

New Clark TV'er

HOLLYWOOD — Dick Clark, the granddaddy of rock on TV, has sold another musical variety series, "Get It Together," to ABC-TV. Produced by Dick Clark Productions, the show will be a weekly half-hour stanza, featuring L.A. disk jockey and TV personality Sam Riddle as regular co-host, aided by special guest host each week. The show, which is expected to be slotted next to Clark's "American Bandstand" on Saturdays, will present "contemporary artists in a concert setting."

Judith Kyle has been named talent coordinator for the show, which prems on January 3.



IN CONCERT? ABSOLUTELY! — Stax blues artist Albert King joined the St. Louis Symphony Orchestra for one of its "Sunday Festival" performances to draw a standing ovation for himself and the 84 members under assistant conductor Leonard Slatkin. King returned in more intimate surroundings with his trio to close the concert with a program of classic blues tunes.

Elaine Rubin Named Lucas Prod. Asst.

NEW YORK — Elaine Rubin has been named production assistant for David Lucas Associates, New York based commercial music production house and record production complex. Miss Rubin will serve in the areas of assistant to Lucas, coordinating sessions with advertising agencies, contracting of studios, and musicians and in record production and album art work. Originally from Detroit, Miss Rubin was formerly artist coordinator for Paramount Records on the West Coast and also worked as a sales and promotion assistant to Red Schwartz at Rama Rama Records in L.A.

NOW GETTING CHART ACTION
Sandy Castles by
"The Clouds"
on
Northland Records

Dee Jays write:
Brite Star Promotions
209 Stahlman Bldg.
Nashville, Tenn. 37201

Bookings write:
Spencer Stein
1623 Kinsella
Belleville, Ill.

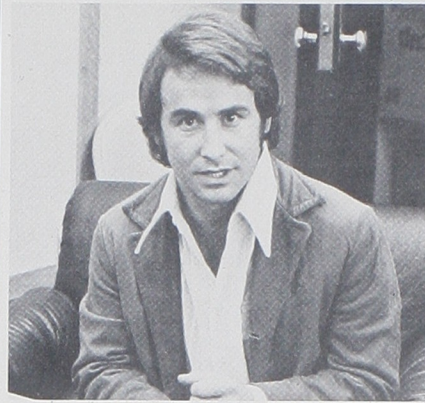
**IS
MARY
MAGUIRE
GUILTY?**

White Whale Activates Pubs w/ Roberds

HOLLYWOOD — Smokey Roberds has joined the White Whale Records operation as director of publishing in a move to establish the firm's Pequot (ASCAP) and Ishmael (BMI) subsides as fully independent entities.

Roberds, a former member of the Parade, (he co-wrote and co-produced their "Sunshine Girl" hit several years ago) will also be producing for the label, with his current project being pianist Lincoln Mayorga.

Since joining White Whale several months ago, Roberds has secured recordings by such artists as Andy Williams, Leslie Uggams, Leonard Nimoy, Bobby Vee, the Dillards and Kenny O'Dell. The pub firms are currently looking to build up their rosters.



Smokey Roberds

Manuela To Amos

HOLLYWOOD — Manuela, currently one of the reigning femme vocalists in Germany, Austria and Switzerland, has signed an exclusive contract with Amos Records, thus becoming the label's first European act and the first German vocalist to sign an exclusive American recording pact.

According to Tom Thacker, vice president of Amos Productions, Amos has exclusive release rights to her disks in the U.S., Canada and Great Britain. Thacker stated: "An extensive national and international promotion campaign will be initiated on behalf of Manuela's first single release," scheduled for the beginning of next February.



Manuela & Tom Thacker

Strawberry Single Rushed

HOLLYWOOD — Uni Records is rush-releasing "I Climbed The Mountain," an inspirational recording by the Strawberry Alarm Clock. This is the group's initial production from the Robert Fitzpatrick Corporation. Arrangement for the single was penned by the group itself.

Walker Film Bow

Guitarist David T. Walker, who records for Uni's Revue label, will make his film debut when he appears with his group in "Dial Hot Line," a motion picture for ABC-TV and the basis for a projected TV series starring Vince Edwards and Chelsea Brown.

Deborah Lyons To Metromedia PR

NEW YORK — Deborah Lyons has been named coordinator of publicity and advertising at Metromedia Records. Tommy Noonan, the label's general manager, said she will be responsible for all national consumer and trade publicity for Metromedia Records, as well as for its product and artists. She will assist in the development of advertising and graphic concepts and will work in close conjunction with the Sales and Promotion Departments.

Prior to joining Metromedia Records, she was employed by CBS.

6 To Stax/Volt, 3 Posts Are New

MEMPHIS — Three newly-created positions at Stax/Volt Records have been reported by president Jim Stewart and exec vice president Al Bell. Robert Harris has been named controller, Mignon Harley is director of the new international department and John Smith fills the new statistician slot, working in market research. In addition, Joanie Dean has been added to the Stax staff to assist publicity director Deanie Parker.

Controller Robert Harris was formerly with the Department of Internal Revenue. Two new accountants, Pearl Biles and Mary Hunter, have been hired to work with Harris.

Director of the International Department Mignon Harley, who will be servicing the label's foreign licensees, studied at Paramount Records under the direction of Judy Hicks.

John Smith, an expert at market analysis and demographics, holds a B.S. from Philander Smith College and a B.A. and an M.A. in political science from St. Mary's University. A former registered lab technician at the State Department in Washington, D.C., Smith also taught high school social studies just before joining Stax Records.

Joanie Dean, who recently graduated with a B.A. in journalism from Memphis State University, is assisting Deanie Parker in all areas of publicity for Stax/Volt and its subsidiary labels, including Enterprise, Hip and Ko-Ko.

Burla Industries Bows

SHERMAN OAKS, CAL. — Barry Lawrence and John Burrows have formed Burla Industries, Incorporated as a leisure time operation. Lawrence is president and Burrows vice president of the new firm.

Main offices have been set up at 9245 Doheny Road in Beverly Hills, and Burla will act as the parent company of a network with accent on acquisitions in the entertainment and recording industries. Immediate steps by the principals will be the production and distribution of motion pictures and television series and the development of a new recording company which will announce its officers and program within the next four weeks.

Simon To RCA Club

NEW YORK — Stratis A. Simon has been appointed manager of advertising and promo of the RCA Record Club, according to J. E. Balitsos, manager of marketing at the RCA Record Club, to whom Simon reports.

Simon comes to RCA from Tatham and Weihs, the direct response division of Tatham-Laird and Kudner. From 1966 until joining Weihs in 1968, Simon had been a senior copywriter at Grey and Chapman. Prior to that, he was manager of direct mail promotion for the RCA Record Club. He previously had been a senior copywriter at Doubleday and Company, Direct Mail Manager for Highlights for Children, Inc., and a copywriter for Prentice-Hall, Inc.

Serendipities Off UA; Brovsky Negotiating With Other Labels

NEW YORK — Mike Brovsky, owner of the Serendipity Singers has obtained their release from UA, and is negotiating with several companies for a new recording contract for them. The group, which has recently undergone a change in style and personnel, is set for a tour of Germany in February, and has been playing top hotels in Vegas and Miami recently.

White And Farber Ready 'Summertree'

NEW YORK — Producers Eddie White and Sandy Farber are currently working on their second legit show, the Pulitzer Prize nominee, "Summertree," which starts previewing on November 30 and opens December 9 at the Players Theater. White and Farber's previous joint effort was "The Family Way" at the Lyceum.



PLANTED IN THE SUN — Principals of the Record Plant take the cake and slice it too to celebrate the opening of a West Coast branch during the opening night party which drew some 600 industry executives and personalities. Six groups provided continuous entertainment (the Iron Butterfly among the acts) following a tour and equipment demonstration of the new facilities. Shown at the dais are (from left) Tom Butler, Tom Wilson, Mr. & Mrs. Ben Johnson, Chris Stone and Gary Kelgren.

WE CAN FEEL IT IN OUR LOVE BONES...
JOHNNIE TAYLOR HAS ANOTHER HIT!

"LOVE BONES"
JOHNNIE TAYLOR

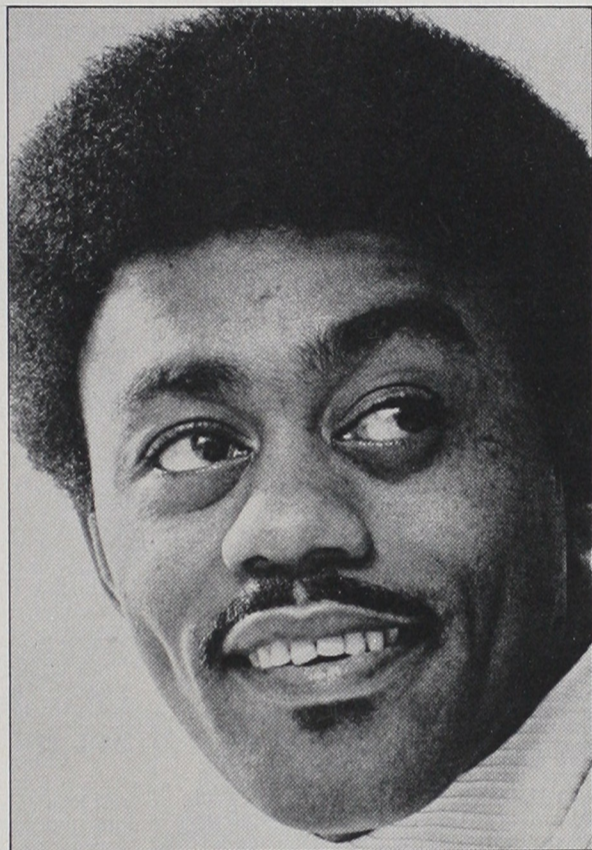
STAX STA 0055

PRODUCED BY DON DAVIS

FROM JOHNNIE'S BEST-SELLING ALBUM

**"THE JOHNNIE TAYLOR
PHILOSOPHY CONTINUES"**

(STS 2023)



...AND

LUTHER INGRAM

IS COMIN' ON STRONG WITH

"MY HONEY AND ME"

KOKO 2104

MUSIC TO TURN ON THE WORLD FROM

**"THE SOUND CENTER
OF THE SOUL-AR SYSTEM"**

PRODUCTS OF STAX RECORDS, A G + W COMPANY





Liberty And Motown Find Rejections Are A Bit Too Much For The Long Box

NEW YORK — Dejected spokesmen for Liberty/UA Stereo Tape and the tape division of Motown have expressed dismal hopes for the proposed move into twelve-inch packaging of their product. In spite of the initial approval that had been voiced at both manufacturer and, more important, distributor levels, both of the companies will be postponing total-twelve packaging indefinitely.

Speaking about the Liberty decision, Earl Horwitz, general manager, stated that his label was the first to offer tape cartridges in a 12" Recco box both as an experiment of its sales effectiveness and because interviews with rack merchandisers at the L.A. and Dallas industry meetings showed highly favorable response to the long box.

Since making the announcement that Liberty would go into production for packaging of its tapes strictly in the box configuration, though, the firm has met with "90% resistance in tape rack operations." With racks serving to create 80% of the total tape sales, Horwitz noted, it becomes impossible to press for this package.

Several of the major music racks that handle records and tapes have had no problem in employing the box, since their accounts are easily able to convert the LP displays and browsers to accommodate the tape packages. Handleman and Transcontinental have already realized considerable sales gains in this manner, and National is also moving into the area. Locations also have found that displaying the boxes will bolster already solid sales increases and reduce theft considerably.

The major objections, Horwitz said, from rack jobbers, were purely economical and not aesthetic. "There was just too much invested in the glass cases to presently convert to the 12"

box. Ironically though, between the period of the Los Angeles and Dallas Convention, those rack jobbers who so encouragingly endorsed the box concept continued to purchase more glass enclosed tape fixtures."

Some of the progressive racks, he continued, asked that the manufacturers put everything in the box and force the issue. Noting that Liberty was prepared to pay the price difference in the interest of making up the cost in volume sales increases, Horwitz planned to go into 12"-only production as of January 1. However, those plans have changed, and while the company will offer long-boxes as an option to dealers and distributors, the basic package will be a box that snugly encloses the cartridge or cassette.

Motown Drops Box Push

One of the first supporters of the 12" box to also go the total-twelve route had been Motown Records, which announced that all releases from the major September issue on would be enclosed in the 4" x 12" package. Meeting similar difficulties, the label with its affiliated Tamla, Gordy, Soul, V.I.P., Rare Earth and Chisa recordings would be offered in the short-pack unless requested in long-boxes.

The Detroit firm was similarly led into the packaging decision by luke-

warm, cool or absolutely cold response from some 50% of its accounts to the boxes.

"In one instance, a rack merchant sent a note to the company," a spokesman said, "informing us that there would be no orders on our tapes until we offered an alternative."

Several dealers complained of the graphics, Motown had been using a stock sleeve; but, the main problem was the cost involved from non-record locations that refused to undertake the switch into a larger package.

Their static position was aided by the lack of support from the main majors, whose move into long-boxes would have brought the issue to a head.

A further comment on the rack merchant's stand was made by Horwitz, who supported his economics interpretation by noting that the impetus for a packaging change would have been given if the tape market was moving less rapidly than it is today. There is no great need on the part of dealers to strongly accept any change as long as their business is doing so well. The resistance would have been considerably weaker, in fact the dealers would have welcomed such a shift, were there a business pinch, he decided. If sales slow down, if tape hits a relatively slack period, the changes we tried to pioneer will be viewed quite differently.

Ampex Signs For Jamal, Sue Rights

Ampex Stereo Tapes (AST) and Ahmad Jamal Productions have entered into a long-term contract giving AST tape rights in the U.S. and Canada to all music produced on the AJP, Cross and Jamal record labels.

According to Don Hall, Ampex vice president and general manager of AST, the agreement includes all tape configurations. AST will begin distribution of Jamal product in January.

Ahmad Jamal Productions is headed by Ahmad Jamal, the popularly-known jazz pianist. His three labels release jazz and pop under the Jamal logo; AJP Records, rock, folk and country and Cross Records, a selection of gospel sounds.

Among the recording artists and groups in the Jamal catalog are: Beverly Glenn, with her current single "Coming Again So Soon," Carlos Malcolm with two releases, "Bustin Outta The Ghetto," and "Funky Junction," Tommy Rodgers' "Pass the Word," Jonas Gwangwa and African Explosion, a group; and Compass, a group with its new single, "Later In The Day."

Ampex Stereo Tapes has also signed with Sue Records in a long-term contract that gives Ampex U.S. and Canadian tape rights to all of the music produced on the Sue, Symbol and Blue Book labels.

The agreement includes all tape configurations and also gives Ampex rights to distribute Sue's tape product throughout the world.

Sue Records Ltd. is headed by Juggy Murray, president. Sue, Symbol and Blue Book feature a variety of rhythm and blues, rock, gospel and under-

ground material. The Juggy Murray Sound Studios and Sue Records are located at 265 West 54th Street, New York City.

Sue produces Harry Goz, star of "Fiddler on the Roof," the long-running Broadway show. Wilbert Harrison, the popular rhythm and blues star, noted for his 1950's hit, "Kansas City," is part of the Sue catalog. Harrison currently has a hot single called, "Let's Work Together."

Chi Firm Retained In Orrtronic Case

TECUMSEH, MICH. — Fred J. Kluin, president of Faraday, Inc., said last week that the firm has retained the Chicago law firm of Bair, Freeman and Molinare as trial counsel in prosecuting actions for infringement of a patent made by Orrtronic, Inc., a division of Faraday.

The announcement, made concurrently with Faraday's acquisition of Orrtronic, Inc., of Toledo, Ohio, identified the Orrtronic patent as covering lubricated magnetic sound tape issued to Bernard A. Cousino, formerly a vice president of Orrtronic and now a vice president of Faraday. Faraday contends that Cousino's invention played a major role in commercializing the endless loop tape cartridge. According to Kluin, Bair, Freeman and Molinare has rendered the opinion that the patent is valid and is being infringed by manufacturers of tape cartridges in which the tape is lubricated by a coating of colloidal graphite deposited from a fluid. Orrtronic does not manufacture or process magnetic tape to any appreciable extent. The patent, Kluin said, produces a material amount of royalty income for Orrtronic. Several major blank tape manufacturers and duplicators are paying royalties for use of the patent, said Kluin; however, many are not. "Several of these manufacturers may not be aware of their patent infringement." "In these cases," he said, "we will attempt to negotiate a standard license agreement."

GRT-Pye Enter Joint G.B. Venture

SUNNYVALE, CALIF. — As forecast in Cash Box (Nov. 29 issue) creation of a new company to manufacture and distribute prerecorded entertainment tapes throughout the United Kingdom was announced last week (4) by GRT Corporation of California, and Pye Records Limited, London, England. The new firm, a joint venture, will be owned equally by GRT and Pye.

In making the announcement, Alan J. Bayley, GRT President, said that the joint venture extends GRT's international marketing program, making possible immediate entry into the U.K. prerecorded tape market via a substantial distribution system already in existence.

Bayley said that the new firm will have distribution rights in the U.K. to the Pye catalog and to all of the available GRT properties on a royalty basis. "Of particular significance," he said, "is the ability of the joint venture to obtain additional properties via licenses from other record companies and independent producers."

Pye Records, Limited is now considered the third largest record company in the United Kingdom, Bayley said, and distributes in the U.K. recordings of such performers as Petula Clark, Frank Sinatra, Donovan and Herb Alpert and the Tijuana Brass.

The new company will be headquartered in London and will employ GRT duplication equipment and technology in the manufacture of the prerecorded tapes. The tapes will be sold under a variety of labels and marketed through the existing Pye distribution system and through new channels as well.

GRT and Pye are already principals in a similar joint venture, Jant Records Corporation, New York, which has the United States recording and tape rights to all available Pye properties.

The agreement has been approved by the boards of directors of both GRT and Pye and becomes effective January 1, 1970.

Lear Jet & Maruwa Set Int'l Agreement

DETROIT — Ed Campbell, vice president and general manager of Lear Jet Stereo, Inc. announced last week that his company and Maruwa Electronics & Chemical Co. of Japan have entered a joint venture called "Maruwa-Lear Jet Company, Ltd."

Toshio Niimi, president of Maruwa will head the new company with Campbell as vice president.

This new joint venture company does not alter the present operation of Maruwa or Lear Jet Stereo.

Mirasound Cuts Remote Of Rock & Roll Revival

NEW YORK — Mirasound, in an unusual recording session, went to Madison Square Garden November 2, armed with telephone lines and microphones that connected directly to the 57th Street Studio's main board, to record the latest in Buddah's rock and roll revival series. Earlier Mirasound remote recordings featured Arlo Guthrie at Hyannis, a "Sartuary" Progressive Media promotion party, and a Simon and Shuster reception for Harold Robbins' "The Inheritors." Groups on the new 1 include the Capris, Shep and the Limelights, Gary U.S. Bonds, Jackie Wilson, The Penguins, The Spaniards, E. Haley and the Comets, Johnny and Joe, Mellow Kings, and the 5 Satins.

Capitol Scrutinizes Browsamatic Display

HOLLYWOOD — Capitol Records is re-evaluating the future of its Browsamatic in-store cassette display case. Despite the unit's success, changes in packaging, increased production costs and a general desire to broaden cassette marketing practices have dictated the reappraisal.

The Browsamatic, designed to hold 120 cassettes, was introduced in March, and Hal Rothberg, the label's special markets merchandising manager, says 6000 are now in use in the U.S. and Canada.

If the Browsamatic is phased out, a question remains as to what will take its place in the marketing field. Capitol has introduced the larger 4 x 12 cassette package that can be displayed in much the same manner as albums.

