
A DECADE OF THE MOTOWN SOUND (SPECIAL SECTION BEGINS PAGE 31)
Peter Nero's "Theme From Love Story" is getting more and more airplay.

He knows how to make love work.

It's Peter Nero. And this is the kind of romantic music he's always done best. His Theme from "Love Story" is getting airplay straight across the country. In cities like Boston, Baltimore, Washington, Miami, Pittsburgh, Los Angeles, St. Louis, New Orleans, Dallas, Houston, Philadelphia, and a lot of others, it's on the air.

And, as always, the more it's heard, the more it's bought.

It's another Peter Nero love song. With a happy ending.

Peter Nero. The "Theme From Love Story."
On Columbia Records.

© COLOMBIA RECORDS PRINTED IN U.S.A.
The recording industry has just not gotten it across to manufacturers of cassette & 8-track cartridge recorders that it's being done a great injustice in advertisements that blare forth with impunity the ease in which the buyer can "manufacture" his own record library. And we surround the word "manufacturer" in quotes because one ad we saw recently made the point in bold headlines that one could "build your own tape factory."

It's tempting, indeed, to tell the prospective tape equipment buyer that it's simpler than ever to record copyrighted works off the air or from records and tapes themselves. But it's wrong morally and ethically to shout this fact from the rooftops, especially from an industry that in the final analysis, ease of duplication or not, must measure its total success on the prosperity of the recording business.

And, guilty, too, we are said to report, are some manufacturers which operate under the same corporate umbrella as a firm engaging in pre-recorded merchandise.

It's a virtual impossibility to prevent the consumer from making such use of his tape equipment, although we do wish that more study be given to suggested means, such as license fee upon purchase or a mechanical "beep" system built into records and broadcasts, that would provide some income to as yet nonexistent manufacturers of cassette and 8-track recorders. But, manufacturers do not even meet the industry half-way through some copy that suggests that tapes made from copyrighted works cannot be sold under penalty of law.

Evidently, a campaign to inform manufacturers of their indifferent attitude toward the creative fruits of labor of others has fallen far short of its goal, the elimination of obvious references to unauthorized duplication. Certainly, the big-time bogus disk-tape operator who sees ads that sell on the basis of "building your own tape factory" must take heart and comfort in the fact that their mass-production approach is but a reflection of what national-brand unit makers deem as an acceptable practice.

Whatever in the world happened to supposed agreements between recording industry organizations and individual manufacturers that resulted in a partial ban on this kind of copy? Have lawyers of recorder manufacturers uncovered the wishy-washy nature of such copyright protection? Have the recording industry's associations been lax in surveillance? Does the industry, in an organized and forceful manner, really care? Certain ad headlines seem to give the answer.
FASTEST BREAKING SINGLE
IN AMERICA TODAY!

No. 1 three straight weeks in England!

DAVE EDMUNDS
I Hear You Knocking

3601

DISTRIBUTED BY
LONDON
Rare Earth

"Born to Wander"

(R-3021)

Born to be a hit.

"Born to Wander" is contained in the album "Ecology" (RS-514)

Also includes the complete version of the hit "(I Know) I'm Losing You."
MCA Swings In England

NEW YORK — MCA Records' international activities in England are moving at a greatly accelerated pace, according to Ted Droverick, international vp. Over the past few months, not only 457,000 records singles on the English charts has been dominated by MCA owned or distributed product.

First was "Woodstock" by Matthew- son's "Southern Cross," which had five week run at the top of the charts and was awarded a silver disk for being the 2.5 million seller in England. The record was just re- leased in Germany and Decca and is getting exceptional initial air play.

Replacing "Woodstock" at #1 was "I've Been Everywhere," Terry Faron on the Youngblood label. Youngblood owner and producer, Miki Talent, is represented in the United States by MCA and the Youngblood label on the Decca label. A new Faron album is scheduled for release shortly.

And finally, breaking just below the number one position this week climbing on the charts is "Cracklin' Ro- (cont'd on page 22)

RCA's 'One Company' Global Outlook Is Put Into Practice At Amsterdam Meet

NEW YORK — A "one company" global outlook has been formally launched by RCA Records.

