (2:03) (Big Seven, BMI — James, Vale, King)
Where top forty watchers might once have worried about Tommy James cornering himself in a "Mony, Mony" image, the artist now maintains a continued variation of his "Crimson" and "Ball of Fire" subtlety giving himself a Jim-Webb-within-muscles image. Should sustain his current impetus. Flip: "Loved One" (4:02) (Big Seven, BMI — James, Vale) Also strong in the same

THE GUESS WHO (RCA 0300)
No Time (3:44) (Dunbar, BMI — Bachman, Cummings)
Surface simplicity and luster have placed the Guess Who in a powerful position with top forty and MOR listeners so much so that the act has stirred stronger sales with its flip-side "Undun" (following a million-seller showing of the A-side) than many already established acts. Newest is another deceptively easymoving track that builds on itself with successive listens. Flip: "Proper Stranger" (4:00) (Same credits)

BILL COSBY (Uni 55184)
Hikky Burr — Part 1 (2:35) (Makalotta, BMI — Jones, Cosby)
Unusual Quincy Jones material and the unique Bill Cosby touch with brief vocal bursts (unlike his full-vocal hits like "Up Tight/Little Ole Man") give this theme from Cosby's weekly program a tremendous blues and rock impact. Likely to prove an immediate radio/sales smash. Flip: Part Two (2:39) (Same credits)

THE LETTERMEN (Capitol 2697)

Traces/Memories Medley (Low Sal/Gladys, BMI/ASCAP — Buie, Cobb, Gordy/

The biggest of the earlier Lettermen hits initiated a rash of medley attempts, but the trio itself moved into newer channels. Now they return to a medley of the Classics IV and Elvis Presley hits which should stir total pop/rock attenion. Especially fine treatment that gives the act a tremendous outing. Flip: 'For Once in a Lifetime' (1:53) (G&W, ASCAP — Woloshin, Pfaff)

RCHIE BELL & THE DRELLS (Atlantic 2693)

World Without Music (2:15) (Assorted, BMI — Gamble, Huff)

Some time ago, an interesting advertisment asked what the consequences vould be if there were no music; now Archie Bell & the Drells pose the same juestion with a helping of the commodity to make his point. Excellent dance ide that should boom R&B and top forty. Flip: "Here I Go Again" (2:12)

**EGGY LEE** (Capitol 2696) **(histle For Happiness** (2:25) (Trio, BMI — Lieber, Stoller)

Similar enough to attract the same kind of response, yet different enough avoid repetition, this follow up to "Is That All There Is" brings Peggy Lee ack with a more melodious simple-message side. Enticing and delightful specially for the holiday season. Flip: "Something" (3:14) (Harrisongs, BMI — arrisong)

ION (Warner Bros-7 Arts 7356)
We Only Have Love (4:07) (Hill & Range, BMI — Shuman, Blau, Brel)
Cutstanding material gives Dion a powerful ballad not quite in the manner his "Abraham, Martin & John," but with similar human impact. From the eques Brel pen, this ballad is matched by one of Dion's most magnificent adings. AM/FM and overall winner. Flip: "Natural Man" (3:34) (Sanphil/Rozque, BMI — Holler)

IGER & EVANS (RCA 0299)
sten to the People (2:54) (Zerlad, BMI — Evans)
le Never Sleeps Beside Me (2:47) (Zerlad, BMI — Evans)
Bombastic opening which glimpses the sub-surface drives of the present ther than the "2525" future brings Zager & Evans in for yet another exposive run via "Listen to the People" on the FM front. With AM and MOR proamming on a less controversy provoking bent, "She Never Sleeps Beside 3" could attract the broader notice though.

\*\*W COLONY SIX (Mercury 73004)

\*\*para, I Love You (2:40) (New Colony, BMI — Herman, Jobes, Kummel)

\*\*Spotlighted by from-their-album play, this new track brings the New Colony

\*\*back to the right track with a blistering ballad loaded with glistening brass

d shining vocals. Splendid mixture of AM and FM pop sounds with a sparkle

\*\*Young adult programming as well, the side should leap into the national espicture. Flip: No info included.