Public and dealer acceptance of the Browsamatic, however, counts a great deal in Capitol's thinking.

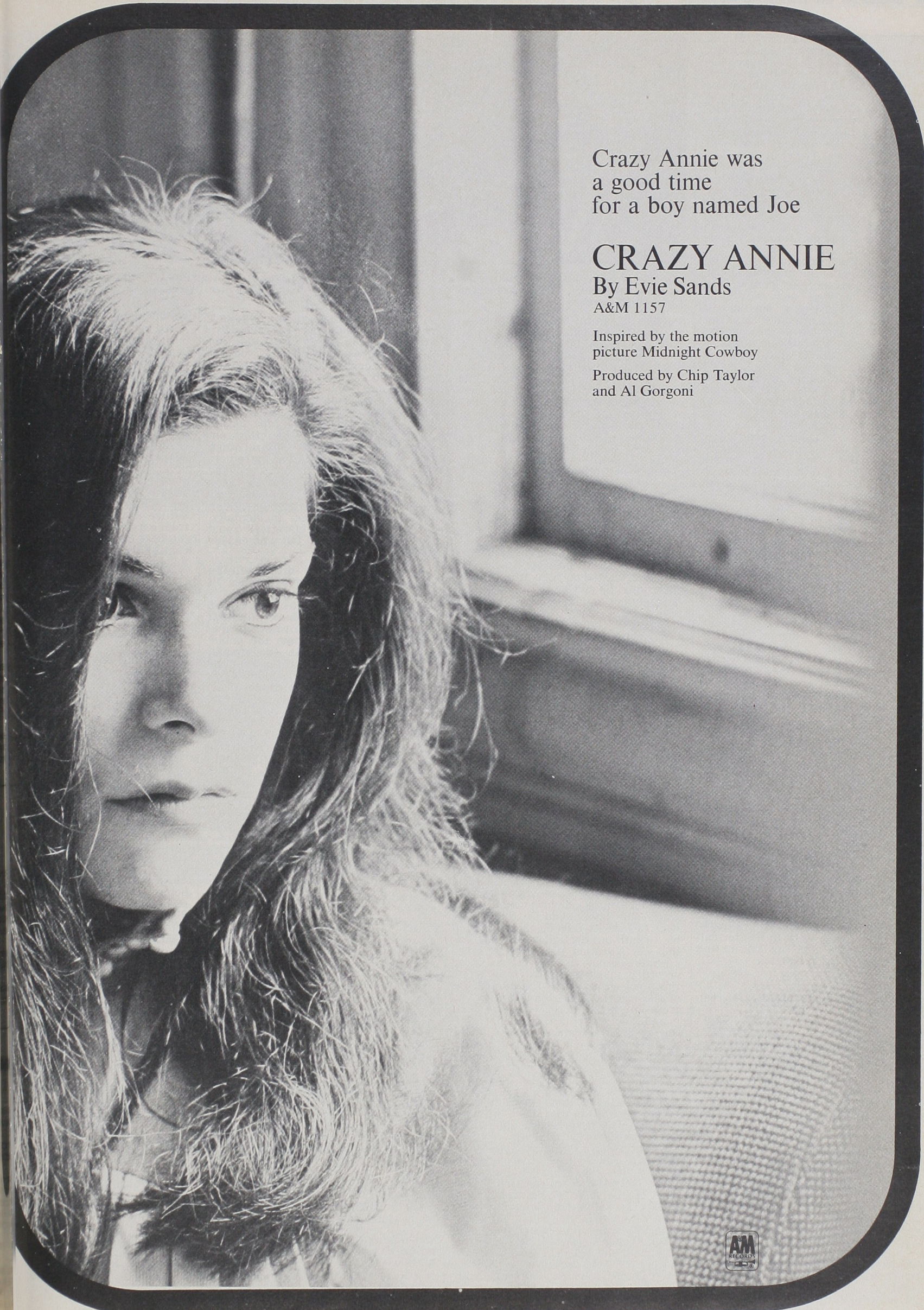
"That's why we're taking a long, hard look at customer use, dealer feelings and problems with replacement before we make any firm decision on the Browsamatic as it relates to our cassette sales," said Rothberg.

RIAA Studies Packaging Dilemma

for details see story on page 7



Don Hall with Ahmad Jamal



Crazy Annie was
a good time
for a boy named Joe

CRAZY ANNIE

By Evie Sands

A&M 1157

Inspired by the motion
picture *Midnight Cowboy*

Produced by Chip Taylor
and Al Gorgoni



PLAYBACK—Tapes & Records To Halve Music \$ By '75 — P. Smi

On deck this week is Paul C. Smith, Jr., president of Dubbings Electronics, Inc., the Copague, L.I. based tape duplicating subsidiary of North American Philips. A veteran of the electronics industry prior to assuming the reins at Dubbings in 1967, Smith was selected by Philips to create an effective duplicating operation for the cassette-sized cartridge which the parent firm was about to introduce. Today he is widely and properly regarded as one of the foremost authorities on the technical and marketing benefits of the cassette... a credential he prefers to play down since Dubbings, in his words, "is in the business of putting sound on tape and the configuration makes no difference to us."

A man of vision in what is still a visionary segment of the music industry, Smith's once-adventurous ideas in tape duplicating, loading and marketing are now standard policy, not only at Dubbings but in many other duplicating operations throughout the country. Indeed, Dubbings has been a watershed for much of the technical talent in the tape field... the "training ground" for dozens of top names in that industry. In Smith's words, "I'd estimate that part of the brainpower at 30% to 40% of our competitors today were once Dubbings employees."

This policy of "helping your competitors" is basic business philosophy at the Philips organization, Smith contends. "They'd rather have a small piece of a big pie than all of a small one," he says, indicating their "gift" of the blueprints to the Norelco cassette to "whoever agreed to adhere to our standards of manufacture" as the key that opened the cassette door wide.

Smith came to Dubbings at the time of its purchase by Philips, almost simultaneously with the introduction of the cassette. Previously, the firm was owned and operated by Julius Konins and engaged itself in the duplication and loading of 8-track and reel-to-reel tape at its original plant in Hewlett, L.I. Still a Special Projects vice president with Dubbings, Konins has pioneered many breakthroughs in recording techniques, according to Smith, including many of the now basic steps in cassette-size/speed tape transference.

In an interview with *Cash Box*, Smith offered some candid thoughts on the tape business as it concerns Dubbings, plus some sound insights into the future, or as he says, "what lies downstream."

As a part of Philips, is Dubbings grinding the marketing ax for the cassette in opposition to the 8-track cartridge?

Dubbings is in a unique position. We're owned by the company which introduced the cassette, but in no way are committed to it in preference to any other configuration. As a matter of record, our current duplicating ratio is roughly 75% cassette, 25% 8-track. We also do a little work in reel-to-reel, as well as in the McGraw-Edison and Norelco 84 Dictation systems.

Is there still a viable market for reel-to-reel tapes?

Surprisingly, there's been a slight sales increase the past few years. I'd guess that as the public interest in pre-recorded tape rises, people are pulling their old tape machines out of the closet and giving them a second look. Also, the reel-to-reel machine manufacturers have put some notable improvements on this type of unit... features like self-threading, which makes playing the machine a heck of a lot more convenient. Convenience is the important marketing factor with any tape. It's what put the disc business on the map. Tape has taken this one step further by introducing complete portability to pre-recorded music. Especially with the cassette, you can get selectable music virtually anywhere.

Generally speaking, how do you feel pre-recorded tapes compare with records?

Each configuration has its own benefits and its drawbacks. The record has many singular benefits, but how do



"Dubbings is in business to duplicate all forms of tape... the configuration makes no difference."

you play one at the beach or in the car unless you lug along a phonograph. Tape has opened these areas up to the music business. With your 8-track cartridge and its continuous loop, there's no need to run back and forth to the phonograph with a stack of new records. And there's work being done at Philips and some other factories right now to put a continuous loop on the cassette. Fidelity-wise, the stereo disc and the 8-track tape are, of course, superb. Luckily, the fidelity gap between these and the cassette is closing. A year ago, there was no comparison... today's cassettes are infinitely superior to their predecessors. Philips is working with DuPont's Crolyn Tape in Europe right now. This is a chromium oxide type which has already been tested to achieve 14,000 to 15,000 cycles at cassette speed, so broad it's wasted on your present playback units. Should be great with classical numbers.

What about price?

I can't see where the retail pricing of tapes will ever come down to that of records. The simple costs of tape materials exceeds the entire cost of the record pressing process including the labor. We'll try to come close but remember, we're not trying to put the record out of business. There's a tremendous music market for all forms. I expect the total recorded music market will top the \$1 billion mark in 1970 sales. We only want our share.

What about that share? Is it expanding and if so, at the detriment of record sales?

I've got a simple projection. By 1975, the total tape dollar volume will equal that of records, with 50¢ of that tape dollar being spent on cassettes, the other on 8-tracks. I don't count the 4-track out, understand. I think, like with the reel-to-reel business, there'll be a small but continuous demand for that configuration. Remember, I see an increase of 20% being spent on recorded music from 1969 to 1970 and that's not necessarily to the detriment of the record. Tapes have opened up fresh markets, increased sales, that compliment your hard core of record buyers. In five years, we can split the dollar volume right down the middle with records, and everyone will make money.

But don't you think the ability to record as well as play back with the cassette will hurt record sales, certainly sales of chart singles?

Not at all. I've heard the same complaints as you. I've seen those ads suggesting that the buyer of a cassette player/recorder can get his music right off the radio. But it won't work. Look. The same complaint had been lodged against the reel-to-reel machine but it never amounted to a hill of beans. People just won't take the time to wait out the radio show for the selections they like. Besides, the fidelity can't compare with the professionally duplicated product. There are a lot of other problems besides, like putting up with deejay copy on the head and tail of the tunes.



"People forget one of the singular advantages of the tape cartridge — its compact size. We've already got the perfect package."

But isn't it a simple matter to go to a friend's home and record his records?

Sure, if you don't mind looking cheap. How would you feel if you put down hard cash for a new album and your friend came by with his cassette machine and pirated it off your phonograph? I expect people will do it once or twice but in the long run, the convenience and fidelity the tape player offers is only served when the consumer buys packaged, pre-recorded tape. People are becoming extremely conscious of quality. There's a growing leisure dollar out there and the folks just won't be inclined to waste their time to save a buck and end up with an inferior product to boot. Incidentally, do you roll your own cigarettes? You'd save money if you did but who can be bothered. Same thing.

What about that mushrooming leisure market? Where will tapes fit in?

Let's say this right now. It's not so much the amount of leisure time that will be available which interests me, but the type of recreation the public will take to fill it up. In the immediate years ahead, the average American will be outdoors much more and that's where your portable music will fill in. Music in the car, at the beach, while camping... any kind of activity outside the home. Sure, the radio will continue to play its part but the growth will be in pre-recorded tapes. And I feel the big surge there will be with the cassette, simply because of its incomparable portability.

Here we are again with the cassette at odds with the 8-track. What's your feelings on a standard configuration?

Again, Dubbings is in business to duplicate all forms of tape. The 8-track is well entrenched in the market today, principally because Detroit decided to put tape music into the automobile. Understand, the cassette was not available at that time so it wasn't a matter of one being favored over the other. And incidentally, while the cassette was and is the preferred form in Europe, it is not yet a potent force as far as an auto accessory goes. Less than 30% of Europeans have radios in their cars... they're very function-minded when it comes to the car. But this too is changing.

No, there's really no war between the two. Like with records, there's a place for both configurations. We can take the acceptance of 8-track for granted... it's established. Consider though that only 3 million cassettes were sold in 1967 while 40 million were sold in 1969. Look at the ratio of growth and I'm sure you'll agree the cassette is equally well established. And both have only scratched the surface.

Think any new configurations will come along?

Spare us, please! That could do nothing but hurt.

Lumping all your duplication orders together, what's the capacity at Dubbings?

Without digging out the number of pieces we put out in the various configurations, let's just say we process an average of 12 million feet of tape each day.

Come again?

No, that's true. Comes to 60 million feet of raw stock each week, duplicated and loaded. And be advised that this doesn't mean we're rushing by any means. We've got a quality control procedure here that insures product every time. There's no point shortcutting, although I know it's a bit at some of the smaller plants. I'm knocking competitors but I don't condemn any duplicator who tries shortcut anywhere in master program duplication, loading, packaging. The business is still young. They'll not only hurt themselves the whole tape industry as a result. Suffice it to say the contracts we've from established record labels prove the best demonstration of our quality control. We do the whole job from master to packaged product, except some instances where the record company supplies the graphics. We can provide this service ourselves.

About packaging, what are thoughts on the package presentation of tapes at the retail level?

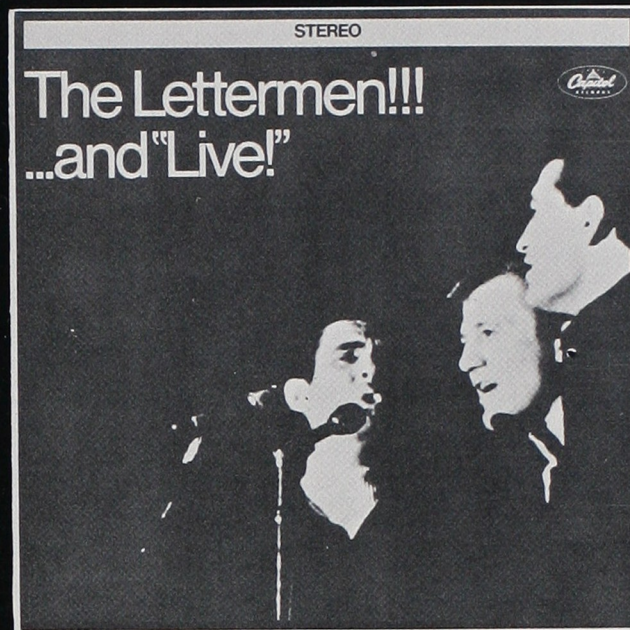
Kind of glad you asked. I'm ambivalent by the controversy going on about right now. People forget one of the singular advantages of the tape cartridge — its compact size. We've already got the perfect package. If it's an 8-track, it's to be presented that way at that size. Same with the cassette, anything else. You can put it in a plastic case, shrink wrap it, what... this is the perfect package. I think this whole thing started down at NARM in Dallas. All the retailers were up in arms over pillow. Someone came to the conclusion that 12" long box would be a good intermediate step. I firmly believe the package should remain the size of the pillow. It should be up to the retailer to develop a method to cut down on pillow. They've been faced with this problem. Items like perfume are still reasonably expensive but displayed right out front and the retailer has devised methods of security. He should do likewise with the tape. Besides, putting the tape into a long box, or blistering it into large cardboard, only increases the cost of the product to everyone, including the retailer. And that's exactly what nobody wants.

To use your words, what lies downstream?

Among many things, the total sublimation of the written word to the taped message. That's of course exaggerating it a bit, but in the immediate future the non-music use of the tape cartridge, again especially with the cassette, will expand beyond your wildest dreams. We are already deeply into a number of programs in our Projection in Progress annual educational program. We duplicate sales messages for a number of major firms, which are mailed to their regional sales people. We've been developing a sizable business in radio commercial spots for very small accounts. We even have a standard contract with a company that makes game calls for hunters. The hunter takes along his playback unit right into the woods, pops on a moose call, sets and sits back and waits for the game. You see, this is the unexplored benefit of the tape. You can't see it anywhere.



ST-1417



ST-2758



ST-1705



ST-357



DT-2545



STAO-132

THE GOLD ONES

The Gold Ones!
A Collection from
Capitol's Million Dollar
Gold Albums
By These Artists!



PRINTED IN U.S.A.

Glen Campbell
The Beatles
The Band
The Lettermen
Romeo & Juliet
(Original Soundtrack)
Bobbie Gentry
Lou Rawls
Buck Owens

Al Martino
Nat King Cole
Frank Sinatra
Tennessee Ernie Ford
The Beach Boys
The Kingston Trio

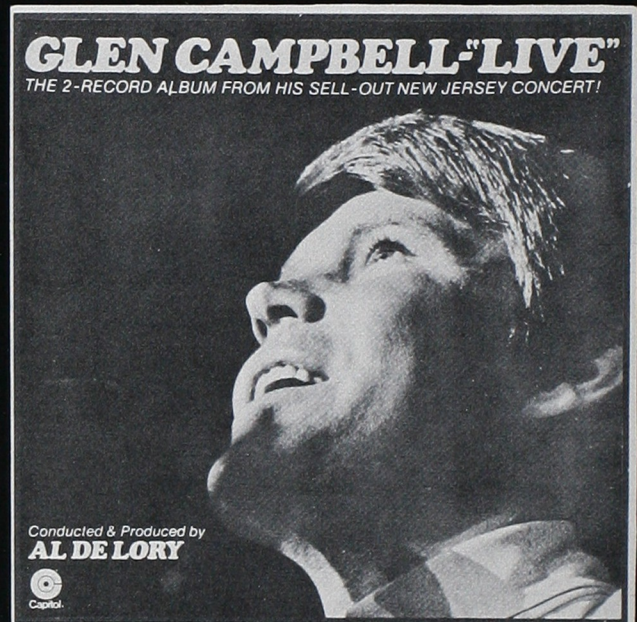
On Record, 8-Track or Cassette Tape

The Gold Ones!
A Collection from Capitol's
Million Dollar "Gold" Albums
 (on Record and Tape)

The Gold Ones Streamer:
 Just like the one on the other side!
 Another full color traffic gold grabber!
National Gold Ones Radio Campaign
 In 25 major markets! The weekend of
 December 25, 26, 27 and 28!
The Gold Ones Advertising Support
 Ad components, ad mats and slicks
 for easy "Gold Ones" advertising!
 See your Capitol Man and get ready for
 the heavy after Christmas retail traffic
 all carrying fresh gold!