A week after the tone set by Rocco Lagniderma, president & ac- ceident, international of the first all-English copu in London last Oct., a 2-day "working crew" meeting was held in Amsterdam Dec. 2 & 3, at which the domestic orientation was determined by Mort Hoffman, ECA vp of commercial operations, Jim Bailey, manager of the ECA affiliate, London, and Bob Munsey, chief of the Red Seal divi- sion, a branch office in New York, with 55 per- cent marketing and marketing staffs of RCA's various European affiliates. The first of ECA's product releases in Europe, to be held at regular intervals, it's seen as a model of RCA's "world-wide out- look: "the open-flow," as Hoffman put it. "of cross-communication with all global members of the RCA family.

Designed of the start of closer in- ternational ties with RCA's domes- tic operation was the fact that its schedule of product releases for Jan. 23 included an album to take place for RCA personnel in the U.S.

"The Oct. meeting," Bailey ex- plained, "promised action in a num- ber of areas, such as greater release

Ostin, Ertegun, Holzman Map Anti- Bootleg Policy

BURBANK — Mo Ostin, president of Warner Bros. Records Inc., Ahmet Ertegun, president of Atlantic Records, and Jerry Holz- man, pres- ident of Elektra Records, have jointly called for the U.S. Artist Policy to wage an "open and aggressive" campaign against record and tape piracy.

Effective immediately, the compan- ies are urging their dealers and all forms of unauthorized and illegal dup- lication, sale and distribution of their product.

Distributors and dealers are being told that the risk of absolutely and irreversibly being cut off and denied Warner, Atlantic and Elektra product should they be involved in the sale or dis- tribution of any such unauthorized material.

Through existing industry sus- pects, as well as independent resour- ces, each of the companies will aggressively pursue any civil as well as criminal oppurtunities, and to this latter ex- tent the companies are cooperating with the Federal, the Attorney Generals of their respective states, local Dis- trict Attorneys and utilizing independent investigative agencies.

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Cash Box — December 19, 1970

Terry Knight: Recognize, Adjust To U.S. Euro Mt Differences

LONDON — A recognition of and adjustment to the major realities of the United States and Eu- rope has been called for Terry Knight, president of Capitol Records.

The United States and Europe are two very different markets," Knight said here after a week's meetings with representatives of the affiliate. "So much so that certain approaches to marketing and choice of materi- als do not apply from one country to another—no matter how successful the original approach may have been."

"good example is how United Artists have met the European market," Knight said, "is that they have been able to sell approximately 60,000 albums in Europe to date—they have sold more albums than that in a single

FBI Cracks Counterfeit Ring; Raid NY Warehouse; Arrest 1

NEW YORK — The Federal Bureau of Investigation has broken up a rec- coed counterfeiting operation in New York, arresting one man and im- plying 1,000 counterfeit albums, 2,000 counterfeit record labels, jackets, and pack- aging equipment.

All information supplied by the Record Industry Association of America (RIAA), the United Artists label, John F. Malone, Assistant Director, announced the arrest of Salvadore DeChristopher, of Brook- lyn, who is charged with violating the Federal statute outlawing inter- state traffic in counterfeit recordings. The complaint charged that the bootlegged recordings were transfere from New Jersey to New York in Sept. 1970.

The FBI and the ABC, a warehouse on 3rd Street in New York and recovered more than 20,000 counter- feited record labels, jackets and packaging equipment ready for shipment, more than 100, 000 counterfeit albums and mechanicals used to shrink-wrap record album.

Most of the impounded counterfeit records were copies of the Beatles "Let It Be" and Paul McCartney's "McCartney" album.

"It was preassigned before the United States Commissioner for the Southern District of New York," said a FBI official. A further hearing. Malone said the FBI was continuing its investigation.

The Recording Industry Associa- tion of America praised the work of the FBI, and said that law enforcement of "such high caliber would do much to alleviate in the problem with pirated and counter- feited record datings which were draining millions of dollars annually for the legitimate industry.""Angeles" in its release strategy.

"In line with many other rec- current changes in the industry has been noting in recent months that we see a number of healthy labels gaining better control of their businesses."