FCH RYDER (Dot 17325)

Pet Me (2:40) (East/Memphis/Time/Redwal, BMI — Cropper, Redding)

he second stage of Mitch Ryder's "Detroit-Memphis Experiment" focuses a

id deal more power on the combination than did the initial single from the

New one is a slow Booker T. backed driver which should mushroom with

y on the top forty front. Flip: "It's Been a Long, Long, Long Time" (3:35)

st/Memphis/Mystical, BMI — Cropper, Levise)

EIMPRESSIONS (Curtom 1948)
en (1970) (2:52) (Pamco, BMI — Pate, Mayfield)
ne of the giants in the Impressions' catalog, "Amen" is revived with new ches that should set the side back in sales motion with the generation of t-Lillies of the Field listeners. The traditional hymn begins with a touch of n, but becomes its own powerful self quickly enough. Flip: no info.

#### **Newcomer Picks**

BANGOR FLYING CIRCUS (Dunhill 4220)
Come on People (Ribbage Ribbage, BMI — Wolinski)
Strong new Dunhill act has already begun to attract considerable FM play from their first album, and this single track has gone onto several very strong top forty playlists. Song itself is a fine effort with instrumental touches and emotional drive that overshadow the act's vocal itself. Flip: "A Change in Our Lives" (4:12) (Trousdale/Ribbage Ribbage, BMI — DeCarlo)

ROCKIN' FOO (Hobbit 42001)
Rochester River (3:05) (Foo, ASCAP — Erwin)
Much of the "Proud Mary" river-rock robustness is jammed into this side sanded smooth and featuring an instrumental drive completely unlike that of the Creedence Clearwater Revival. Strong new sound from the Rockin' Foo should put the group high on the top forty as well as FM playlists. Flip: No info supplied

KINDRED SPIRIT (Intrepid 75016)
Under My Thumb (2:42) (Gideon, BMI — Jagger, Richard)
The label that brought a teeny-bopper/FM approach to "Birthday" now turns to the Stones catalog for an oldie revived with today's blues-less rock market in mind. Exciting version of the tune features pure-teen impact with a drive that should ignite dynamite reactions. Flip: No info included.

CHILL WILLS (Metromedia 146)
Daddy's Girl (2:36) (Sunbeam, BMI — Aldridge)
Veteran movie figure Chill Wills enters the singles running with a compelling narrative side that has already begun to capture attention in the midwest in its original 4:18 version. Shortened, the side remains powerful and now should spread to the borderline stations. Flip: "Broad Daylight" (3:13) (Sunbeam, BMI — McBride, Jones)

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

GRAND FUNK RAILROAD (Capitol

GRAND FUNK RAILROAD (Capitol 2691)

Mr. Limousine Driver (3:25)
(Storybook, BMI — Farner)
Powerhouse FM programming from the "Time Machine" act, which still brews a brutal musical attack. Fine selection to spotlight the album. Flip: "High Falootin' Woman" (2:58) (Same credits)

HARRY NILSSON (Tower 518)
Good Times (1:50) (Rock, BMI —
Nilsson) Based on his current interest,
this vintage Nilsson has an edge not
ordinarily granted "old" material. The
fine sound quality and song appeal add
further to overcome the initial barrier
and could make this a chart side top
forty. Flip: "Growin' Up" (2:48)
(Same credits)

Spooky Tooth (A&M 1144)
That Was Only Yesterday (2:35)
(Irving, BMI — Wright) A powerfully received FM act, Spooky Tooth provides fuel for LP promotion with this heavy-rock excerpt from their current album. Flip: "Waitin' for the Wind" (2:40) (Irving, BMI—Grosvenor, Harrison, Wright)

CANNONBALL ADDERLY QUINTET

CANNONBALL ADDERLY QUINTET

(Capitol 2698)