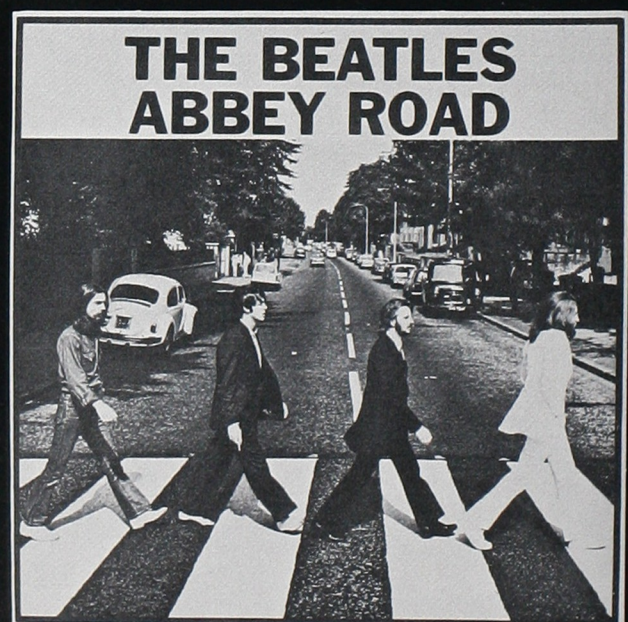
ST-210



STBO-268



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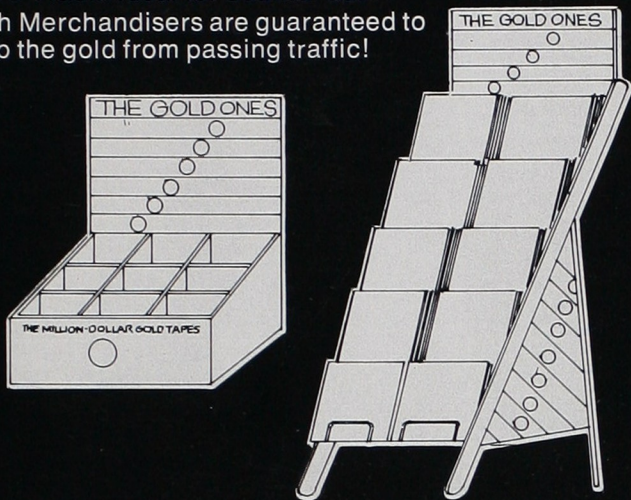
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The Gold Ones Merchandisers:

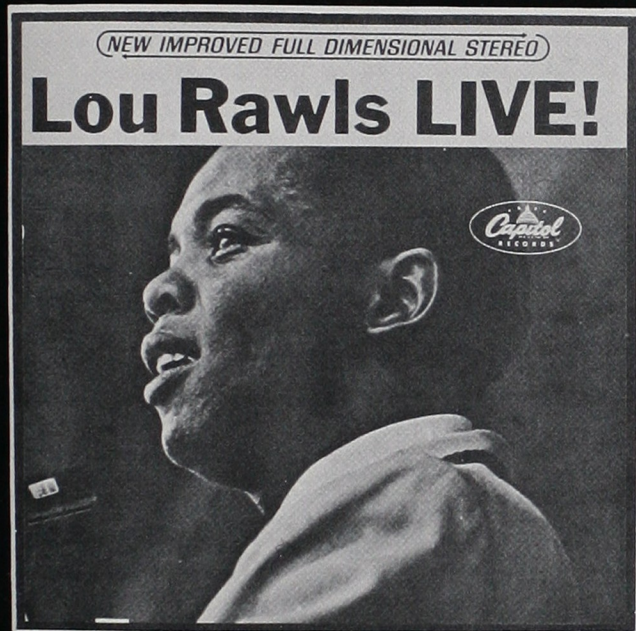
For Album: a Gold wire rack with 10 facings and special header card!

For Tape: Gold boxes for Cassette and 8-Track! Ideal for counter use!

Both Merchandisers are guaranteed to grab the gold from passing traffic!



Capitol



ST-2459



ST-756



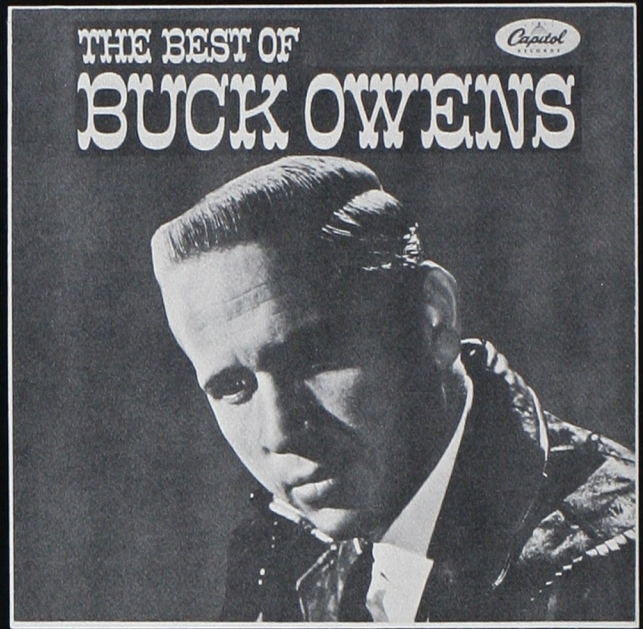
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ST-2993



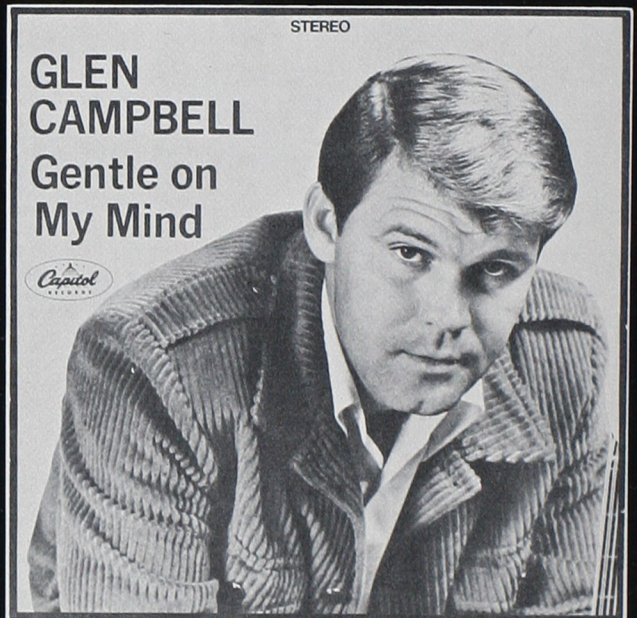
ST-2928



ST-2105



ST-269



ST-2809



ST-2435



SWBO-101

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G (2:40)
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N MOTION (2:
ambo 107
54 West 54 St
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TIGHT (2:21)
BC 11247
Bvd. LA, Calif.
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BMI c/o Bill Lo
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CORNER (2:42)
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eland, Calif.
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S (2:25)
Dunhill 4217
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ri c/o Dunhill
BMI c/o Dunhill
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Vital Statistics

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

To The Top 100

FLYING ON A JET PLANE (3:27)
Paul & Mary-WB/7 Arts 7340
 Warner Blvd. Burbank, Calif.
 Albert B. Grossman-Milt Okun
 534 Street, NYC.
 Cherry Lane ASCAP 15 E 48 St. NYC.
 ER: John Denver
 The House Song

EVERY DAY WE'LL BE TOGETHER
James-Motown 1156
 Woodward Ave., Detroit, Mich.
 Johnny Bristol c/o Motown
 Jobete BMI (same address)
 ER: Beaver-Bristol-Johnson
 Wade Marcus
 He's My Sunny Boy

HEY HEY KISS HIM GOODBYE (3:45)
Fontana 1667
 Wacker Drive, Chicago, Ill.
 Paul Leka c/o MRC
 ARC BMI 110 W 57 St. NYC.
 Leather BMI 157 W 57 St. NYC.
 RS: G. DeCarlo-D. Frashuer-P. Leka
 Leka FLIP: It's The Magic In You Girl

WHEN I DIE (3:26)
Sweat & Tears-Columbia 45008
 152 Street, NYC.
 James William Guercio c/o Columbia
 Ana Fish BMI c/o Barovick, Konecky & Bomser
 dison Ave, NYC.
 ER: Laura Nyro ARR: Dick Halligan
 sometimes In Winter

TOGETHER (4:16)
Apple 2654
 1700 Bway, NYC.
 George Martin c/o Apple
 Maclen BMI 1780 Bway, NYC.
 S. Lennon-McCartney
 mething

LETTER, MARIA (2:44)
Atco 6714
 ray, NYC.
 Ahmet Ertegen c/o Atlantic
 Star TV BMI 6290 Sunset Blvd L.A. Calif.
 R.B. Greaves FLIP: Big Bad City

ONLY (4:27)
London-Uni 55175
 152 Street, NYC.
 m Catalano-Tom Cogbill
 as, Memphis, Tenn.
 e Bridge BMI c/o T. Catalano
 armel Lane, Pacific Palisades, Calif.
 Neil Diamond ARR: Lee Holdridge
 in You Don't Come Easy

TEAR SON (2:19)
Clearwater Revival-Fantasy 634
 1 St. Oakland, Calif.
 in Fogerty c/o Fantasy
 lora BMI c/o Fantasy
 ohn Fogerty ARR: John Fogerty
 On The Corner

LET'S KEEP FALLIN' ON MY HEAD (3:02)
Is-Scepter 12265
 14 Street, NYC.
 t Bacharach-Hal David
 Ahlert Jr. 15 E 48 St. NYC.
 Seas ASCAP/Jac ASCAP/20th Century

Ahlert Jr.
 3urt Bacharach-Hal David
 acharach
 Had It So Good

YESTER-YOU YESTERDAY
Mer-Tamla 54188
 ward Ave, Detroit, Mich.
 ia-Bristol c/o Tamla
 & Van Stock ASCAP (same address)
 on Miller-B. Wells FLIP: Paul Riser
 A Fool Right Now

IF (2:40)
Dunhill 4215
 y Blvd. L.A. Calif.
 el Mekler c/o Dunhill
 ish BMI c/o Barovick, Konecky & Bomser
 y Ave, NYC.
 ra Nyro FLIP: Circle For A Landing

IN MOTION (2:33)
Ambo 107
 254 West 54 Street, NYC.
 arleton c/o Bamboo
 gan, Chicago, Ill.
 d BMI 1449 S Michigan, Chi. Ill.
 McPherson-M. Harden
 t Baby

7 TIGHT (2:21)
BC 11247
 Blvd. L.A. Calif.
 lary c/o ABC
 BMI c/o Bill Lowery
 Atlanta, Ga.
 oe-F. Waller
 lk

IN THE CORNER (2:42)
Clearwater Revival-Fantasy 634
 Hand, Calif.
 gerty c/o Fantasy
 M c/o Fantasy
 Fogerty ARR: John Fogerty
 Son

IF (2:25)
Dunhill 4217
 Blvd. L.A. Calif.
 rri c/o Dunhill
 BMI c/o Dunhill
 15th-H. Price
 askell
 ind Me

#16
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)

#17
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

#18
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

#19
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

#20
BABY I'M FOR REAL (3:00)
Originals-Soul 35066
 2457 Woodward Ave, Detroit, Mich.
 PROD: Richard Morris c/o Soul
 PUB: Jobets BMI (same address)
 WRITERS: Gay-Gay
 ARR: Paul Riser FLIP: Moment Of Truth

#21
EVIL WOMAN (3:03)
Crow-Amaret 112
 1717 N Highland L.A. Calif.
 PROD: Bob Monaco c/o Dunwich
 25 Chestnut St. Chicago, Ill.
 PUB: Yuggoth BMI c/o Dunwich
 WRITERS: L. Weigand-R. Weigand-D. Waggoner
 FLIP: Gonna Leave A Mark

#22
SOMETHING (2:59)
Beatles-Apple 2654
 c/o ABKCO 1700 Bway, NYC.
 PROD: George Martin c/o Apple
 PUB: Harris BMI (same address)
 WRITER: George Harrison FLIP: Come Together

#23
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'

#24
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

#25
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

#26
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

#27
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

#28
ELEANOR RIGBY (2:35)
Aretha Franklin-Atlantic 2683
 1841 Bway, NYC.
 PROD: Jerry Wexler-Tom Dowd-Arif Mardin
 c/o Atlantic
 PUB: Maclen BMI 1780 Bway, NYC.
 WRITERS: John Lennon-Paul McCartney
 FLIP: It Ain't Fair

#29
THESE EYES (3:20)
Jr. Walker & All Stars-Soul 35067
 2457 Woodward Ave., Detroit, Mich.
 PROD: Johnny Bristol c/o Soul
 PUB: Dunbar BMI 1650 Bway, NYC.
 WRITERS: Bachman-Cummings ARR: Willie Shorter
 FLIP: I've Got To Find A Way To Win Maria Back

#30
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

#31
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

#32
SMILE A LITTLE SMILE FOR ME (2:55)
Flying Machine-Congress 6000
 8255 Sunset Blvd. L.A. Calif.
 PROD: Tony Macauley c/o Pye
 132 Western Rd. Mitcham, Surrey, Eng.
 PUB: Jamuary BMI 25 W 56 St. NYC.
 WRITERS: Tony Macauley-Geoff Stephens
 ARR: T. Macauley
 FLIP: Maybe We've Been Loving Too Long

#33
VENUS (3:05)
Shocking Blue-Colossus 108
 1855 Bway, NYC.
 PROD: Robert van Leeuwen c/o Colossus
 PUB: Fat Zach BMI
 162 W 56 St. NYC.
 WRITER: Robert van Leeuwen FLIP: Hot Sand

#34
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 BMI 1650 Bway, NYC.
 WRITERS: C. Taylor-Al Gorgogni
 ARR: Ben Benay FLIP: Soul Mates

#35
UP ON CRIPPLE CREEK (3:10)
The Band-Capitol 2635
 1750 N Vine, L.A. Calif.
 PROD: John Simon c/o Capitol
 PUB: Ganaan ASCAP 75 E 55 St. NYC.
 WRITER: J.R. Robertson
 FLIP: The Night They Drove Old Dixie Down

#36
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)

#37
WEDDING BELL BLUES (2:42)
5th Dimension-Soul City 779
 6920 Sunset Blvd. L.A. Calif.
 PROD: Bones Howe 8833 Sunset Blvd. L.A. Calif.
 PUB: Tuna Fish BMI c/o Barovick, Konecky & Bomser
 555 Madison Ave, NYC.
 WRITER: Laura Nyro
 ARR: Bob Alciver-Bill Holman-Bones Howe
 FLIP: Lovin' Stew

#38
YOU GOTTA PAY THE PRICE (3:25)
Gloria Taylor-Silver Fox 14
 c/o Shelby Singleton 3106 Belmont Blvd.
 Nashville, Tenn.
 PROD: W. Whisenhunt
 2727 Cherry St. Toledo, Ohio.
 PUB: Jobete BMI 2457 Woodward Ave. Detroit, Mich.
 WRITER: Al Kent
 ARR: W. Whisenhunt
 FLIP: Loving You And Being Loved By You

#39
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

#40
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)

#41
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

#42
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

#43
BABY IT'S YOU (2:24)
Smith-Dunhill 4206
 449 S Beverly Dr. Bev. Hills, Calif.
 PROD: Joel Sill-Steve Barri c/o Dunhill
 PUB: Dolfi ASCAP 1619 Bway, NYC.
 WRITERS: Bacharach-David-Williams
 ARR: Jimmie Haskell FLIP: I Don't Believe (I Believe)

#44
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

#45
MIDNIGHT (2:52)
Dennis Yost & Classics IV-Imperial 66424
 6920 Sunset Blvd. L.A. Calif.
 PROD: Buddy Buie c/o Bill Lowery
 P.O. Box 9687 N. Atlanta, Ga.
 PUB: Low-Sal BMI c/o Bill Lowery
 WRITERS: J.R. Cobb-Buddy Buie
 ARR: B. Buie-J.R. Cobb-Emory Gordy
 FLIP: The Comic

#46
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

#47
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 BMI c/o A&M
 WRITER: J. Cliff ARR: L. Fallon
 FLIP: Water Fall

#48
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

#49
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

#50
SHE (2:03)
Tommy James & Shondells-Roulette 7066
 17 W 60 Street, NYC.
 PROD: Tommy James-Bub King c/o Roulette
 PUB: Big 7 BMI c/o Roulette
 WRITERS: T. James-M. Vale-J. Katz-J. Kasentz-
 R. Cordell ARR: Jimmy Wisner FLIP: Loved One

#51
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: Youdem FLIP: Stay With Me Baby

#52
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)

#53
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

#54
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

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Vital Statistics

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

***New To The Top 100**

#55
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, Ill.
WRITERS: A. Smith-L. Smith-W. Wells
FLIP: I'm Sorry

#56
TRY A LITTLE KINDNESS (2:23)
Glen Campbell-Capitol 2659
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Airfield BMI 1804 Ivlar Ave, L.A. Calif.
WRITERS: Kurt Sataugh-Bobby Austin
ARR: Al DeLory FLIP: Lonely My Lonely Friend

#57
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

#58
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

#59
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. Calif.
WRITER: Bobbie Gentry FLIP: Courtyard

#60
BABY TAKE ME IN YOUR ARMS (2:43)
Jefferson-Janus 106
1700 Bway, NYC.
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

#61
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

#62
NO TIME (3:44)
Guess Who-RCA 0300
1133 Ave of the Americas, NYC.
PROD: Nimbus 9-Jack Richardson
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman-Cummings FLIP: Proper Stranger

#63
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

#64
DON'T LET LOVE HANG YOU UP (2:26)
Jerry Butler-Mercury 72991
35 E Wacker Drive, Chicago, Ill.
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

#65
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

#66
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: Kenny Young ARR: Artie Butler
FLIP: Man From Houston

#67
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

#68
LADY-O (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: Jucee Sill FLIP: Somewhere Friday Night

#69
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

#70
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

#71
TRACES & MEMORIES (2:45)
Lettermen-Capitol 2697
1750 N Vine, H'wood, Calif.
PROD: Al De Lory c/o Capitol
PUB: Low Sal BMI Atlanta, Ga. & Gladys ASCAP 241 W 72 Street, NYC.
WRITERS: Buie-Cobb-Gordy-Strange-Davis
FLIP: For Once In My Lifetime

#72
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

#73
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

#74
SHE CAME IN THRU THE BATHROOM WINDOW (2:37)
Joe Cocker-A&M 1147
1416 N La Brea, L.A. Calif.
PROD: Denny Cordell-Leon Russell c/o A&M
PUB: Maclen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney FLIP: Change In Louise

#75
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

#76
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 ARR: Norm Bergen
FLIP: Oh To Get Away

#77
JENNIFER TOMKINS (1:53)
Street People-Musicor 1365
240 West 55 St. NYC.
PROD: Paul Vance 101 W 55 St. NYC.
PUB: Moonbeam ASCAP c/o Paul Vance
WRITERS: Vance-Holmes-Florio
ARR: Rupert Holmes FLIP: All Night Long

#86
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.A.
PUB: Sunbury ASCAP c/o RCA
WRITERS: T. Renis-R. Allen
ARR: Don Costa FLIP: Wild One

#87
OH ME, OH MY (I'M A FOOL FOR YOU BABY) (2:4)
Lulu-Atco 6722
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin c/o A.
PUB: Noo Track ASCAP WRITER: Jim Doris
FLIP: Sweep Around Your Own Back Door

#88
LOOK-KA-PY-PY (2:55)
Meters-Josie 1015
1790 Bway, NYC.
PROD: Marshall Sehorn-Allen Toussaint
New Orleans, La.
PUB: Mersaint BMI 130 W 57 St. NYC.
WRITERS: Nocentelli-Porter-Nevele-Modeliste
FLIP: This Is My Last Affair

#89
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

#90*
CAN'T TAKE MY EYES OFF YOU (3:21)
Nancy Wilson-Capitol 2644
1750 N Vine, L.A. Calif.
PROD: David D Cavanaugh c/o Capitol
PUB: Saturday BMI 1841 Bway, NYC.
Seasons Four BMI c/o Martin Machet 1501 Bway, NYC.
WRITERS: Bob Crewe-Bob Gaudio
ARR: Jimmy Jones FLIP: Do You Know Why

#91
LETS WORK TOGETHER (2:30)
Wilbert Harrison-Sue 11
265 W 54 Street, NYC.
PROD: Juggy Murray c/o Sue
PUB: Mozella BMI c/o Sue WRITER: W. Harrison
ARR: W. Harrison FLIP: Lets Work Together Pt. 2

#92*
ARE YOU GETTING ANY SUNSHINE (2:35)
Lou Christie-Buddah 149
1650 Bway, NYC.
PROD: Progressive Media Inc. 300 W 55 St. NYC
PUB: Fine Arts/Kama Sutra BMI c/o Buddah
WRITERS: L. Christie-Twyla
ARR: Stan Vincent FLIP: It'll Take Time

#93*
HE AIN'T HEAVY, HE'S MY BROTHER (4:20)
Hollies-Epic 10532
51 W 52 St. NYC.
PROD: Ron Richards-Air Productions
108Park Street, London W1 England.
PUB: Harrison ASCAP 6290 Sunset Blvd. L.A. Calif.
WRITERS: B. Scott-B. Russell
FLIP: Cos You Like To Love Me