London Records will open its fourth branch in February in Atlanta. The city will be the ninth licensed by the London Records Southeast Dist. Corp. Other branches are scheduled to open in New York, Los Angeles and Chicago.

The Atlanta branch will service all the London family companies includ- ing the Warners, Goldfarb, national sales and distribution director, said "we are most pleased to most effectively positioned through- out the country for our label handle. Since we are locally distributors and as pure we can, we are not going to lose any- one and can be of service to all.

"It's a very successful format." Goldfarb went on, "of handing only record and tapes. A combination of graphics and instruments and concen- trate completely on record release.

The company has just concluded a reaping major move for a 6000 sq. ft. warehouse, all on one level in a new building in Atlanta.

"As in our other branches," Gold- farb stated, "we will offer top serv- ice, and it's as important as ad- dressing and merchandising chores. The company wants to give them the experience that comes with the many years we have in the sales and distributable atmosphere."

Among the labels the London Records service is: Buddah, MGM, Vanguard, Rou- jette, Disneyland, Monogram, Lighthouse, Pickwick, Rialto, Kent, as well as full line tape distri- butors for Ampex and GRT. Other moves to be handled out of Atlanta will be announced.

Davis Keynotes NARM

NEW YORK — Clive Davis, presi- dent of Columbia Records, deliver- ed the keynote address at the 13th annual convention of the national wholesalers association, Davis, the first music exec to make a second consecutive appearance (he served as keynote in 1967), will deliver the "Key to Success for Decision" at the meet's first gen- eral session on Sat., Dec. 27, more than 800 in attendance at the Century Plaza Hotel in Los Angeles. A question and answer period is ex- pected.

Jules Malamud, NARM exec direc- tor, who hosted Davis' appearance was a unanimous decision of the com- mittee directors and the 1971 convention committee. Davis' appearance, along with others of Amos Heilicher is chairman of the convention commit-tee.

Malamud noted that in the 1967 address Davis alluded to the music indus- try trends - the elimination of mini product and variable pricing — that were later initiated at Columbia and are now standard industry prac- tise.
There are two things for sure this Christmas.

One is Christmas. The other is Carpenters.

Merry Christmas, Darling
A new hit single from A&M Records.
Bus Riders In 21 Cities Get Catalog Story From Columbia

NEW YORK — The Columbia, Epic and Custom Labels are reaching millions of transit riders daily in 21 major cities by purchasing the interior advertising space available in over 12,100 buses to display album covers from 76 of their major album product. All this month riders utilizing this means of public transportation will be constantly exposed to the top-selling catalog of the labels. This is part of the company's broad Christmas ad-promo campaign.

For the month selected routes in Baltimore, Boston, Buffalo, Chicago, Cincinnati, Dallas, Detroit, Hartford, Houston, Kansas City, Miami, Milwaukee, Minneapolis, New Orleans, New York, Phoenix, Pittsburgh, San Francisco, Seattle, Washington, DC, and Los Angeles will have the opportunity to become acquainted with product currently being offered by the label while utilizing necessary public transportation. Transit reports estimate that there will be about twenty-three minutes in which to assimilate the interior ads.

The New York Branch launched the New York bus campaign with a special bus, equipped with balloons, Mr. and Mrs. Santa, rolls and coffee, in and out of its way for all, while the major retailers and dealers in the metropolitan area. The special bus made these stops on December 2nd and 3rd.

This bus, displayed on the fleet of buses includes albums by such artists as the Beatles, the Grateful Dead, Ian and Sylvia, Bob Dylan, Janis Joplin, Tom Rush, John Davidson, and a host of soundtracks and original cast recordings including “On A Clear Day,” “The Ballad of Greg,” “Brocage” and “Company.”

Ed Sullivan Prod. Co. Into Disks Via Bell Label Deal

NEW YORK — The Ed Sullivan Productions, producers of the Ed Sullivan Show, one of TV's greatest variety shows, has signed a contract with Capitol Records, the leading merchandising label, to produce a recording based on the Sullivan’s television series. Capitol Records will make the Ed Sullivan Show, they will be the executives who will work together on a day-to-day basis in this new project which is designed to have a major impact on the entire industry.