Country Preacher (3:11) (Zawinul, BMI — Zawinul) Very slow and infinitely delicate theme from a live taping gives Cannonball Adderly a potent bit of R&B material that could set off left field explosions that will rocket the side into a top forty orbit. Flip: "Hummin" (2:55) (Upam, BMI — Adderly)

CHANDLER (Brunswick

755425)
This Bitter Earth (2:05) (Eden, BMI — Otis) Oldie is softly handled offering a glimpse of the easier side of Gene Chandler. Impressive vocal and the lyric could bring in action for the side. Flip: "Suicide" (3:40) (Cachand, BMI — Dixon, Lewis) Good R&B track.

THE SYMPHONIES (Carnival 543)
Need Someone to Love (3:06)
(Sanavan, BMI — Lovett) Oldie sound is a powerful vehicle for the splendid lead performance on this new side from the Symphonies. Side could grow from R&B into a top forty contender. Flip: "The Git-Go" (2:27) (Sanavan, BMI — Simon, Vance)

HERRIE HANCOCK (Warner, Brog. 7)

HERBIE HANCOCK (Warner Bros-7

Arts 7358)

Fat Mama (3:45) (Hancock, BMI — Hancock) More subtle blues instrumental work builds a tense side with the sound appeal to draw considerable action from blues spinners. Flip: "Wiggle-Waggle" (5:48) (Same credits)

BUDDY FITE (Cyclone 75004)
For Once in My Life (2:45) (Stein Van Stock, ASCAP — Miller, Murden) This folk-rock guitar instrumental version of the Stevie Wonder hit returns just a bit of the original easy-listening quality of the early readings. Song should gain solid radio support across the board. Flip: "Glad Rag Doll" (2:19) (Advanced, ASCAP — Yellen, Dougherty, Ager)

FLEETWOOD MAC (Reprise 0883)
Oh Well — Pt. 1 (3:32) (Fleetwood, ?
— Green) A giant single in England, a solid album selling act here, and material that could just help Fleetwood Mac jump the barrier into a top forty shot. Raucous rock ala Hendrix and Jethro Tull combined. Flip: Pt. 2 (5:45) (Same credits)

BOBBY VEE (Liberty 56149)
Electric Trains & You (3:08) (Russell-Cason, ASCAP — Russell) From the pen of the "Honey Man" comes this sparkling bit of romance set to music for MOR programming. Could spread from there. Flip: "In & Out of Love" (2:42) (Cinco, BMI — Velline)

SOUTHWEST F.O.B. (Hip 8022)

Feelin' Groovy (2: 52) (Charing Cross, BMI — Simon) The "Smell of Incense" gang weights Paul Simon's "59th St. Bridge Song" with an arrangement and performance that could stire interest on the factor and MORIA. and performance that could stir interest on top forty and MOR levels.

SOUL EXCITEMENT (Pink Dolphin

Stay Together (2:50) (Francick, BMI — Drayton, Drummer, Jr.; — Drayton, Drummer, Jr.; Washington) Cacaphonous opening is cut short by the introduction of a blazing blues instrumental riff that sets this side for solid R&B receptions. Flip: "Smile" (2:46) (Franrick, BMI—Drayton, Smith, Cutner)

AUM (Fillmore 7000)

Bye Bye Baby (2:39) (Wayne Ceballos Harp, ASCAP — Ceballos) Rough and raging rock side with instrumental drive and teen-aimed material to spark top forty attention. Flip: "Resurrection" (5:17) (Same credits) Fillmore is distribbed through Columbia Columbia.

THE GROSS NATIONAL PRODUCT

(A&M 1151)

Alice McCrea (2: 45) (Marbuck, BMI — Griffin) All the images and character of Eleanor Rigby's biographical sketch are jammed into this dis-similar ballad of the common person. Interesting. Flip: "Hey, Pop Musician" (2: 42) (Same credits)