#94
GROOVIN' (OUT ON LIFE) (2:58)
New Beats-Hickory 1552
2510 Franklin Rd. Nashville, Tenn.
PROD: Don Gant c/o Hickory
PUB: Grand Teton BMI P.O. Box 6128 Nashville, Tenn.
WRITER: B. Charles ARR: D. Bergen White
FLIP: Bread & Butter

#95*
WHEN WE GET MARRIED (3:57)
1910 Fruitgum-Buddah 146
1650 Bway, NYC.
PROD: R. Cordell 200 W 57 St. NYC.
PUB: Dragon Tunes/Jaskat BMI 200 W 57 St. NYC.
WRITERS: R. Cordell-J.J. Woods FLIP: Baby Bre

#96
SIX WHITE HORSES (2:46)
Tommy Cash-Epic 10540
51 West 52 Street, NYC
PROD: Glen Sutton c/o Epic
PUB: Prodigal Son BMI WRITER: L. Murray
FLIP: I Owe The World To You

#97*
HIKKY BURR Part 1 (2:35)
Bill Cosby-Uni 55184
8255 Sunset Blvd. L.A. Calif.
PROD: Gula Matarri Inc c/o Uni
PUB: Makalotto BMI 1777 N Vine L.A. Calif.
WRITERS: Quincey Jones-Bill Cosby
ARR: Q. Jones-FLIP: Hicky Burr Part 2

#98*
THE LAST TIME (2:54)
Buchanan Brothers-Event 3307
201 W 54 Street, NYC.
PROD: Cashman Pistilli & West 40 W 55 St. NYC
PUB: Immediate BMI 1700 Bway, NYC.
WRITERS: Jagger-Richard FLIP: The Feeling T1 01

#99
RIGHT OR LEFT AT OAK STREET (3:16)
Roy Clark-Dot 17324
1507 N Vine, H'wood, Calif.
PROD: Joe Allison
c/o Nereco 11126 Sunshine Terrace, Studio City, Calif.
PUB: Attache BMI 9000 Sunset Blvd. L.A. Calif.
WRITERS: C. Williams-J. Nixon
ARR: J. Allison-H. Bradley-H. Levine
FLIP: I Need To Be Needed

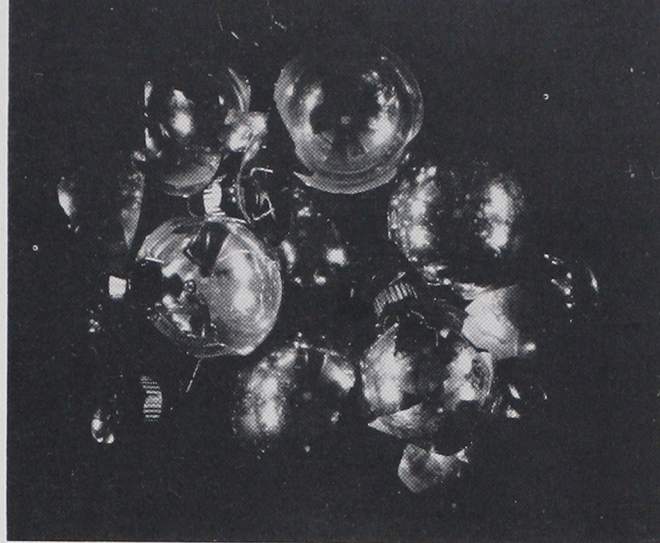
#100*
ROOM TO MOVE (2:52)
John Mayall-Polydor 14010
1700 Bway, NYC.
PROD: John Mayall c/o Polydor
PUB: Casserole BMI 221 W 57 St. NYC.
WRITER: J. Mayall FLIP: Saw Mill Gulch Road

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DINNER"**

b/w

**"THE
MARVELOUS
TOY"**

b/w

**"ALL THROUGH
THE NIGHT"**

Something special: three **full** songs for the season on one single. They've done it by loading one side of their single with more than five minutes of goodies. "Christmas Dinner" is, then, something of a feast of a single...on jolly goode Warner Bros. (#7359)

THREE SINATRA SEASONALS

Frank's single:

"Whatever Happened to Christmas?" (#0790)

Nancy's single:

"It's Such a Lonely Time of Year." (#0080)

And the first-ever all-together album by **Nancy, Tina, and Franks Jr. and Sr.**, "The Sinatra Family Wish You a Merry Christmas."



FS 1026

Four Sinatras, two singles, one album...on merry olde Reprise, where they belong.

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CashBox Album Reviews

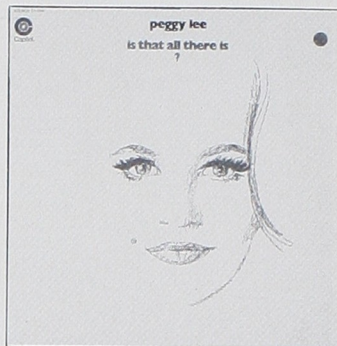
Pop Picks

THE VOGUES' GREATEST HITS
MAGIC TOWN TURN AROUND,
LOOK AT ME YOU'RE THE ONE
MY SPECIAL ANGEL SEE THAT
GIRL? WOMAN HELPING MAN
FIVE O'CLOCK WORLD NO, NOT
MUCH TILL EARTH ANGEL
MOMENTS TO REMEMBER
GREEN FIELDS



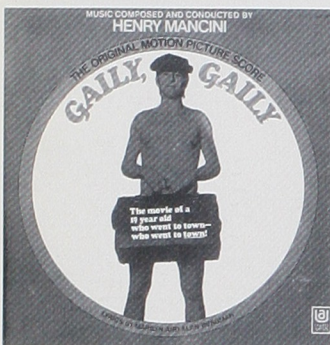
THE VOGUES' GREATEST HITS — The Vogues — Reprise — 6371

A sure-to-be-dynamite package from this extremely popular MOR singing aggregation. The LP contains such Vogue smashes as their most recent "Turn Around, Look At Me," "You're The One," "Moments To Remember," and "Five O'Clock World." Look for this one to begin moving up the album charts soon after it appears in the stores.



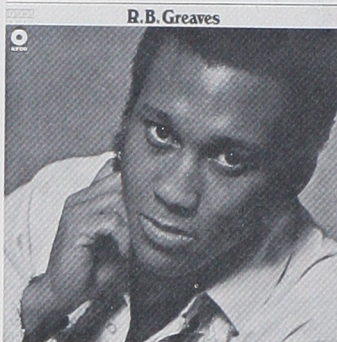
IS THAT ALL THERE IS? — Peggy Lee — Capitol ST-386

Titled after and including her recent smash single, "Is That All There Is?", Peggy Lee's latest album is a powerhouse effort that's already on the charts and should be rising in the coming weeks. In addition to the hit tune, the songstress offers "Me And Shadow," "Brother Love's Travelling Salvation Show," "Something" and "Whisper For Happiness" (her new singles). Great set.



GAILY, GAILY — Original Sound Track — United Artists UAS 5202

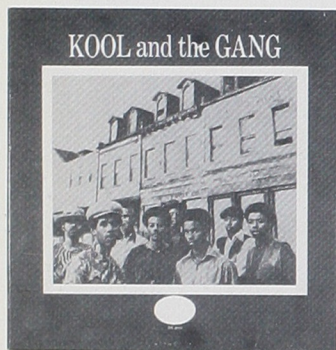
The film version of Ben Hecht's "Gaily, Gaily" has just appeared with an excellent Henry Mancini score which might be another biggie for the maestro. "Tomorrow Is My Friend," the film's main theme, with lyrics by '68 Academy Award-winning lyricists Alan and Marilyn Bergman has the feel of another "Moon River." On the whole, a superior Mancini score and possibly a very successful LP, depending on the reception given the film and the attention which "Tomorrow . . ." receives.



R.B. GREAVES — Atco SD 33 311

Having established himself as a performer of note with his smash single of "Take A Little Maria," included in this strong set, singer R.B. Greaves comes across as a former of versatility and depth. One of the new breed of R&B performers, R.B.'s songs are as interesting to the mind as well as the soul, carrying strength in their lyrics as well as in their beat. The Bacharach-DaSilva classic, "Always Something There To Remind Me," a few by the late, great Sam Cooke, "Cupid" and "Ain't That Good News," and some powerful Greaves originals make this a strong item for pop as well as R&B markets.

Pop Best Bets



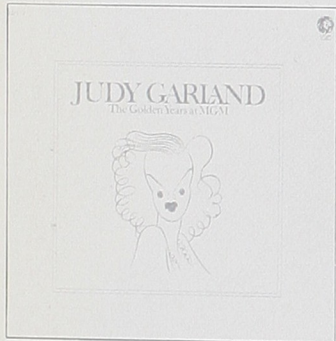
KOOL AND THE GANG — DeLite DE 2003

Kool and the Gang, with their hit recording of "Kool And The Gang" lead off a powerful instrumental soul set that should do very well in the R&B market and prosper on the pop scene as well. The group's new single, titled "Kool Back Again," plus "Raw Hamburger," "Chocolate Buttermilk," and "Sea Of Tranquility" give this LP plenty of drive.



THE FIFTH AVENUE BAND — Reprise 63

A very commercial effort, this debut by the Fifth Avenue Band has a chance to chart action. The group's first single, included in this package, titled "One Way Or The Other," has attracted strong attention and helped put the album across. Group's sound is basically soft rock with easy-going melodies, unobtrusive lyrics. Performance is extremely strong and group should go over well in live performance. Keep eyes on this one.



JUDY GARLAND: THE GOLDEN YEARS AT MGM — MGM SDP1 2

Movie buffs as well as Judy Garland fans should delight in this lovely package. An enclosed booklet of stills from all the MGM Judy Garland films and a host of great songs from the movies make this a very excellent entry. Included here are such classics as "You Made Me Love You," from "Broadway Melody Of 1938," "Look For The Silver Lining," from "Till The Clouds Roll By," "Over The Rainbow," from "The Wizard Of Oz," and "Bei Mir Bist Du Schon," from "Love Finds Andy Hardy."



JUDY • LONDON • 1969 • — Judy Garland — Juno S — 1000

This recording of Judy Garland's last live performance is also the famed singer-actress' final recording and should attract attention from collectors and from Judy Garland fans. Liner notes by Rex Reed pay tribute to the late performer who here sings "Fever," "Once In My Life," "Just In Time," "Cry Happy," and of course "Over The Rainbow." A nostalgic package that could see nice sales.



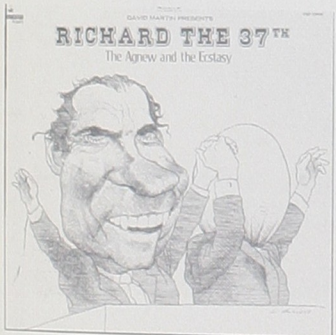
SUPER BLACK BLUES — T-Bone Walker, Joe Turner, Otis Spann — Blues Time BTS 9003

Here's an LP filled with powerful blues sounds. T-Bone Walker's brilliant guitar work leads the way for Otis Spann's fabulous piano playing and Joe Turner's soulful vocals. Aided by George "Harmonica" Smith, Paul Humphrey, Ernie Watts, Arthur Wright, and Ron Brown, the blues masters have here created a set that is a must for blues fans. Should do very well in underground markets.



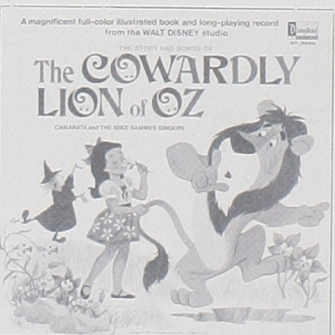
LONGBRANCH/PENNYWHISTLE — Ar AAS 7007

An energetic vocal duo, Longbranch/Pennywhistle come across as fine performers and writers on this entertaining package. Sturdy arrangements build a country-folk-rock sound and the lyrics are appropriately down to earth. Possibilities for Top 40 as well as underground exposure and sales.



RICHARD THE 37th — David Martin — Vanguard VSD 79309

Coming hard on the heels of the David Frye LP on Elektra, this new Nixon satire was put together by David Martin and stars Bob McFadden as the President and features Pat Bright, Brad Bolke, Chuck McCann, Milt Moss and Carol Richards in various roles. Such tracks as "How To Succeed In Government," "A New Foreign Policy" and "The Court Jester" have humorous appeal, and the set could become a sought-after item. Keep tabs on it.



THE COWARDLY LION OF OZ — Camara and The Mike Sammes Singers — Disneyland ST-3956

The Cowardly Lion, who first came in being in "The Wizard of Oz," is the central character of this delightful children's recording. The LP is nicely orchestrated and comes with a full-color story book. The story narrated in the LP is based on the book written by Ruth Plumley Thompson. A fine gift for children.



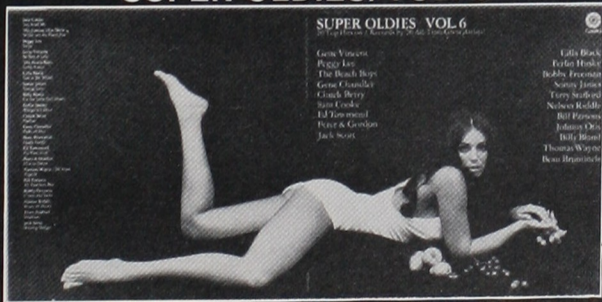
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20 OLDIE HITS. GLEN CAMPBELL, BUCK OWENS, MERLE HAGGARD, HANK THOMPSON, AND OTHERS.

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BLUE RIBBON COUNTRY!

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- Lou Rawls •
- Bobbie Gentry •
- Glen Campbell •
- The Lettermen •
- Cannonball Adderley •
- The Human Beinz •
- ...many more!

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Lou Rawls
The Lettermen
Bobbie Gentry
Steve Miller Band
Nancy Wilson
John W. Anderson
Joe South
and more!

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SUPER OLDIES, VOL. 5

2 Records, 20 Top Hits, including:

Glen Campbell
Bobbie Gentry & Glen Campbell
Let It Be Me
The Lettermen
Theme From "A Summer Place"
The Kingpins Sing
Where Have All The Flowers Gone
Bobby Darin
Don't Touch Me
Joe South
These Are Not My People

STBB-216

BLUE RIBBON COUNTRY, VOL. II

2 Records, 20 Top Hits, including:

Wanda Lewis
Glen Campbell
Bobby Darin
Merle Haggard
The Price I Pay
I Take a Lot of Pride
Merle Haggard
Don't Touch Me
Joe South
These Are Not My People
Lou Rawls
Glen Campbell & Bobbie Gentry

STBB-217

THE best of the greatest from



CashBox Album Reviews

Christmas Picks

BOOTS AND STOCKINGS BOOTS RANDOLPH



BOOTS AND STOCKINGS — Boots Randolph — Monument SLP 18127

Let's say you're going to have a Christmas party and you want everything to go just right and you especially want to have the right seasonal music. Then what you need is this charming package by sax player Boots Randolph. A consistent chart-maker, Boots offers pleasant renditions of "Rudolph The Red Nosed Reindeer," "Have Yourself A Merry Little Christmas," "Santa Claus Is Coming To Town," "White Christmas" and a host of other seasonal favorites. Sure to see good action.



SPEND THIS HOLIDAY WITH ME — Anita Kerr Singers — Dot DLP 25962

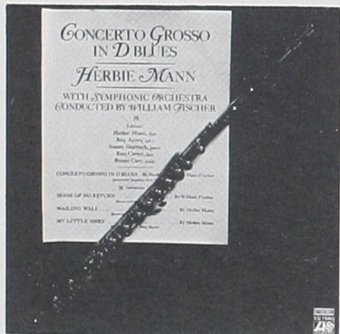
The smooth, sweet sound of the Anita Kerr Singers, produced, arranged, and conducted by Anita Kerr, is brought to bear on a flock of charming Christmas songs and gives them that distinctive Anita Kerr feeling so natural and so perfect for easy listening. Anita's package of seasonal entries, which includes such standards as "Jingle Bell Rock," "The Little Drummer Boy," and "Do You Hear What I Hear?" will please many.



MERRY OLE SOUL — Duke Pearson — Blue Note BST 84323

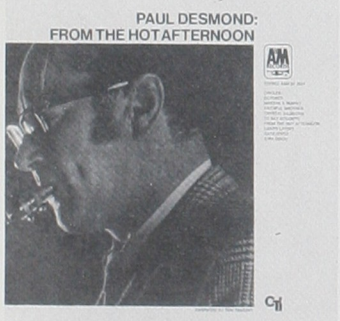
Duke Pearson's piano and celeste work, aided by Bob Cranshaw's bass, Mickey Roker's drums and the percussion work of Airtio Moreira, have resulted in a gently swinging, memorable jazz Christmas package. The 9 traditional items included in the LP sound fresh and lively under Pearson's influence. The group's readings of "Little Drummer Boy" and "Go Tell It On The Mountain" are outstanding and become much more than seasonal tunes as they are treated here.

Jazz Picks



CONCERTO GROSSO IN D BLUES — Herbie Mann with Symphonic Orchestra conducted by William Fischer — Atlantic SD 1540

William Fischer, working with Herbie Mann's suggestions of melodies, motifs and themes, created the title piece of this album which Mann recorded with his quintet and a full symphonic orchestra in Berlin. The result is a beautifully integrated, thought-provoking and exciting jazz work which may become a serious jazz classic. Featured soloists with Mann are Roy Ayers, vibes, Sonny Sharrock, guitar, Ron Carter, bass, and Bruno Carr, drums.



FROM THE HOT AFTERNOON — Paul Desmond — A&M SP 3024

Paul Desmond's totally unique tonal quality on alto sax has long been well known, but always associated with his work with Dave Brubeck. It has now been two years since Desmond's tie with Brubeck was severed and he sounds better than ever on this set on which he essays the work of Edu Lobo and Milton Nascimento, two post bossa-nova Brazilian composers. A floating, artfully executed Latin album that is sure to delight the legions of Desmond fans.

Classical Picks



MOZART — Peter Serkin — RCA Red Seal LSC 7062

Peter Serkin, one of the finest of the young pianists, performs seven works by Mozart on this two-record set. Serkin's playing is uniformly excellent, and this package will make a prized addition to many a classical record library. Pieces on the album are: Fantasia In C Minor, K. 475; Sonata In C Minor, K. 457; Sonata in F, K. 533; Praludium And Fugue In C, K. 394; Fantasia In D Minor, K. 397; Rondo In D, K. 485; and Rondo In A Minor, K. 511.



THE CLANCY BROTHERS CHRISTMAS: Clancy Brothers — Columbia CS 9876

The Clancy Brothers, now minus Tom Makem but plus another Clancy, Bob, joins his three brothers Pat, Tom and L here offer a delightful and very Irish seasonal item. This LP contains familiar carols, well as Christmas melodies which are likely to be found on many other holiday albums. Lots of good listening here.



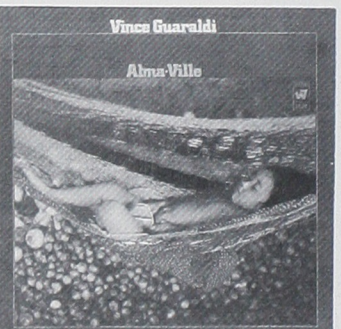
CHRISTMAS TIME WITH THE HARLEM CHILDREN'S CHORUS — Commonwealth United Records CU 6003

With all the traditional and expectable recordings each year at this time, it is a pleasant change of pace to hear an album like this by the Harlem Children's Chorus. The group treats Christmas with a special feeling of Stand-out items are "Black Christmas," "Donde Esta Santa Claus," and the groovy back-beat styled "Hark The Herald Angels Sing/The First Noel" medley.