Bobby Bremer, a consultant to both companies, will act as liaison and advisor.

DeShannon Inks Pact w/Capitol

HOLLYWOOD — Jackie DeShannon has signed a contract with Capitol Records, formerly with Liberty Records.

Sullivan Productions has been active in the production of television series for the labels, as well as artists like the Beatles, The Fifth Dimension, Al Hirt, the Doodletown Pipers, and working with various performers and groups.

These are now being made for the production and release of several singles and LP’s after the first of the year, with Sullivan Productions.

DeShannon has been a favorite in the airwaves with hits like “Will You Love Me Tomorrow,” “Don’t Make Me Over,” “California Stars,” and “Maybe.”

DeShannon & Iannucci

Gentile To Direct Met

NEW YORK — The Metropolitan Opera House in New York, will replace Rudolf Bing as general manager of the Metropolitan Opera. Gentile will take over from Bing on March 1, 1972, following Bing’s retirement, but will start working at the Met next January. Gentile believes in a modernized opera repertoire and a theatrical approach that’s stressed as much as music. He is 53 years old.

Motown Productions Sets $15 Mil

Budget For TV, Theatre, Films

NEW YORK — Motown Productions, Inc. goes into full gear in 1971 with a $15 million outlay for various TV, theatrical and film projects, according to Mike Roßkind, Motown’s vice president.

First venture will be a Diana Ross special called “Diana!” during for airing on ABC in March. Others will include Bill Cosby, Jackson 5 and Danny Thomas. “Diana!” will be Motown’s first major project of its own.

Roßkind pointed out that an option for a weekly hour series is tied into “Diana!” and the series will also be a Motown Productions presentation.

In addition, Motown will create and produce one or two 90 minute made-for-TV original movies for ABC-TV.

Projects on Motown Productions schedule he said are an animated series and a summer series of shows.

Films are also being made of acts within the Motown stable and a version into audio/visual cartridges. These would be released as software for all aspects of the entertainment industry.

According to Roßkind, “Diana!” will be a creative innovation in the TV medium, with Berry Gordy Jr., president of Motown Records, serving as executive producer.

Kip Walton, formerly with the Dick Van Dyke Show, who acquired a TV executive post with Motown, will handle such assignments.

Writing is Martin Ragaway, Jack Wohl and Mark Shertzer, consultant is Suzanne DePasse.

Roßkind added that Motown Productions, Inc. has the development of a theatrical motion picture series for Dieter’s, involving the most “dynamic young director-writers” in the movie industry.

“Project 01,” a musical, is under consideration now. Roßkind said, and we will announce the details within the next 90 days.

He indicated it is possible that Motown Productions, Inc. will be able to go into film production and possibly television, federal or state, if the proper arrangements can be made. These would be new assignments is to direct “Diana!”, Bernard Rothman and Jerry McFie are co-producing. Writers include Martin Ragaway, Jack Wohl and Mark Shertzer, consultant is Suzanne DePasse.

Other items are possible for future projects, but cannot be announced at this time.

Motown’s publishing company, DeShannon, Inc. and Stein & Van Stock are also getting heavily into radio (continued on p. 22)

Cash Box — December 19, 1970

Robinson Named CBS-UK Manager

NEW YORK — Richard Robinson has been appointed executive vice president of CBS Records U.K., according to Peter de Roquegn, vice president of company operations. He replaces Ken Lane, recently appointed head of RCA Records in England. Robinson will report to John McPhie, president of the company. He joined CBS in 1960, became manager of Columbia Records in 1966. He was made a director of the company in 1967 and was given the responsibility for manufacturing operations. More recently, he was put in charge of business affairs for the company.

Prior to joining CBS, Robinson served at ATV and EMI Records. He is a graduate of Cambridge University where he studied Economics and Law. He is also a Chartered Accountant.

With a background in the military, Robinson contracted polio resulting in paralysis of both legs. De Roquegn pointed out that this handicap, and on his appointment, knowing that this incapacity is a handicap, is not a problem for the mind and he will overcome the handicap.

Oberstein joined CBS in 1965, with a background in the American Record Industry. His most recent position was senior vp and assistant managing director was marketing director.