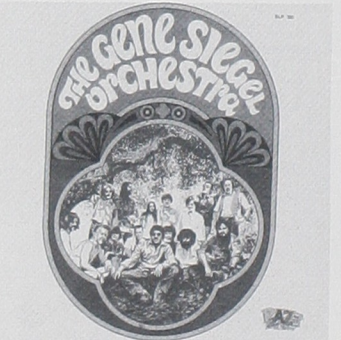
A NONESUCH CHRISTMAS — Various Artists — Nonesuch H-71232

Many persons whose taste runs to classical music for Christmas will find this album of interest. The LP presents Christmas music from the Baroque, Renaissance and Middle Ages by J.S. Bach, Dufay, G. Gabrieli, Hammerschmidt, Jacob Handl, Praetorius, Schein, Schutz, Speer and Walter. Some choral and instrumental pieces are included here, and the performances are bright throughout.



ALMA-VILLE — Vince Guaraldi — World Circuit/W7 Arts 1828

Pianist/composer Vince Guaraldi, probably best known as the writer of the jazz classic "Cast Your Fate To The Winds" (the man who makes the music for "Pepe" TV specials), is represented here with an uptempo, Latin-flavored set. The Guaraldi LP contains six of his own tunes including the title number, which may possibly turn out to be as commercially successful as "Cast Your Fate." Guaraldi's piano is featured throughout, and on one cut, "Y Uno," he does a guitar solo.



THE GENE SIEGEL ORCHESTRA — World Circuit/W7 Arts SLP 325

Many people feel that jazz is a dead genre today. Yet, there is a very strong undercurrent of jazz present in much of the music. The young Gene Siegel Orchestra manages, on this album, to translate the "feel" of today's music into jazz terms. Five of the selections on the album were composed by Siegel, the other three by Terry J. Blum, another member of the orchestra. An interesting set.



R. THOMPSON: SYMPHONY NO. 2: THE MASSES: TO THEE OLD CAUSE — New Philharmonic/Bernstein — Columbia MS 8000

Two works by contemporary American composers are performed by the New York Philharmonic, Leonard Bernstein conducting. This LP, Randall Thompson's Symphony No. 2, written in the early '30's, recalls the spirit of the Jazz Age. William Schuman's "To The Old Cause," written recently, is an "Evocation for Oboe, Brass, Timpani, Piano and Strings" (Harold Gomberg is the oboist). The work, whose title comes from a poem by Walt Whitman, was inspired, in part, by the deaths of Martin Luther King and Robert Kennedy. Excellent album.

PERHAPS
the Greatest
MUSICAL
achievement
of The Past Decade...

THE MOODY BLUES

To Our Childrens Childrens Children



THS 1



Gavin's Disk Men Panel

(Con't. from Page 7)

latter, he said those "growing up on rock" would constitute a strong consumer force. He warned, however, that "conglomerates must realize that creative aspects are 'the name of the game.'" Davis also held out promise for EVR and the development of "quadrophonic" (four speaker) sound would provide a stimulus for "sophisticated" audiences.

Walt Maguire said that there were "so many good companies that each will continue to grow" in the years ahead. He noted a growth in catalog sales, including classics, which, he said, are receiving attention from the underground market.

Ahmet Ertegun, president of Atlantic/Atco, said that industry must come to grips with "the problems of the artist, product and exposure." Like painters and poets, he termed today's artist as being "in the vanguard of their art and social revolution as well." "There never has been so many real artists who mirror the social revolution and are a part of it . . . Songs say what the young want to hear. . . . He predicted a "better musical era" and called for proper exposure of black music, which he termed America's "national music."

Sal Iannucci, president of Capitol Records, said that the "record industry is the fountainhead of today's entertainment business," explaining that "the true superstars are record stars."

Jay Lasker, vp and general manager of Dunhill Records, called for "mutual respect between radio and records." We must tailor ourselves to the practical problems of radio; he said.

Following these opening remarks, Joe Smith offered topics for discussion. The opening topic was "advances." Davis said that CBS was "not afraid to bet" on an act as long as durability was a factor. Maguire advised to "go as high as you can" if "you think you can sell X number of records."

Disk Costs

On "control of recording costs," Ertegun said that such cost is "based on a value judgement." Lasker said that the industry can "pay through hits for stiffs," drawing a comparison with the drug industry research cost factor in the pricing of product.

On "packaging," it was pointed out that the greater degree of artist control of cover art produced more variety and that it relates to artist desires. Davis said that CBS used "both points of view" (company and artist) and that the final cover "reconciled" them.

Over the problem of "employment opportunities," the question of whether black members of the record business were being "ghetto-ized" was raised. Davis said that "the record is bad for the industry," a thought seconded by Ertegun. Davis said that CBS was "spreading the word" that its training program—designed to have executive talent grow from within the organization—had its doors wide open for all. It was stressed that the music industry should be a leader among all industries in bringing blacks into the mainstream of the industry's executive level. Iannucci commented that it was Capitol's obligation as a "major force" in the industry to "bring along blacks" through various programs, including On-the-Job-Training.

Distrib Differences

The "future of distribution" and, through floor questions, an alleged backlash in the programming of R&B disks added a note of controversy. Iannucci said that "distribution is with the rack jobber who will only carry hits out there." This view was countered by both Davis and Ertegun.

Davis "took issue" with the "cream" aspect of rack inventory, declaring that there was a "trend toward carrying more than hits." CBS branch system is setup, Davis said, to offer "customized treatment of artists," with a strong sales and promo staff instead of relying just on a record buyer. Davis said the industry "can't depend on

mass merchandising" and that the industry is in "trouble" if it relies just on volume buying. Ertegun added that today's record fan "wants a lot of records not necessarily on the charts."

Backlash Issue

On the "backlash" issue, this theme got rolling with questions from the floor. Iannucci felt that the backlash could not be taken "seriously," and that the future role of blacks in the business was "strong." Ertegun noted such a backlash in the programming of R&B sounds, and was supported in his thesis by comments by Jerry Wexler, exec vp of Atlantic/Atco, from the floor. He said the "communications media is reflecting middle-class taste; there are no sounds of Watts and windows breaking; they do not want to hear the noise of the ghetto. There's a hell of a backlash," he said claiming a definite decline in R&B exposure and, consequently, sales. "Middle R&B successes," he said, "are scarce; they can't get play." Responding to Wexler, Howard Kester, general manager of KYA—San Francisco, wondered if the reason for R&B decline at the label was due to the fact that the label was "cold." "We'll play these records if they're hits." The black issue, both its music and its trade people, continued to be raised by others. Carl Proctor said a backlash did exist and he was "sounding the alarm." He called for hiring of black personnel on a general basis, rather than to reach the black market. Stan Bethel, a Columbia promo man, called for more credit to black retail stores and the recruitment of qualified black personnel; Bob Canner of Bob Jay Enterprises said that pop stations were holding back on R&B exposure, and contended that B.B. King had to become a "hippie" to reach a pop audience. He answered Kester's hit criteria by declaring that a disk has to be played before it becomes a hit.

The panel discussion came to an end with Bob Clayton's (WHCH—Boston) call for more Middle-of-the-Road (MOR) singles. Davis said there were fewer singles of this type because fewer cross over to Top 40. "It's a question of economics," Davis said.



TOP LEVEL GATHERING — Joining Bill Gavin at his 4th Annual Radio Program Conference were (from left): Col. Robert Cranston, commanding officer of the American Armed Forces Radio & Television Services; U.S. Congressman John V. Tunney from California's 38th District; and A&M Records' president Jerry Moss. Cranston spoke to the conferees about the new programming being done on AFRTS throughout the world. Tunney addressed the conference in a speech which dealt with radio's challenge in relation to the youth audience and legislation which he introduced into Congress calling for 5-year FCC licenses.

Conference Radio/Record Awards

(Con't. from Page 7)

An award for best radio commercial, presented for the first time this year, went to J. Walter Thompson Advertising for its work in behalf of Mennen Deodorant.

The annual awards were voted by a blue-ribbon Board of Judges comprising 50 major communications executives. Four categories reflected the personal choices of Bill Gavin, San Francisco programming advisor who created and supervises the annual Conference.

This was the largest attendance in the four year history of the Radio Program Conference. Some 800 were present the past two years, when the event was held in Las Vegas.

Complete "Men of the Year" Awards Results:

RECORDING INDUSTRY

Recording Company—CBS—Columbia (accepted by Clive Davis, president)

Record Executive—Al Bell, executive vice president, Stax-Volt Records

Producer—Chips Moman, independent National Promotion—Augie Blume, RCA Victor Records

R&B Promotion—Cecil Holmes, Buddah Records

C&W Promotion—Wade Pepper, Capitol Records

Regional Promotion—Bob Greenberg, TDC, Hartford (New England)

Frank Nastro, Alpha Record Distributors, Buffalo (New York State)

Larry Bauchnauch, Decca Records (mid-south); Chuck Moore, Columbia Records (Cincinnati);

Howard Bedno, Bedno-Wright Associates (Chicago);

Joel Mansfield, Columbia Records (Dallas);

Norris Green, Warner Bros.-Reprise (Houston);

Johnny Musso, Atlantic Records (Los Angeles);

Bud O'Shea, Capitol Records (San Francisco);

Bob Smith, Warner Bros.-Reprise (Seattle).

ADVERTISING

Commercial—Mennen Deodorant, J. Walter Thompson Advertising, New York; John Hamilton, account supervisor.

RADIO

Station—WCCO—Minneapolis
Smaller Market Man of the Year—Jim Davenport, WAYS—Charlotte
Progressive FM Man of the Year—Allen Shaw, WABC—FM—New York

Station Manager—Top 40: Palmer, KIMN—Denver; Non-Record: Richard Carr, WIP—Philadelphia
R&B: Lucky Cordell, WV—Chicago; C&W: Herb Gollenberg, WPLO—Atlanta.

Program Director—Top 40: Rock, WILS—Chicago; Non-Record: Tony Taylor, WIP—Philadelphia
R&B: Jerry Boulding, WV—New York; C&W: Chris L. KEGL—San Jose.

Music Director—Top 40: Artberts, WLS—Chicago; Non-Record: Dean Tyler, WIP—Philadelphia
R&B: Ernie Durham, WJ—Detroit; C&W: Lee Arnold, WJRZ—Newark.

Disk Jockey—Top 40: Robert Morgan, KHJ—Los Angeles; Non-Record: Gary Owens, KMPC—Angeles; R&B: Paul Johnson, WINM—Baltimore; C&W: R. Emery, WSL—Nashville.

SSS Has 2nd Biggest Singles Month In Nov

NASHVILLE — Shelby S. Singley, Jr. president of the Shelby Singley Corporation, reported that November was the biggest month in singles for the firm since "Harper Valley P.P.T." was a hit. Singley said he grossed \$1,079,054 in November.

Noise-making releases include "Groovy Grubworm," by Harlow Cox, Dee Mullins' "Guilt Box," Linda Martell's "Before the Next Time I Drop Falls," all on the Plantation label. Silver Fox diskings included Glenn Taylor's "You Got To Pay the Price" and Betty LaVette's "The Mad Woman Out Of Me."

The SSS International label had two new releases — "When the Blind Laid the Blind," by Peggy Scott, and "Lonely Man," by Johnny Adams.

Sun International offered "Rhythm," a pop/country charter by Johnny Cash and Jerry Lee Lewis, "One Minute Past Eternity."

Other releases include the Genie's "Why Should I Cry" on Sun International, Ralph Lamar's "Don't Me Cross Over" on Honor Brig Samson and Delilah's "There's A Man In Your Town" on Black Prince 18 additional singles.

Roulette Names Glen Tompkins Adv./Publ. Head

NEW YORK — Glen Tompkins has been named director of advertising and publicity at Roulette Records, it announced last week, by president of the label. Tompkins' duties entail supervising and placement of all advertising and publicity activity for Roulette and all of its subsidiaries.

Tompkins' knowledge of music stems from his being a professional musician and music teacher. He taught in New York School of Jazz and later in his own studio. He was a student at the Manhattan School of Music.

He received his formal writing background at the New School for Social Research, which helped to launch him as a writer. From early 1964, Tompkins was with United Artists Pictures (national Negro press contact (publicist)). His duties included acting as liaison between UA and the black press throughout the country, servicing black press with publicity material for all UA film releases. Following a stint at United Artists, he accepted a post as editor of Afristar Magazine, 25 year old writer-publicity specialist and coming Roulette talent as well as with the existing roster.

Talent On Stage

JETHRO TULL GRAND FUNK RAILROAD FAT MATTRESS

FILMORE EAST, N. Y. C. — Periodically (the gaps are long, indeed) every fewer with any degree of intelligence becomes aware that the words significant phrases that he and his eagles use and have accumulated over the years are overworked, tired, red, and ultimately, meaningless. We've had it with groups that are "the best group since..." and are "so there." But most of all I reject all that "get it on." You can't get to any more by "making it happen" stage. Jargon, after all, is a good of talking around a subject with knowing too much about it. "The King Stones really got it together night" says absolutely nothing, in final analysis.

It occurred to me as Grand Funk Railroad was transfixing the out Fillmore crowd. None of the vocabulary that is a standby to my reviewer could be used to describe what this group was doing. They are a trio. And they play very heavy music. I mean this in the most literal sense. Led Zeppelin is the only other I can think of that creates such a very deep-booming sound.

Grand Funk Railroad plays LOUD. I would rather hear them at that me. I do not enjoy overly loud music. This act is another story. They play mostly their own material and it is exceptional. The group knows how to extend their songs, to build up on and excitement to an almost unbearable pitch. Whirling, writhing continuously, the music, sizzling the ear-

drums, continuously brought the crowd to a state of near frenzy.

Guitarist Mark Farner's voice, too, is unusual. It has that rare quality (like Gracie Slick's) of sounding double or triple-tracked live. Truly, Grand Funk Railroad is a 'rara avis' of the most precious sort. What a show the trio puts on!

Noel Redding (ex-bassist with Jimi Hendrix's Experience) brought his group, Fat Mattress, on next. The act has not yet jelled: they played sloppily and are rather confused as to musical direction. Yet there is much talent in the group. Let's wait and see where they go.

Jethro Tull is a group whose musical expertise has increased as phenomenally as their popularity. Watching them is like attending a renaissance fair. Every minute they are on stage is so much fun!

Ian Anderson, the astounding madman who plays flute, lute, and any thing else he can lay his hands on, is the mainstay of the group. Besides writing most of their delicious material, he is Jethro's vocalist. When he is not capriciously performing impromptu ballet steps while playing his unique melodies on flute, Ian is participating in the most wonderfully outrageous ribald dialogue with the audience.

One never really knows what is coming next because anything goes with Ian and Jethro. And most of it usually does. Jethro Tull: Rock as theater, and making it work. e. v. l.

L. A. CLUB REVIEW

Country Joe McDonald and Melton remain of the original and from the sound that the new put forth at the Troubadour last week, the changes were all for the better. The sloppiness that characterized the group last year has been replaced by musical togetherness that few can achieve. But... their sound not altered radically, and that's change that's really needed if the music is to increase its audience.

Thann Friedman, on the same did not display whatever it is that makes her debut disk for Reprise such a light, and came over as just another girl-with-guitar. Poor choice of material seems the most likely fault, stage fright may have contributed. You're loud and have a heavy then the Whisky A Go Go may be a better showcase. If you've merely great talent, as King Crimson does, you're better off staying at home, use the Whisky audience can be brutal when they are forced to sit and listen. Gypsy keeps getting better.

McCann is a first rate jazz pianist, surprisingly, a good singer. He combined his talents to turn the crowd at Shelly's Manne-Hole week, singing "Sunny," "Let It Be" and "Compared To What,"

and playing a batch of tunes from his Atlantic catalog. Not as far out as Thelonus, not as far in as Ramsey, McCann plays a high-grade jazz that still falls nicely on pop trained ears.

Ike & Tina Turner have been all over the place, in person and in print, so we'll just say they turned in another fine show at Thelma, L. A.'s newest rock spot.

Magic Grass, at the Whisky, is another of those groups that has something (a good chick lead singer and musicians who have risen slightly above the disko level) but needs a good producer to whip them into shape and free their minds. Decca has them.

John Stewart, forgive us. We're a little late in covering your show at the Troubadour last month, but we loved it. Your style of under-played singing is a little weird, but refreshing. Your songs are tops, including "July You're A Woman" and "Never Goin' Back," as well as your newer stuff. That backup group you have is also beautiful.

We also neglected the Nitty Gritty Dirt Band, resurrected from the disbanded, who have added a no-holds barred satire of 1950's rock to their show which hits the funny bone hard. "Some Of Shelly's Blues," their current single, is also a stone winner. a. r.

SHA NA NA KINKS — TAJ MAHAL

MORE WEST, S.F. — The audience packed wall to wall, came to see the Kinks, but it was New York's one-rock revival, Sha Na Na, that drew away with the honors and three ovations in their West Coast studio. Taj Mahal, who did one extra set instead of the usual two, also most of the audience rocking, although he lost us somewhere after the number.

Kinks, still turning out top-notch music, seem to lack the fire to excite the room like the Fillmore, although they scored much better in the compact Whisky A Go Go. The music seems to be that the group decide if they want people to listen to their lyrics or feel their beat, ride an unfulfilling middle line. Seeing Taj in a small club, he lost in the vast Fillmore, but the audience took Taj to their hearts

and sat quietly thru soft blues, hard blues and several acoustic numbers.

To the surprise of most of the observers flown in by Buddah for the event, Sha Na Na took their New York-based old rock into the heart of psychedelia and became the rage of San Francisco. In New York, where oldies were always a staple, their success was not surprising, but in winning San Francisco, Sha Na Na has won the world. Their outrageous choreography, coupled with their repertory company of lead singers, gives them a double-barreled combination of visual and aural appeal which is hard to beat. Several new songs, including "Tell Laura I Love Her," "Remember Then," (their first single), "Chantilly Lace" and "Walk, Don't Run" have been added to their stock of well-remembered oldies. a. r.

STEPPENWOLF

CARNEGIE HALL, NYC — The development of the role of the lead singer in the 20th century really makes a fascinating study. Russ Colombo was a charming romantic figure, and so was Frank Sinatra, but Sinatra, aloof though he was, added to his husband-like grace a promise of things to come even if he wasn't quite your husband. Elvis Presley, responding to the earthy quality of American Black blues and country funk, was violently passionate, gross, vulgar, and almost dirty. Compared to Presley, Paul McCartney was a choir boy, and the early Beatles projected themselves more as mischievous slumming street urchins than as enemies of the state. But Mick Jagger and the Rolling Stones were always much more stark and frightening. Jagger was always so intent not on cajoling some girl into giving herself and her soul up to him but on terrorizing her into surrender. He was gut-sexual, with no fooling around. You couldn't tease Jagger... or he'd kill you. Jim Morrison and the Doors took the whole thing a step further by adding to Jagger's earthiness a greater self-awareness and psychological depth. With Morrison, sex became cosmic; its results were not earth-bound, but sent us hurling into the deepest, most hellish regions of our own souls. Going even further, Morrison by sheer force of personality was able to make himself a metaphor. He was not just an artist, not just a person, but a symbol. In much the same way, Iggy of the Stooges, through his studied stage-masochism, makes himself a figure for all American youth caught in the traps of a world gone mad. After all, if life is insane, what more sane action is there for a man than to become a raving maniac? Tom Jones is a Sinatra coming along after the Jagers and Morrisons have opened all the sexual doors. He rather flatly promises his audience a sexual experience, but coming after

the ferocious perversion of a crazed Jagger and a depraved Morrison, his straight sexuality seems pretty innocent.