He holds degrees in Chemical Engineering and Law from Clarkson University and New York University respectively.
ASCAP Creates Youth Memberships

NEW YORK — The American Society of Composers, Authors and Publishers (ASCAP) is now accepting applications for its class of associate membership as part of its drive to recruit new writing talent.

The associate membership which they are now making available to the author or composer of a copyrighted composition which has not yet been commercially recorded or published. Full membership in ASCAP is available to those who have had a musical work recorded or published. New members are charged no initiation fee and pay dues to the Society, but after one work has been commercially recorded or published, he can attain full membership in ASCAP and will then pay dues of $10 a year.

ASCAP President Adams has invited those considering Hollywood, Nashville, 17th Avenue, New York, and London to visit the Society during the Christmas vacation for an informal visit.

The-LifE LaDes Sells 2 Million LP’s Over 7 Yrs

NEW YORK — Time-Life Records has marked the sale of its 2,000,000th multiple record album and book album in the history of the company, according to Managing Director Francis Scott.

Each album, called “The 2,000,000th—Life Records,” reflects a wide variety of classical and pop music and the spoken word, and contains 2,000,000 striking colored grains of silica, each one a half-inch square in size.

In August this year, Time-Life Records introduced a new series called “The Swing Era of Big Band Music.” Featuring present-day recordings by virtuoso musicians, “The Swing Era” series covers the music and the events of the Thirties and Forties. The series comprises the multiple record and book format and the fifth of a projected eleven volumes has thus far been completed.

Sonny Burke Forms Breakday Records

Hollywood — Sonny Burke, former vp of the music division of Warners and exec manager of the firm’s Capitol Records in their London branch, has been listed in the Disc Jockey Directory as the owner of his own indie label on the coast. Breakday Records, the independent distribution plans, to release a dozen albums and 24 singles in ’71. The label will be released in 14 territories with two yuletide titles, "Time to Be Happy" and "Poinsettias." Sonny Burke, who is presently back at Warners scoring films on an non-exclusive deal, has not yet set up permanent offices. He can be reached through Warner Bros. 6900 Sunset Blvd. in Hollywood.

Sonny Burke. (AP Photo)

AD-ROMO Growth Adds 2 New Staffers

BURBANK, CALIF. — Expanding promotional and advertising activities of Warner Bros. Records, 1000 President, has announced the addition of Perry Jones and Diana Baloces to the Burbank staff.

Our increasing involvement with all advertising media, and, with many special promotions and publicist projects necessitated the expansion of these departments with two very special people.,” Ostin said.

In the past six months, Warner Bros. has doubled its advertising expenditures. Also, in that time, promotional efforts have spread to many new areas, including national college campuses. Jones has joined the company as head of R&B promo and will also be working with Ron Goldstein, director of special projects, and with Walt Callaway in artist relations. In the R&B area, he will be working with such artists as The Persuasions, Charles Wright and the Watts 103rd Street Rhythm Band and Sunday’s Child. Perry, 25, comes to Warner Bros. Records from Transcendent Distributors in Denver, where he worked in promotion.

Diana Baloces, the company’s new Media Coordinator, worked previously at MCA’s Artist and Publicity and Publicity, and at National Media Consultants, placing TV and radio time. She will be working directly with Stan Cornyn, director of creative services, and she will ad time and space for the company.

Howell’s To MCA A&R, Mktng In UK

LONDON — David Howell’s move to America as A&R and marketing manager for MCA’s UK operation was one of the developments during the company’s visit to the United Kingdom last October. The appointment follows close on the heels of recent discussions in England which were helmed by Mike Maitland, MCA president.

Prior to accepting the MCA post, Howell functioned for CBS-US as A&R albums and international recording coordinator, working closely with Everett, then director of A&R for the firm.

Howell entered the industry some 14 years ago with the World Record Club. He was involved with tape and as a retailer before moving to the Oriole Records sales staff. When CBS bought Oriole’s operation five years ago, Howells was shifted to the marketing division as Product Manager. Later, he was assigned to A&R where he was responsible for signing a number of the notable British acts, among them Soft Machine, Trees, Nick Gilder, Gary Farr and Black Widow. Howells was also instrumental in the creation of CBS’ rock sampler series, “Rock Muchin.” "Fill Your Head With Rock” and “Rock Buster.” Additionally, he supervised the US jazz and blues issue program.

G&W Earnings Rise In 1st Qtr.

NEW YORK — Gulf & Western Industries, has reported higher sales and higher earnings per share for the first three months ended Oct. 31—the first quarter of the company’s current fiscal year.

Net income for the first fiscal quarter was $3,000,000, or 73 cents a share, compared with $1,586,000, or 71 cents a share in the same period last year, when there were no gains or losses from securities transactions in the figures during the fiscal 1971.

Sales reached a first quarter high of $380,764,000 against $387,249,000 in the first fiscal quarter of fiscal 1971.

Earnings for the year-to-date quarter included a gain from the sale of securities of $1,314,000, or one cent a share. There were no gains or losses from securities transactions in the figures during the fiscal 1971.

FOUNTAIN PARTY—A national promotion campaign for Pete Fountain was officially launched in Chicago recently at a cocktail party held aboard an 18th century galleon, at the French market. The promo campaign is in recognition of Pete Fountain’s 12 year tenure as a recording artist for Gaul during which time he has waxed some 97 albums including his current "Dr. Fountain’s Licorice Stick Remedy." Currently under consideration is the release of a Pete Fountain single. Pete expressed a desire to record something from the big Superstar album, Marvin Parks, Pete Fountain and George Albert. Pete, with his Christmas album and a bevy of American Airlines hostesses. Pete, with Carmel Compass (Cash Box ‘Chicago’ office) and John Shoup of Exposure Inc, who co-hosted the bash.

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revival
the allman brothers band
capricorn #20389
produced by tom dowd for capricorn records
by special arrangement with phil walden & associates, inc.

from the hit album...
idlewild south
atco sd33-342
capricorn record series

NEW YORK — The Mercury Records sales and promotion team has concluded recorded the most successful meetings held by the company, according to Lou Simon, senior vice president and general manager. A total of 15 pop LP’s, 13 classical LP’s, and 10 45’s were introduced in Mercury’s new December release.

Highlights of the new release are “Salisbury,” the second LP by the British rock group Uriah Heep, “Holy Magic,” the first Mercury LP by Graham Bond, “Sparky and Dave Live,” a recording of one of the act’s earlier performances in London, Florida, and “Kingdom Come” by Sir Lord Baltmore, a new rock trio that will be released on a very limited merit.

The release also contains two new Jerry Lee Lewis albums: “In Loving Memory,” his first gospel album ever, and “More To Love Than This.” Both albums are included in a special “Jerry Lee Lewis Minstrel” program.

Other pop albums in the release include “Jerry Butler Sings Assorted Loads With Assorted Friends And

Janus Second Stage Of Fall LP’s

NEW YORK — Janus Records has completed the second of its two-part fall album release with four new LP’s. The first album, which includes the duo’s current hits “God, Love and Rock & Roll,” and “Everything I’m Going To Be Alright,” “Clayoquot Sonata,” featuring a new song from “The Sound Of The City” by folk singer Andy Clarke, “The Paris Sessions” by Paul Brett Sage from England.

In September, Janus released the first stage of their autumn album release, which included “Donovan’s Leitch,” a two record package by Donovan, listing it for $3.98. “First Time Around” and “I Love You, La, rock band,” “Baby Butter” by guitarist Mike Mandel, a veteran of the current John Mayall group and Curved Heat; and “Free Your Mind And Your Ass” from the band.

The two classical albums are Beethoven’s “Symphony No. 5 In C Minor, Op. 67,” by Eugene Jochum and the Concertgebouw Orchestra of Amsterdam, and “La Follia, For Wound Instruments,” by Ede de Waart and the Netherlands Wind Ensemble; Mozart’s “Friedman-Vienna” by Henryk Szeryng and the Berlin Philharmonic, “Cantus No. 55 and 82,” by Berliner Philharmoniker and Berliner Concert, “To Town” by Holm Winachter, and “C. P. E. Bach’s "Hammerkonzert" by Raymond Leppard and the English Chamber Orchestra.