John Kay of Steppenwolf is a whole other story, because he is trying to be everything at once. His sex appeal is extremely basic, his slow and sinuous gyrations combining the contortions of Jagger with the torpor of Morrison. But at the same time, Kay tries to be an earnest musician. He plays the harmonica during the show, and for about five numbers participates as rhythm guitarist. With the guitar, he loses all his basic sexual attraction for the audience. Their fantasies collapse as Kay becomes a musician instead of a beast. The illusion of Kay as a sex symbol is further shattered by Kay's insistence upon tossing out political speeches between numbers. The audience may agree with what he says, but it doesn't excite them. They may also agree with Abby Hoffman, but they aren't going to rush him to tear off his shirt or get a lock of his hair. Rock and politics work together only when the politics is in the rock, not hanging around its neck like a stone.

Steppenwolf are a rather powerful rock band. Their playing is honest, direct, and driving. There is no pretension in it, and no self-indulgence. There is only force and passion. They were at their best performing songs like their hit "Magic Carpet Ride," and at their worst performing the extended monstrosity "Monster," which begins well as a poetic comment on the state of America and later breaks down into babbling polemic. Nick St. Nicholas on bass was especially exceptional, but all in all, the show was confused and unsure of itself.

Also on the bill was Motown's Rare Earth's group, Rare Earth, trying as hard as they could to jam like professionals. Maybe next time. b. h.

DAVID ACKLES

BITTER END, NYC — The return of David Ackles to the Bitter End is one of the most significant events of 1969. As the year and the decade both draw to a close, the Elektra singer/pianist/composer/poet seems to be a kind of capstone, a comment on all that has gone before him.

David has been called a "down" performer. It has been said that his songs are so depressing that he is no fun. Now David makes jokes about the situation, declaring that his amusing song "Laissez Faire" is an "upper-downer." Entering another song, he warned the audience that at the end of the set he would pass out razor blades to them.

If David Ackles is depressing, it is only because he makes everyone see himself clearly for the first time, and that's not supposed to be fun. Lou Christie is supposed to be fun. David does not deal just in entertainment, he deals in revelation through entertainment. If that sounds too strong to you, you haven't heard David yet.

David has learned to use his deep, subtle voice better than ever and his french interpretations of his own songs, "The Road To Cairo" and "Be My Friend" are stunning and effective. As his second LP, "Subway To The Country" begins to attract attention all around the country, David is as

unassuming as he was a year ago. Sitting up there behind his piano, looking both terribly innocent and terribly wise, David is the perfect figure of the poet. He seems to be everything, young and old, cruel and gentle, brilliant and foolish, everything.

David's new songs carry the focus of the early works a step further. They gradually seem to move in the direction of theatre rather than just song, and make frequent use of internal dialogue. David talks to himself, to the characters in his songs, to us, to the world. In a new masterpiece titled "American Gothic" David described the plight of a man who "drinks till he drowns in his dreams," and of his wife who thrives on a wish for new shoes. They suffer, David shows us, but as he concludes, "They suffer least who suffer what they choose," we realize how if we are trapped, we are trapped in ourselves, in a chaos we have constructed for ourselves and from which we can escape only if we are willing within ourselves to struggle.

David's music is about struggle, but it is also about the joy of triumph over pain and despair. For David, the struggle itself, win or lose, is worth it. b. h.

ERIC BURDON & WAR ELYSE WEINBERG

TROUBADOUR, L.A. — Eric Burdon is Eric Burdon, regardless of whether he's playing in front of the Animals, the London Philharmonic or War, his new seven-man back-up group. He moves the same, he sounds the same, so, we conclude, he is the same. War, however, is a heavy departure from the Animals (not to mention the London Philharmonic) and provides a brilliant new framework for Burdon to work within.

Although the group is more musically complex than Burdon's previous groups, being built around sax and mouth harp, Eric himself has moved

in the opposite direction choosing simple-lyric basic blues which enable him to concentrate on sounds instead of ideas. Sounds. Repetition of lyric lines, screaming "Paint it black, paint it black," and hopping up and down, blowing the silver whistle hanging around his neck. Huffing and puffing into the mike, spinning around, and even falling into a chair during an instrumental break.

It's a strange mixture of styles, with the band playing electric country blues music and Burdon doing his thing. a. r.

Rep. Tunney Addresses Meet

ATLANTA — The second session of the 1969 Gavin Radio Conference was highlighted by an address by U. S. Congressman John V. Tunney of California's 38th District. The session was also beset by controversy when another featured speaker, Georgia state representative Julian Bond refused to cross a picket line surrounding the conference headquarters, The Regency Hyatt House Hotel. Reverend Ted Clark, Georgia union organizer, spoke in Representative Bond's stead and delivered an indictment against the Regency Hyatt House's alleged labor policies and then led most of the assembled Gavin conferees from the meeting hall in symbolic support of those picketing the hotel.

In addition, national figure Reverend Jesse Jackson, organizer of Operation Breadbasket, another featured speaker at the second session, failed to appear because of the shooting, the day before, of two Black Panther leaders by Chicago police.

Al Bell, executive v.p. of Stax/Volt Records introduced Reverend Ted Clark who, in his brief remarks, called for the radio industry to see to it that blacks were included in every level of responsibility in the communications media. Clark also noted the need for powerful black stations; ones with 50,000 instead of 5,000 watt capacity. Clark said that while it was fine that the various media were making some kind of effort to train blacks, many of the programs amounted merely to "training for training's sake."

Radio's Future

Reverend Clark then introduced U. S. Representative Tunney who delivered a speech touching on many areas which radio will be involved with in the coming decade. Tunney began his remarks by saying that radio was no longer provincial or parochial, that the medium would have to be able to lead people the nation over with its message. The Congressman said that radio had to address itself to the future, "as our children will live it."

Tunney explained that radio owed a debt to our youth since it was their medium. Tunney continued by stating that radio could truly give voice to the culture of youth and that it would have to concentrate its programming, more and more, on social issues that concerned young people. The youthful Congressman pointed out that the dis-

integration of U. S. society came about because of a loss of a sense of national community, caused, in turn, by a failure of communication.

National Radio Internship

Radio, Tunney charged, could bring about a tighter sense of community with concerned, meaningful programming. Along these lines, Tunney advocated a national internship program for young people desiring to get into radio. Tunney also stated that the radio networks had not done enough in developing college radio stations and said that perhaps a public broadcasting organization might be formed to aid in this problem area.

Five-Year FCC Licenses

Tunney's suggestion that the Federal Communications Commission grant 5-year licenses to stations with good programming drew a roar of approval from the slightly biased audience. Last year, Tunney introduced legislation into the House of Representatives calling for 5-year FCC licenses. Tunney's bill was later pigeonholed in committee.

In his speech, the California Representative also said that he felt that the greatest area of potential in radio lay in the FM area and that he looked forward to the day when all radios had to be manufactured with both AM and FM bands.

Symbolic March

When Tunney concluded his speech which was covered by 2 local radio and TV stations, Reverend Clark went to the rostrum once again and asked the audience to follow him and Representative Tunney from the meeting hall out of the hotel in symbolic support of the people picketing the Regency Hyatt House. Most of the audience followed the two men from the hall.

Olivieri To Empire State In Promo Post

NEW YORK — Mike Olivieri has just been named promotion manager at Empire State Record Sales in Long Island City.

In charge of handling promotion for all lines distributed by the firm, Olivieri comes to Empire State from a promotion and sales post at Dot-Paramount Records. Earlier experience includes work with two recording studios in New York City.

Gavin Conference: An Appraisal

(Cont'd. from page 1)

time in this country when these issues can not be approached with timidity.

As we understand it, the conference was conceived as a forum at which radio men could meet and exchange ideas and concepts which were found useful in various markets. This is an excellent concept, but one which may not have worked as well in practice. As Bob Wood of CHUM-Toronto pointed out, disappointedly, many of the people from key US stations whom he approached were reluctant to talk candidly and specifically about methods which had worked for them. On the other hand, it was refreshing to listen to a man like Lucky Cordell of WVON-Chicago lay out, in painstaking detail, all of the innovative concepts which had been successful at his station.

Record-Radio Split

On another point, the Gavin conference is basically a radio meeting in which record men have been invited to participate. The annual gathering seems now to have grown to a point where it is, in truth, a record/radio exchange of ideas. Yet, men from each industry hold tenaciously to their respective provinces. On the one hand, the radio men feel that it is their programming which is largely responsible for the commercial success of recorded product. On the other, the record men are of the opinion that radio would be a dead issue without their wares. There is something to be said for both sides. However, these feelings, which are certainly harbored, are never talked about openly and they should be.

This distance between record and radio men was only broadened by the scheduling of separate meetings, one for record and music personnel, the other for those concerned primarily with radio. What is needed is a dialog between the two groups, in which each would profit from the other's experience, not separate enclaves.

Much of what was said in the various meetings was of ultimate value to everyone in attendance. But even more worthwhile is the intimate man to man

or small group talks which went on the hotel lobby. One comment on the area of idea exchange. We got the impression from several representatives of small, local radio stations to whom we talked that they, because they were not familiar with many of the men from larger stations and record companies, did not share as fully in these changes as they might have. Perhaps next year, there will be a greater effort to insure that the men from secondary markets are formally introduced to those from the major markets.

Comic Relief

There were several touches of comic relief at the conference. Chuck Blorvery inventive taped comic intros a song parodies at the opening session were very well received and deservedly so. At that same opening session the speech of Colonel Robert Cranston of the Armed Forces Radio & TV Services had a bizarre touch. There was Col. Cranston delivering a lecture illustrated with some basic military type audio/visual aid slides to an audience filled with seasoned communications industry personnel. A lot of the in attendance must have gotten a distinct feeling that they had been transported back in time to some rebuilt military classroom at Fort Jackson or Fort Dix.

A Point From Moss

Or, during the panel discussion A&R and promotion, Jerry Moss, A&R Records president, told of how he had certain records re-mastered on advice of radio programmers that records would stand a greater chance of being aired if certain instruments were "brightened." Moss said that he did this 6 or 7 times. "It never worked," Moss conceded.

And, although we were not in Atlanta in time to take advantage of it, conference members were invited to take a tour of the Lockheed plant Marietta, Ga. to see the C-5A, the world's largest airplane. A rather strange outing for a gathering of radio men.

Even the Mayor of Atlanta, Ivan Allen, provided a bright comic touch in his remarks at Friday's luncheon when he warned everyone there that, when in Atlanta, they would be required to do 3 things: 1. Revere Atlanta-born Margaret Mitchell, authoress of "Gone With The Wind"; 2. Praise legendary golfer Bobby Jones; and 3. Drink Coca-Cola whose headquarters is Atlanta. It was great to see that one of our country's finest and accomplished mayors has such a good sense of humor.

Of course, one of the funniest remarks of the meeting came from Joseph Kimble, Beverly Hills police chief, when he said that he had written only one song in his lifetime. The song was one which he wrote for a personnel program and was entitled "Separating The Fuzz From The Litter."

In sum, any conference that brings together so many people from the record and radio industries has, at its core, a fantastic amount of potential for the exchange of ideas. Hopefully, next year's conference committee will have profited from the deficiencies of the 1969 meet and will build on its obvious and many good points.



DEDICATION — Mayor Ivan Allen Jr. (left) of Atlanta was an honored guest at the Fourth Annual Radio Program Conference in his city and during one luncheon session presented founder-director Bill Gavin with an official proclamation citing the programming advisor for "unflinching dedication to the goal of adding a measure of betterment to broadcasting." Mayor Allen also proclaimed Radio Conference Days in the community.



BLUE-RIBBON PANEL of recording industry executives tangled with current topics of interest, spawning some controversy, during one session of Bill Gavin-sponsored Fourth Annual Radio Program Conference in Atlanta. Participating were (from left); Walt Maguire, London Records; Sal Iannucci, president, Capitol Records; Joe Smith, vice president, Warner Bros. Records, who chaired session; Ahmet Ertegun, president, Atlantic Records; Clive Davis, president, CBS-Columbia Records; Jay Lasker, president, Dunhill Records.

Handleman Co. Ups Sales & Earnings

DETROIT — Handleman Co. Detroit-based wholesaler, has reported increased sales and earnings for the sixth and second quarter ended Oct. David Handleman, president, said for the six-month period, net sales were \$44,459,420 up 30.1 per cent over \$34,157,784 recorded for the first last year. Net income increased per cent to \$2,267,545 or \$.54 per share as compared with \$1,775,039 or \$.32 per share last year. In the second quarter, sales rose 35 per cent to \$25,282,571, compared to \$18,127 for the same period last year. Net income was \$1,340,376 or \$.32 per share, an increase of 32 per cent over 1968's \$1,012,724 or \$.24 per share.

Gordon To Buddah Field LP Slot

NEW YORK — Herb Gordon has been named Buddah Records as field director of LP promo and sales, not as national director of LP and promo sales. Latter post is held by Joe S. A story in last week's issue of *Billboard* had named Gordon an incorrect assignment.

Two Inks Branding Iron

PHILADELPHIA — A new singing duo, the Branding Iron, has been signed by Buddah Records. The Branding Iron consists of two young men, LeRoy Crume and Calvin April. The duo's first single, "Right, Uptight And Out Of Control," produced by Willie Dixon, will be released in mid-January on the Buddah label.

Time/Life Moon Set

(from Page 9)
An area of increasing importance is the space platform and flights of longer duration. Kapp utilized the Time/Life catalog to create 6-hours of music for the three Apollo astronauts as they were confined in their special decontamination chamber. Under its present system, RIAA will continue to market the Time/Life set, since its sales are limited to retail store. Kapp foresees revisions of RIAA's catalog to accommodate record sales through other than retail stores.

AA Packaging

(from Page 7)
Manufacturers who have attempted to utilize use of larger-than-tape at first bickered among themselves about the best design to use, but found the dispute amplified when merchants who were unable to accommodate the various packages, and had to make the changes needed for new sized boxes.

Record merchants have offered more display facilities, or more cases where record merchants have employed LP stands to accommodate the 12" Recco designed box (or the 7" x 7" size) and the addition of impulse and self-service convenience have been successful in boosting sales during theft with little inconvenience. A major controversy now lies in the wake of the packaging of arriving at some type of standard for packaging which will accommodate the multiple sizing that has been in the wake of the packaging.

R,C&B Merges Into Realty Equities Co.

NEW YORK — Rogers, Cowan & Brenner, the 34-year-old public relations outfit, is being acquired by Realty Equities Corp. Henry C. Rogers, chairman of R,C&B, and Morris Karp, president of RE, said the acquisition of all the stock of the pr firm will be made for an undisclosed number of shares of RE common stock.

R,C&B will continue to be operated by Rogers, Warren J. Cowan, president; Mrs. Teme C. Brenner, exec vp under a long-term management contract.

R,C&B, with offices in Beverly Hills, New York and London, became active in the pop music field two years ago. Its accounts in this area include Motown Records, Diana Ross & the Supremes, James Brown, Jefferson Airplane, ABKCO Industries, Tony Bennett, Trini Lopez, Lou Rawls, Jethro Tull, Koppelman-Rubin Associates, John Sebastian, Vanilla Fudge, Lainie Kazan, Wayne Cochran, Don Ho, Star-King Records, Chrysalis, the Amboy Dukes, Rosicrucians, among others.

Realty Equities Corp., listed on the American Stock Exchange, is a diversified company which in recent years has developed interests in the entertainment and leisure-time fields.

Bee Gees Settle

HOLLYWOOD — In what was described as 'an amicable settlement,' former Bee Gee Robin Gibb has been freed of all commitments to the Robert Stigwood Organization in return for relinquishing his shares in the Bee Gees' songwriting and publishing companies.

Robin will continue to record for Polydor, with Vic Lewis as his personal manager and NEMS Enterprises providing worldwide agency representation. Barry and Maurice Gibb will continue as the Bee Gees under the exclusive representation of the Stigwood Organization. The litigation between the Gibb brothers has been discontinued.

Four Seasons/Merc

(Cont. from Page 9)

coming LP "Watertown" and A & R'd the new single for Trini Lopez. He also is set to do a Nancy Sinatra recording session.

"The re-signing of the Four Seasons to a long-term contract is one of the most important deals we've made in the history of our company" said Lou Simon, Mercury vice president for marketing and sales. "Each member of the group has continued to broaden his scope — through writing, producing, performing and other areas — and we expect this to be reflected in even greater product in the future."

And added manager Roberts: "I believe that this will be a very good association. Both parties have a lot at stake and a lot to strive for. Everyone in the group is very happy about this new contract. Now we're going to go out and make more hits."

Since their first hit with "Sherry", the Four Seasons have had such top tunes as "Big Girls Don't Cry", "Let's Hang On", "I've Got You Under My Skin", "Dawn", "Rag Doll" and "Working My Way Back To You". As a solo performer, Valli was charted high with such singles as "Can't Take My Eyes Off You" and "To Give".

Coronet Opens New Offices, Warehouse

PIKESVILLE — The opening of new offices and a warehouse at 3626 1/2 Woodland Ave., Baltimore, Md. 21215, was announced last week by Sam Anoff, president of the record distribution outfit, Coronet Music. Since acquiring several chain stores for racking, Anoff has also added Len Radinsky as vice president.

Now's The Time To Move To Revise Copyright Law: NARAS Panel Meet

NEW YORK — The importance of immediate action on copyright revisions, or the prospect of no action at all, was stressed by all five panelists in the recent investigation of copyright revision prospects sponsored by the New York chapter of the Record Academy (NARAS) in New York's Media Sound Studios.

"Members of Congress have already stated there will be no more annual extensions of copyrights," warned RIAA executive secretary Henry Brief, noting that the concentration of the record and music business in just a few communities results in representation by too few vitally interested legislators, namely just those representing those districts. All panelists continually stressed the need for total industry involvement and individual action.

Stan Kenton, head of the National Committee for the Performing Arts, which has been spearheading the drive to gain copyright protection for performers as well as songwriters, emphasized the difficulties encountered in Washington. "It's a complicated situation even for those of us directly involved. At one session, after four hours of our explanations, some Senators still weren't able to grasp completely what it is we're after." In essence, it all seems quite simple to Kenton and others on his committee. "The performer is merely trying to get something he is entitled to," he noted.

Mitch Miller, New York head of NCPA, reacted more militantly. "Performers of commercials get paid for each use. Why shouldn't recording artists?" Philosophizing a bit more, he added that "Songs without interpreters are merely pieces of paper," pointing

out that, despite disclaimers from songwriters' and publishers' representatives, "we ARE at odds with them. ASCAP and BMI should be fighting our fight with us."

Panelists Eddie Eliscu, president of AGAC, and Leonard Feist, executive vice-president of NMPA, representing writers and publishers respectively, agreed with the need for immediate action, emphasizing the inequities of the current copyright laws, as compared with those of other countries, and calling for changes assuring holders of protection for at least the life of the composer, plus fifty years.

Miller, the most outspoken on the panel that was moderated by Father Norman J. O'Connor, called for protection ad infinitum, citing a need for even greater cooperation from songwriters and publishers. He warned, "If this is done piecemeal, the legislation will more than likely just lie there and dry up." "And," added Kenton a bit later, "there is between 40 and 70 million dollars a year involved. We must be included this time, or those performers who are around now will never be included!"

Highlighting a spirited question and answer session between panelists and NARAS members who, according to Kenton, "are involved in this more than any group I can think of," was a direct query from conductor-arranger-pianist Dick Hyman. "Who," he wanted to know, "is against us in Washington?" Replied Kenton succinctly: "Anybody who will have to pay." No rep came from the National Association of Broadcasters (NAB), which had been invited by NARAS to join the discussion.



THE NEED FOR ACTION was stressed by all panelists at the recent membership meeting of the New York chapter of NARAS. Left to right: Henry Brief, executive secretary of RIAA; Leonard Feist, executive vice-president of NMPA; Mitch Miller; moderator Father Norman J. O'Connor; Eddie Eliscu, president of AGAC, and Stan Kenton, head of NCPA.

RCA Obtains Country Caster

NEW YORK — RCA Records has acquired the rights to the cast album of a new musical, "Gantry," based on Sinclair Lewis' novel, "Elmer Gantry."

Norman Racusin, president of RCA Records, said producers Joseph Cates and Jerry Schlossberg will open their new musical at the George Abbott Theatre on Feb. 15 after a month of previews at the same theatre.

"Gantry" went into rehearsals last week under the overall direction of Onna White who won a special Academy Award last spring for the film, "Oliver!" and who currently is represented on Broadway by her choreography for "Mame" and "1776."

Starring in the title role of Elmer Gantry, the hell fire and brimstone evangelist, will be Robert Shaw (seen previously on Broadway in "The Caretakers" and "The Physicists" and the author of last season's "The Man in the Glass Booth") who will be making his musical debut. Another Oscar-winner, Rita Moreno (for "West Side Story") co-stars in the role of Sister Sharon.

Librettist Peter Bellwood has based his book for the new musical both on the novel and the screen play of the 1960 film which co-starred Burt Lancaster and Jean Simmons. The "Gantry" lyrics have been written by Fred

Tobias and the music by Stanley Lebowitz. Bellwood, Tobias and Lebowitz will be new to Broadway.

David C. Watts Is Motown Finance VP

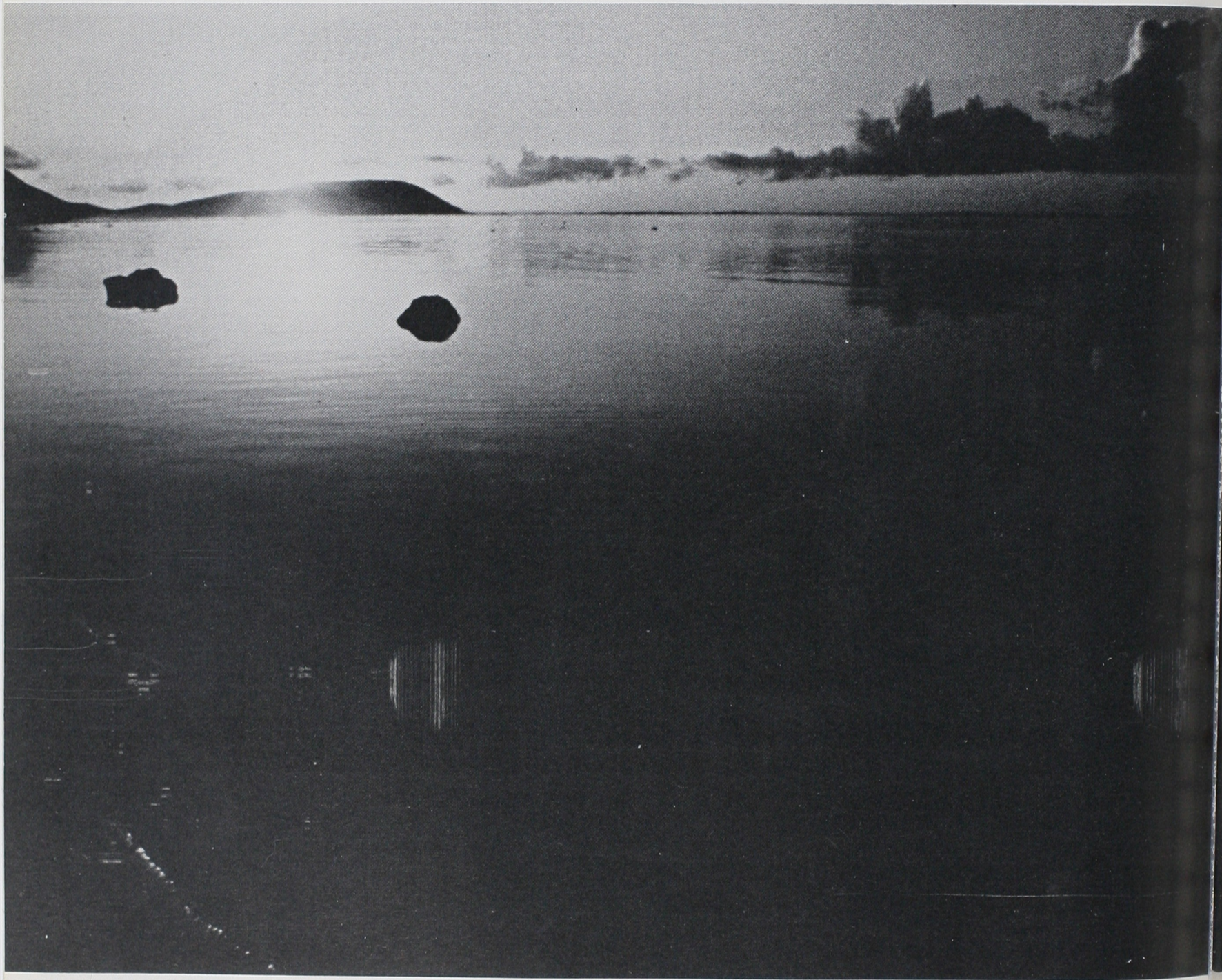
NEW YORK — Motown Records has named David C. Watts vice president of finance. He will report to Berry Gordy, Jr., president, and his office will be located at the Detroit headquarters of Motown. Watts moves to this post from his recently vacated position as vice president of the music division of Paramount Pictures Corporation, where he was responsible for all financial functions and acted as treasurer.

Prior to that, Watts was western regional manager for Litton Industries in charge of their corporate consulting services, which included consultation with top management on planning, organization and operations.

He holds a B.B.A. degree from Niagara University and is also a graduate of the Pan American Flight School, and he has taken courses at UCLA in statistics and computers.

Hello Hit!

Leroy Little and Maceo Woods would like to thank the countless beautiful disc jockeys for their help in bringing "Hello Sunshine" to hit status . . . and to sales nearing the quarter-million mark!



"Hello Sunshine"

*Maceo Woods
and the Christian Tabernacle
Baptist Church Choir
Volt VOA 4025
Now available on their
stirring new album.
Volt VOS 6009*





TOP 100 Albums

BOTTOM NO. INDICATES 8 AND 4 TRACK AND CASSETTE

December 20, 1969

- | | | |
|---|---|---|
| <p>1 ABBEY ROAD
BEATLES (Apple SO 383) 1
(8XT 383) (4XT 383)</p> <p>2 LED ZEPPELIN II
(Atlantic SD 8236) 2
(8236)</p> <p>3 TOM JONES LIVE IN LAS VEGAS
(Parrot PAS 71031) 3
(M 7983) (X 79431) (X 79631)</p> <p>4 LET IT BLEED
ROLLING STONES (London NPS 4) 14
(M 72167) (X 17167) (X 57167)</p> <p>5 GREEN RIVER
CREEDENCE CLEARWATER REVIVAL (Fantasy 8393) 4
(88393) (48393) (58393)</p> <p>6 PUZZLE PEOPLE
TEMPTATIONS (Gordy 949) 6</p> <p>7 BLOOD, SWEAT & TEARS
(Columbia CS 9720) 9
(COL 18 10 0552) (COL 14 10 0552) (16 10 0552)</p> <p>8 CROSBY, STILLS & NASH
(Atlantic SE 8229) 11
(8229) (X5 8229)</p> <p>9 VOLUNTEERS
JEFFERSON AIRPLANE (RCA LSP 4238) 8
(P8S 1507)</p> <p>10 THE BAND
(Capitol STAO 132) 5
(8XT 132) (4XT 132)</p> <p>11 FROM VEGAS TO MEMPHIS
ELVIS PRESLEY (RCA LSP 6020) 12</p> <p>12 SANTANA
(Columbia CS 9781) 15
(18 10 0692) (16 10 0692)</p> <p>13 CAPTURED LIVE AT THE FORUM
THREE DOG NIGHT (Dunhill DS 50068) 24
(850068) (450068) (550068)</p> <p>14 JOE COCKER
(A&M SP 4224) 19</p> <p>15 KOZMIC BLUES
JANIS JOPLIN (Columbia KCS 9913) 7
(18 10 0748) (14 10 0748) (16 10 0748)</p> <p>16 A GROUP CALLED SMITH
(Dunhill 50056) 10
(M85056) (X45056) (X55056)</p> <p>17 MONSTER
STEPPENWOLF (Dunhill DS 50066) 25
(850066) (450066) (550066)</p> <p>18 EASY RIDER
ORIGINAL SOUNDTRACK (Dunhill DSK 50063) 18
(8RM 2026) (CRM 2026)</p> <p>19 WILLY AND THE POORBOYS
CREEDENCE CLEARWATER REVIVAL (Fantasy 8397) 40</p> <p>20 ALICE'S RESTAURANT
ARLO GUTHRIE (Reprise RS 6267) 16
(8RM 6267) (CRX 6267)</p> <p>21 ALBUM 1700
PETER, PAUL & MARY (Warner Bros./7 Arts WS 1700) 35</p> <p>22 JOHNNY CASH AT SAN QUENTIN
(Columbia CS 09827) 13
(18 10 0674) (14 10 0674) (16 10 0674)</p> <p>23 HAIR
ORIGINAL CAST (RCA Victor LSO 1150) 17
(08S-1038)</p> <p>24 BLIND FAITH
(Atco SD 304) 20
(304)</p> <p>25 IN-A-GADDA-DA-VIDA
IRON BUTTERFLY (Atco 2051) 21
(2501) (X52501)</p> <p>26 LITTLE WOMAN
BOBBY SHERMAN (Metromedia MD 1014) 23</p> <p>27 THE BRASS ARE COMIN'
HERB ALPERT & THE TIJUANA BRASS (A&M SP 4228) 34
(8T 4228) (4T 4228) (CT 4228)</p> <p>28 GET TOGETHER WITH ANDY WILLIAMS
(Columbia CS 9922) 22
(18 10 0776) (14 10 0776) (16 10 0776)</p> <p>29 NEW YORK TENDABERRY
LAURA NYRO (Columbia KCS 9737) 27
(18 10 0610) (14 10 0610) (16 10 0610)</p> <p>30 PAINT YOUR WAGON
ORIGINAL SOUNDTRACK (Paramount PMS 1001) 30
(89004) (29504)</p> <p>31 LED ZEPPELIN
(Atlantic SD 8216) 33
(8216) (X 58216)</p> <p>32 MIDNIGHT COWBOY
ORIGINAL SOUNDTRACK (United Artists UA 5198) 26</p> <p>33 HOT BUTTERED SOUL
ISAAC HAYES (Enterprise ENS 1001) 28</p> | <p>34 GLEN CAMPBELL "LIVE"
(Capitol STOB 268) 32</p> <p>35 THROUGH THE PAST DARKLY (Big Hits Vol. 2)
ROLLING STONES (London NPS 3) 29
(M 72162) (X 17162) (X 57162)</p> <p>36 THE AGE OF AQUARIUS
5TH DIMENSION (Soul City SCS 92005) 31
(3951) (4951) (C-951)</p> <p>37 HELLO DOLLY
ORIGINAL SOUNDTRACK (20th Century Fox DTCS 5103) 39</p> <p>38 ON BROADWAY
DIANA ROSS & SUPREMES & THE TEMPTATIONS 49
(Motown MS 699)</p> <p>39 DIONNE WARWICK'S GOLDEN HITS (Part 2)
(Scepter SPS 577) 41
(577) (5577)</p> <p>40 THIS IS TOM JONES
(Parrot PAS 71028) 45
(M 79828) (X 79428) (X 79628)</p> <p>41 THE BEST OF CHARLEY PRIDE
(RCA LSP 4223) 53
(P8S 1505)</p> <p>42 SUITABLE FOR FRAMING
THREE DOG NIGHT (Dunhill DS 50058) 46</p> <p>43 ROMEO & JULIET
ORIGINAL SOUNDTRACK (Capitol ST 2993) 47
(8XT 2993) (Y 18 2993)</p> <p>44 RUNNING DOWN THE ROAD
ARLO GUTHRIE (Reprise RS 6346) 37
(8RM 6346) (CRX 6346)</p> <p>45 STAND UP
JETHRO TULL (Reprise RS 6360) 38
(8RM 6360) (CRX 6360)</p> <p>46 BEST OF CREAM
(Atco SD-291) 43
(291) (X5 291)</p> <p>47 ON TIME
GRAND FUNK RAILROAD (Capitol ST 307) 36
(8XT 307) (4XT 307)</p> <p>48 NASHVILLE SKYLINE
BOB DYLAN (Columbia KCS 9825) 54
(COL 18H0-0670) (COL 14H0-0670) (COL 16H0-0670)</p> <p>49 THE TURNING POINT
JOHN MAYALL (Polydor 24 4004) 50
(953002) (P09 14652)</p> <p>50 BEST OF BEE GEES
(Atco SD-292) 42
(292) (X5 292)</p> <p>51 THE SOFT PARADE
THE DOORS (Elektra EKS 75005) 57
(M 87 5005) (X 47 5005) (X 5 5005)</p> <p>52 LEAVING IT ALL BEHIND
GRASS ROOTS (Dunhill DS 50067) 80</p> <p>53 BAYOU COUNTRY
CREEDENCE CLEARWATER REVIVAL (Fantasy 8387) 55
(88387) (48387) (58387)</p> <p>54 ALIVE ALIVE-O
JOSE FELICIANO (RCA LSP 6021) 65
(P8S 1537/8)</p> <p>55 CREAM OF THE CROP
DIANA ROSS & SUPREMES (Motown MS 694) 59</p> <p>56 ARTHUR
KINKS (Reprise RS 6366) 60
(8RM 6366) (CRX 6366)</p> <p>57 TRACY
CUFF LINKS (Decca DL 75160) 67
(6-5160) (C73-5160)</p> <p>58 STAND!
SLY & THE FAMILY STONE (Epic BN 26456) 62
(N 18-10186) (N14-10186) (N16-10186)</p> <p>59 TOGETHER
DIANA ROSS & THE SUPREMES & THE TEMPTATIONS 44
(Motown MS 692)</p> <p>60 THE ASSOCIATION
(Warner Bros./7 Arts WS 1800) 48
(8WM 1800) (CWM 1800)</p> <p>61 GET READY
RARE EARTH (Rare Earth RS 507) 63</p> <p>62 SECOND WINTER
JOHNNY WINTER (Columbia KCS 9947) 73
(18 10 0838) (16 10 0838)</p> <p>63 MUSIC FROM "BUTCH CASSIDY AND THE SUNDANCE KID"
BURT BACHARACH (A&M SP 4227) 68
(8T 4227) (4T 4227) (CT 4227)</p> <p>64 TOUCHING YOU . . . TOUCHING ME
NEIL DIAMOND (UNI 73071) 69</p> <p>65 YOUR SAVING GRACE
STEVE MILLER BAND (Capitol SKAO 331) 82
(8XT 331) (4XT 331)</p> <p>66 TOMMY
THE WHO (Decca DXSW 7205) 51
(6-2550) (73-2500)</p> | <p>67 IN THE COURT OF THE KING CRIMSON
(Atlantic SD 8245) 79
(TP 8245)</p> <p>68 THE NEW GARY PUCKETT AND THE UNION GAP
(Columbia CS 9935) 70
(18 10 0778) (14 10 0778) (16 10 0778)</p> <p>69 OLIVER
ORIGINAL SOUNDTRACK (Colgems COSD 5501) 72
(08CB-1003)</p> <p>70 CLOSING THE GAP
MICHAEL PARKS (MGM SE 4646) 71</p> <p>71 CONSTRUCTION #1
TEN WHEEL DRIVE (Polydor 24-4008) 77</p> <p>72 ENGELBERT HUMPERDINCK
(Parrot PAS 71030) —
(M 79830) (X 79430) (X 79630)</p> <p>73 FAT MATTRESS
(Atco SD 309) 61
(309)</p> <p>74 CANNED HEAT COOK BOOK (THE BEST OF CANNED HEAT)
(Liberty LST 11000) 88</p> <p>75 SMASH HITS
THE JIMI HENDRIX EXPERIENCE (Reprise MS 2025) 52
(8RM 2025) (CRX 2025)</p> <p>76 RECOLLECTIONS
JUDY COLLINS (Elektra EKS 74055) 66
(M 87 4055) (X 47 4055) (X 5 4055)</p> <p>77 A HEAD RINGS OUT
BLODWYN PIG (A&M SP 4210) 81</p> <p>78 SIX HOURS PAST SUNSET
HENRY MANCINI (RCA LSP 4239) 78
(P8S 1508)</p> <p>79 HURT SO BAD
THE LETTERMEN (Capitol ST 269) 56
(8XT 269) (4XT 269)</p> <p>80 PUT A LITTLE LOVE IN YOUR HEART
JACKIE DeSHANNON (Imperial LP 12442) 58</p> <p>81 GOLDEN GREATS VOL. 1
DENNIS YOST & THE CLASSICS IV (Imperial LP 16000) 83</p> <p>82 LOVE THEME FROM ROMEO & JULIET
JOHNNY MATHIS (Columbia CS 9909) 87
(18 10 0744) (14 10 0744) (16 10 0744)</p> <p>83 SPANKY'S GREATEST HIT(S)
SPANKY & OUR GANG (Mercury SR 61227) 89</p> <p>84 CROW MUSIC
CROW (Amaret ST 5002) 85</p> <p>85 MIDNIGHT COWBOY
FERRANTE & TEICHER (United Artists UAS 6725) 98</p> <p>86 YE-ME-LE
SERGIO MENDES & BRASIL '66 (A&M SP 4236) —
(8T 4236) (4T 4236) (CT 4236)</p> <p>87 DONOVAN'S GREATEST HITS
(Epic BXN 26439) 92
(N 18-10154) (N 14-10154) (N 16-10154)</p> <p>88 THE BEST OF TOMMY JAMES & THE SHONDELLS
(Roulette SR 42040) 109</p> <p>89 IS THAT ALL THERE IS
PEGGY LEE (Capitol ST 386) —
(8XT 386) (4XT 386)</p> <p>90 SGT. PEPPERS LONELY HEARTS CLUB BAND
BEATLES (Capitol SMAS 2653) 64
(8XT 2653) (4XT 2653)</p> <p>91 JOHNNY CASH AT FOLSOM PRISON
(Columbia CS 9639) 93
(18 10 0404) (14 10 0404) (16 10 0404)</p> <p>92 ICE ON ICE
JERRY BUTLER (Mercury SR 61234) 94</p> <p>93 MAKE YOUR OWN KIND OF MUSIC
MAMA CASS (Dunhill DS 50071) —</p> <p>94 COMPLETELY WELL
B. B. KING (Bluesway BLS 6037) —</p> <p>95 THE MASKED MARAUDERS
(Deity 6378) 120</p> <p>96 YOUR GOOD THING
LOU RAWLS (Capitol ST 325) 95
(8XT 325) (4XT 325)</p> <p>97 YER ALBUM
THE JAMES GANG (Bluesway BLS 6034) 100</p> <p>98 LAURA NYRO
(Verve/Forcast FTS 3020) 91</p> <p>99 JEAN
LAWRENCE WELK (Ranwood R 8060) 97</p> <p>100 ZEPHYR
(Probe CPLP 4510) 135</p> |
|---|---|---|

Basic Album Inventory

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

OKEH

Major Lance The Monkey Time
 Major Lance Um, Um, Um, Um, Um, Um
 Walter Jackson It's All Over
 Walter Jackson Welcome Home
 Major Lance Major's Greatest Hits
 The Vibrations Shout
 The Vibrations Misty
 Explosive Little Richard!
 Walter Jackson Speak Her Name
 Little Richard's Greatest Hits
 Walter Jackson's Greatest Hits
 Vibrations Greatest Hits

OKS 14105
 OKS 14106
 OKS 14107
 OKS 14108
 OKS 14110
 OKS 14111
 OKS 14112
 OKS 14117
 OKS 14120
 OKS 14121
 OKS 14128
 OKS 14129

ORIGINAL SOUND

Various Artists Oldies But Goodies VOL I
 Various Artists Oldies But Goodies VOL II
 Various Artists Oldies But Goodies VOL III
 Various Artists Oldies But Goodies VOL IV
 Various Artists Oldies But Goodies VOL V
 Various Artists Oldies But Goodies VOL VI
 Various Artists Oldies But Goodies VOL VII
 Various Artists Oldies But Goodies VOL VIII
 Preston Epps Bongo Bongo Bongo
 Stan Hoffman Love At Last
 Norma French Love At Last
 Preston Epps Surfin Bongos
 Bongo Teens Since I Don't Have You
 The Skyliners Drums A-Go-Go
 Hollywood Big Bad Boss Beat
 Persuaders (Turn On) The Music Machine
 Various Artists Funky Broadway
 The Music Machine Oldies But Goodies Vol. IX
 Dyke & The Blazers Dyke's Greatest Hits
 Various Artists Dyke & The Blazers

LPS 8850
 LPS 8852
 LPS 8853
 LPS 8854
 LPS 8855
 LPS 8856
 LPS 8857
 LPS 8858
 LPS 8851
 LPS 8870
 LPS 8872
 LPS 8873
 LPS 8874
 LPS 8871
 LPS 8875
 LPS 8876
 LPS 8859
 LPS 8877

PARAMOUNT

Lalo Schifrin More Mission: Impossible
 Lalo Schifrin Mannix

PAS 5002
 PAS 5004

PEACOCK

The Loving Sisters God's Lonesome Highway
 The Dixie Your Good Deeds
 Hummingbirds Tell Him
 The Chariot Gospel Singers Haircut In The Wrong Barber Shop (Sermon)
 Rev. Cleophus Robinson
 Rev. Cleophus Robinson
 Brooklyn Skyways Good Gospel
 The Loving Sisters The Unbelieving Man
 Mighty Clouds Of Joy Tribute to Dr. King
 Sing Songs of Rev. Julius Cheeks
 & The Sensational Nightingales
 Quit Talking To Yourself (Sermon)
 Rev. W. Leo Daniels
 Rev. Cleophus Robinson
 Assorted Artists Sunrise, Sunset
 The Super Groups

PLP 143
 PLP 144
 PLP 146
 PLP 147
 PLP 150
 PLP 160
 PLP 162
 PLP 163
 PLP 161
 PLP 165
 PLP 166

PHILIPS

Swingle Singers Teresa Brewer's Greatest Hits
 Wes Harrison Bach's Greatest Hits
 You Won't Believe Your Ears
 Nina Simone
 The 4 Seasons Sing Big Hits by Burt Bacharach,
 Hal David & Bob Dylan
 The 4 Seasons' Hold Vault of Hits Featuring
 the Sound of Frankie Valli
 Listen Too!
 One Stormy Night
 Of Vodkas and Caviar
 Golden Hits of Dusty Springfield
 2nd Vault of Golden Hits
 More Mauriat
 More Than Music
 4 Seasons New Gold Hits
 Paul Mauriat Frankie Valli Solo
 Mystic Moods Orch. Blooming Hits
 Paul Mauriat & Orch. H. P. Lovecraft
 H. P. Lovecraft
 Dusty Springfield The Look of Love
 Mystic Moods Orch. Mystic Moods of Love
 Blue Cheer Vincebus Eruptum

PHS 600-06
 PHS 600-09
 PHS 600-10
 PHS 600-13
 PHS 600-19
 PHS 600-19
 PHS 600-19
 PHS 600-20
 PHS 600-21
 PHS 600-22
 PHS 600-22
 PHS 600-22
 PHS 600-22
 PHS 600-23
 PHS 600-24
 PHS 600-24
 PHS 600-24
 PHS 600-24
 PHS 600-25
 PHS 600-25
 PHS 600-26
 PHS 600-26

CONNOISSEUR COLLECTION

Jacqueline Francois Magnifique
 Yves Montand Paris Recital
 Missa Luba — Sung by Les Troubadours de
 Roi Baudouin
 Michel Legrand The Umbrellas of Cherbourg (Les Parapluies
 de Cherbourg
 Misa Criolla
 Misa Flamenco
 Liszt: Piano Concertos Nos. 1 and 2
 Svitoslav Richter, pno; London Symphony/Kondrashin
 Penderecki: St. Luke Passion
 Cracow Boys Choir and Philharmonic Orchestra/Czyz
 Satie: Piano Music — Evelyne Crochet, Piano
 Mozart: Requiem, K. 626
 Donath, Minton, Davies, Nienstedt; Alldis Choir; BBC Symphony/
 Colin Davis
 Beethoven: Symphony No. 5; Mozart: Symphony No. 34
 Concertgebouw Orchestra of Amsterdam/George Szell
 Handel: Messiah — Harper, Watts, Wakefield, Shirley-Quirk London
 Symphony Chorus and Orchestra/Colin Davis
 Debussy and Ravel: String Quartets — Quartetto Italiano
 Berlioz: Symphonie Fantastique — London Symphony Orchestra/
 Colin Davis
 Bruckner: Symphony No. 4 "Romantic"
 Concertgebouw Orchestra of Amsterdam/Bernard Haitink
 Bach: Partitas and Sonatas for Unaccompanied Violin — Grumiaux, vln.
 Mozart: Divertimento in E-flat, K. 563 — Grumiaux Trio
 Sibelius: Symphony No. 2 — Concertgebouw Orchestra of Amsterdam/
 George Szell
 Handel: Water Music — Concertgebouw Orchestra of Amsterdam/Van
 Beinum
 Brahms: Complete String Trios — Beaux Arts Trio
 Mahler: Das Lied von der Erde — Haefliger, Merriman, Heynis;
 Concertgebouw Orchestra of Amsterdam/Van Beinum
 Bach: Six Suites for Unaccompanied Cello — Maurice Gendron, Cello
 Dvorak: Symphony No. 5 — London Symphony Orchestra/Rowicki
 Rachmaninoff: Preludes (Complete) — Constance Keene, piano
 Bizet: Symphony in C — London Symphony Orchestra/Benzi
 Chopin: Waltzes — Harasiewicz, piano
 Schubert: Symphony No. 9 in C — Minneapolis Symphony Orchestra/
 Skrowaczewski
 Beethoven: Piano Sonatas Nos. 17 and 18 — Clara Haskil, pno.
 Ravel: Piano Music (Complete) — Werner Haas, piano

PCC 60
 PCC 60
 PCC 60
 PCC 61
 PCC 61
 PCC 62
 PHS 900-00
 PHS 900-17
 PHS 900-17
 PHS 900-16
 PHS 900-16
 PHS 900-15
 PHS 900-15
 PHS 900-10
 PHS 900-17
 PHS 2-90
 PHS 900-17
 PHC 901
 PHC 2-01
 PHC 3-01
 PHC 90E
 PHC 2-0C
 PHC 90E
 PHC 90E
 PHC 90E
 PHC 90C
 PHC 90C
 PHC 2-0C



TOP 100 Albums

101 TO 140

101 GOOD MORNING STARSHINE Oliver (Crewe CR 1333) (887-133) (587-1333)	111 FOR LOVERS San Sebastian Strings (Warner Bros./7 Arts WS (1795) (8WM 1795) (CWX 1795)	121 LEE MICHAELS (A&M SP 4199) (8T 4199) (4T 4199) (CS 4199)	131 MAKE IT EASY ON YOURSELF Burt Bacharach (A&M SP 4188) (8T 4188) (4T 4182) (CS 4182)
102 LESLIE WEST'S MOUNTAIN (Windfall 4500) (M 84500) (X-54500)	112 ROD MCKUEN AT CARNEGIE HALL (Warner Bros./7 Arts 2WS 1794) (8WJ 1794)	122 LIVE DEAD Grateful Dead (Warner Bros./7 Arts WS 1830) (8WM 1830) (CWM 1830)	132 DIANNE WARWICK'S GREATEST MOTION PICTURE HITS (Scepter SPS 575) (T 575) (C 757)
103 ALICE'S RESTAURANT Original Soundtrack (United Artists UAS 5196)	113 FUNNY GIRL Original Soundtrack (Columbia BOX 3220) (COL 18 12 0034) (COL 14 12 0034) (16 12 0034)	123 WITH A LITTLE HELP FROM MY FRIENDS Joe Cocker (A&M SP 4182) (8T 4182) (4T 4182) (CS 4182)	133 AERIAL BALLET Nilsson (RCA LSP 3956) (P8S 1380) (P8S 1380)
104 TOM JONES LIVE (Parrot PS 71014) (MM-79814) (X-79614)	114 CHICAGO TRANSIT AUTHORITY (Columbia GP-8) (Part I 18 10 0726) (Part II 18 10 0728) (16 BO 0854)	124 THE FLOCK (Columbia 9911) (18 10 0848)	134 WHAT ABOUT TODAY Barbra Streisand (Columbia CS 9816) (18 10 0658) (16 10 0658)
105 ROCK & ROLL Vanilla Fudge (Atco SD 303) (303)	115 MAGICAL MYSTERY TOUR Beatles (Capitol SMAL 2835) (8XT 2835) (4XT 2835)	125 SONGS FOR A TAILOR Jack Bruce (Atco SD 306) (306)	135 SSSSH Ten Years After (Deram 18029) (M 77829) (Na 77829) (77629)
106 WALKING IN SPACE Quincy Jones (A&M SP 3023) (8T 3023) (4T 3023) (CT 3023)	116 HOT RATS Frank Zappa (Bizarre RS 6356) (8RM 6356) (CRX 6356)	126 A MAN ALONE Frank Sinatra (Reprise FS-1030) (8FH-1030) (CRX 1030)	136 RUBY DON'T TAKE YOUR LOVE TO TOWN Kenneth Rogers & The First Edition (Reprise RS 6352) (8RM 6352) (CRX 6352)
107 JUST PET Petula Clark (Warner Bros./7 Arts WS 1823) (8WM 1823) (CWM 1823)	117 THE WORLD OF MANTOVANI (London PS 565) (72165) (17165) (57165)	127 MY CHERIE AMOUR Stevie Wonder (Tamla TS 296)	137 FELICIANO/10 TO 23 Peter Feliciano (RCA LSP 4185) (P8S 1479)
108 TURTLE SOUP Turtles (White Whale WW 7124)	118 SHOW TIME Johnny Cash & The Tennessee Two (Sun 106)	128 KEEP ON MOVING Butterfield Blues Band (Elektra EKS 74053) (84053) (44053) (54053)	138 I TAKE A LOT OF PRIDE IN WHAT I AM Dean Martin (Reprise RS 6338) (8RM 6338) (CRX 6338)
109 JINGLE JANGLE Archies (Kirshner KES 105) (P8K 01004)	119 THE BEATLES (Apple SWBO 101) Part I (86W160) (4WX 160) Part II (86W161) (4XW161) (Part I-4XW101) (Part II-4XW101)	129 TAMMY'S GREATEST HITS Tammy Wynette (Epic BN 26486) (N 18 10 230) (N 16 10 230) (N 14 10 230)	139 EVERYTHING'S ARCHIE Archies (Calendar KES 103) (P8KO 1002)
110 THE ALLMAN BROTHERS BAND (Atco SD 308)	120 THEN PLAY ON Fleetwood Mac (Reprise RS 6368) (8RM 6368) (CRX 6368)	130 MAMA'S & PAPA'S 16 GREATEST HITS (Dunhill DS 50064)	140 PETER, PAUL & MOMMY Peter, Paul & Mary (Warner Bros./7 Arts WS 178) (8WM1785) (CWX 1785)

N's Earnings In al Qtr. Increase

YORK — Gulf & Western Indus-
Inc. has reported an increase in
gs, before gains from the sales
rities, for the three-month peri-
ied Oct. 31, the first quarter of
ompany's 1970 fiscal year. The
ny owns Paramount Pictures,
ount Records, Stax/Volt Rec-
nd Famous Music.

ings, excluding income from
ales of marketable securities,
\$15.7 million for the quarter,
red with \$12.9 million for the
period 1968. For the quarter,
reported a net gain of \$134,000
the sales of securities, com-
with \$11.8 million for the com-
e period in 1968. Including these
ies gains, total net earnings for
arter were \$15.9 million this year,
red with \$24.7 million for the
rable quarter in 1968. Sales for
arter reached a record \$389,849-
mpared with \$366,577,000 for the
arter a year ago.

ings per share for the three
i, excluding gains on the sales
urities, were \$0.70, compared
0.55 for the comparable period
ago. Net earnings per share for
arter, including security gains,
\$0.71 for 1969, compared with
which included \$0.56 from se-
gains, for 1968.

company realized gains from
es of marketable securities dur-
quarter of approximately \$31
which was substantially off-
a provision to reduce the car-
alue of the company's securi-
tfolio from cost to market. This
d in the securities gain of
for the quarter.



NEW NONOGENARIAN — Composer Rudolph Friml responds to applause from the guests who attended a special tribute by the American Society of Composers, Authors & Publishers honoring Friml on his 90th birthday. The private reception was held last week (7) at New York's Schubert Theatre for the ASCAP charter member. Mr. & Mrs. Friml are shown above receiving plaudits and a specially designed cake.

Pineywood Pair Cut Hardy Boys In Chi

NEW YORK — Ellie Greenwich and Mike Rashkow, closing out their first year as heads of Pineywood Productions, are cutting six sides with RCA Records instrumental-vocal group, the Hardy Boys. Pair composed the tunes for the Chicago dates. For the rest of the year, the duo will be writing and producing and planning for Ellie Greenwich's Bell disk debut in Jan. They've got a Bell single out called "I Love You" by the Definitive Rock Chorale.

Ross Cuts Dove And Happenings

NEW YORK — Jerry Ross, the indie producer, is recording the Happenings and Ronnie Dove. Ross, also president of Colossus Records, has been in the studio with the Happenings for Jay Gee Records. He'll soon start sessions with Dove for the Diamond label.

Fain, Yorke Pen Christmas Song

HOLLYWOOD — Academy award winning ("Love Is A Many Splendored Thing" and "Secret Love") composer Sammy Fain and Emerson Yorke have penned a new Christmas song, "There Was No Room At The Inn". A special organ-and-vocal demo of the song will be heard nationally this year over 100 radio stations as well as Christmas TV shows. Joint publishers of the song are Fain Music and Emelita Music, ASCAP firms.

TA Harvests Kane

HOLLYWOOD — English singer Eden Kane, with five number one hits in his native land to his credit, has signed with TA Records. According to label head Steve Binder, Kane's disks for the company will be produced in the States by TA A&R director Dennis Lambert along with Brian Potter.



RUSH DEAL — Hustling to complete his new single before leaving for a string of South American dates, Bill Deal has been hard at work in the studio for the past week. Shown above with producer Jerry Ross (left) and Tom Pittman (center), Deal will also have an album released right after New Year's featuring "The Best of Bill Deal & the Rhondels" to include "May I," "I've Been Hurt," "What Kind Of Fool" and "Swingin' Tight". He has also been invited to perform at the First International Festival of Beat Music in Buenos Aires, Jan. 12-14. Follow up appearances are scheduled in Chile, Uruguay, Argentina and other parts of South America.

CRDC Opens Miami Distrib Outlet

HOLLYWOOD, CALIF. — Capitol Records Distributing Corp. has opened a distrib and sales facility in Miami, Florida.

According to Robert L. Howe, CRDC national distribution manager, and John H. Griffith, national sales manager, the Miami facility will provide distribution and sales coverage in southern Florida for albums, singles and tapes.

Roger W. Kunz, former warehouse supervisor at Capitol's Bethlehem, Pennsylvania, distribution center, has been named manager of the new Miami outlet, while Frank McGrath, previously Boston district sales manager, becomes Miami district sales manager.

The new Florida CRDC center is located at 7425 Northwest 48th Street, Miami, Florida, 33166. CRDC also maintains distribution centers in Atlanta; Bethlehem and Pittsburgh, Pennsylvania; Dallas; Detroit; Boston; Los Angeles; Niles, Illinois, and Seattle.

Capitol Beefs Up PR

HOLLYWOOD, CALIF. — Capitol Records Distributing Corp. has made three new appointments to Capitol's publicity section.

Charles Barrett, Karen Martin and Liza Williams have joined the department as press relations representatives, reports Rocco Catena, CRDC merchandising vp.

Capitol's publicity department, headed by national publicity manager Jackson Sellers, has been expanded in both Hollywood and New York. Its staff now totals 12 at Hollywood's Capitol Tower and New York's Sperry Rand Building.

Barrett comes to Capitol from New York, where he was associated with Billboard and 20th Century Fox Film Corp.

Buddah Master Buy Of 'Singing Soldier'

NEW YORK — A disk cut by Major Hershel Gober, a Vietnam vet who performed for the troops, has been acquired by Buddah Records. The disk, "Portrait Of A Man", originally appeared in Milwaukee under the Tee Pee label. Storyline tells of a soldier's relationship with a young Vietnamese boy who becomes an innocent victim of war after his native village is attacked. Nicknamed "The Singing Soldier" by troops overseas, he was the subject of an ABC-TV special. He's also appeared on the Mike Douglas and Arthur Godfrey shows.

Publishing Expansion Launched By Hobbit, IMC

HOLLYWOOD — Following the recent appointment of Pat Sheeran as publishing vice president, Hobbit Records and its independent record production company, IMC Productions, are expanding operations in the publishing area.

Hobbit and IMC are looking for additional writers to supplement their staff of Fred Tackett, Bob Siller, Steve Simone and Daryl Burch, all members of the group Mephistopheles; Don Gleicher, Jerry Schoenfeld and Clifford Ray, all members of Plain Jane; singer Frankie Randall and producer Neely Plumb.

Miss Sheeran will run the company's nine music publishing firms. The IMC Music catalog has more than 500 copyrights.

RECORDING STUDIO FOR SALE

Ampex model #300 8 track, 1 inch deck; Ampex #350 4 & 2 track; custom console. May be seen by appointment. Phone NYC (212) 247-5135.



D CHILDHOOD — Mike Millius, s just been signed to record ni Records, is doubling his y working on creation of songs "Christopher Discovers Amer- ildren's special that airs on in two weeks. Almost imme- following the telecast, Millius the adult cycle with release Desperado" album which will all original material published Peer Southern. Shown above producer Lucy Jarvis (left- who signed Millius (right) to hristopher" assignment, his manager Mark Joseph (right- and Peer Southern talent and on manager Jimmy Jenner

as 'Sugar, Sugar' ernational Smash

ORK — Manufactured and dis- by RCA Records, "Sugar, by the Archies on Calendar has sold in excess of four copies world-wide. The group by Don Kirshner, president of (formerly Calendar) Records, me not only a national hit but national threat as well with "Sugar" a top ten contender co, Belgium, Great Britain, y, Japan and Brazil.

st group Kirshner has worked atively since his initial success Monkees, the Archies can be the weekly CBS-TV animated "The Archies", produced by n Associates, Inc., and based artoon characters created by dwater.

ie group's current hit "Jingle "Sugar, Sugar" was produced arry and written by Andy Kim y.