Bobby Fuller Going Solo

NEW YORK — Bobby Fuller, former lead vocalist/performer of The Four Fuller Brothers, who was well-known for his long recording career, according to his personal manager, Dan Allwright.

Currently expanding as a new single artist on the spoken word, Bobby Fuller was formerly affiliated with the Decca label as a member of The Four Fuller Brothers, who were national favorites in the area of clubs, fair dates, and television, as well as recording. His shows are to be exclusively produced by Dennis Linde of Combine Music.

CashBox Radio Active

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

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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</thead>
<tbody>
<tr>
<td>I. I Hear You Knockin'</td>
<td>Dave Edmunds</td>
<td>Mam</td>
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<tr>
<td>2. Rose Garden</td>
<td>Lynn Aderson</td>
<td>Columbia</td>
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<tr>
<td>3. Merry Christmas Darling</td>
<td>Carpenters</td>
<td>32% 95%</td>
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<td>4. Born To Wander</td>
<td>Rare Earth</td>
<td>Rare Earth</td>
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<td>5. Groove Me</td>
<td>King Floyd</td>
<td>Mercury</td>
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<td>6. (LP) John Lennon</td>
<td>Apple</td>
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<td>7. (LP) Emitt Rhodes</td>
<td>Dunhill</td>
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<td>8. Felix Navidad</td>
<td>Jose Feliciano</td>
<td>RCA</td>
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<td>9. Santa Claus Is Coming To Town</td>
<td>Jackson 5</td>
<td>Motown</td>
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<td>10. They Can’t Take Away Our Music</td>
<td>Erich Burdon</td>
<td>MGM</td>
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<tr>
<td>11. Bridget The Midget</td>
<td>Ray Stevens</td>
<td>Barnaby</td>
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<td>12. Watching Scotty Grow</td>
<td>Bobby Goldsboro</td>
<td>U.A.</td>
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<td>13. Mr. Bojangles</td>
<td>Nitty Gritty Dirt Band</td>
<td>Liberty</td>
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<td>14. Remember Me</td>
<td>Diana Ross</td>
<td>Motown</td>
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<td>15. Temptation Eyes</td>
<td>Grass Roots</td>
<td>Dunhill</td>
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<td>16. If I Were Your Woman</td>
<td>Gladys Knight</td>
<td>Soul</td>
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<td>17. Holly Holy</td>
<td>Jr. Walker</td>
<td>Soul</td>
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<td>18. Sweet Mary</td>
<td>Wadsworth Mansion</td>
<td>Sussex</td>
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<td>19. Goin’ Home</td>
<td>Bobby Sherman</td>
<td>Metromedia</td>
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<tr>
<td>20. 1900 Yesterday</td>
<td>Liz Damons’s Orient Express</td>
<td>White Whales</td>
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<td>21. Somebody’s Watching You</td>
<td>Little Sister</td>
<td>Stone Flower</td>
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<td>22. Stop The War Now</td>
<td>Edwin Starr</td>
<td>Gordy</td>
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<tr>
<td>23. The Green Grass</td>
<td>Dionne Warwick</td>
<td>Scepter</td>
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<tr>
<td>25. One Bad Apple</td>
<td>Osmonds</td>
<td>MGM</td>
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<tr>
<td>26. Have You Seen The Man</td>
<td>Creedence Clearwater</td>
<td>Fantasy</td>
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<td>27. Fly Little White Dove</td>
<td>Bells</td>
<td>Polystar</td>
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<tr>
<td>29. Amazing Grace</td>
<td>Judy Collins</td>
<td>Elektra</td>
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<tr>
<td>30. God Bless Whoever Sent You</td>
<td>Originals</td>
<td>Soul</td>
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Cash Box — December 19, 1970
Elektra’s Magoff: ‘Film Will Not Be The Bulk Of Video Cassette Software’

NEW YORK — In an address to students of design, film and engineering at Rochester Institute of Technology’s School of Industrial and Graphic Design, Presid- ent of Elektra Film Production Stanley Magoff stated, “we can’t produce junk for the home video market. Elektra has seen what will buy it. Special interest films will be the backbone of his new industry.”

He cited the kind of sponsored and edited films that Elektra has produced for non-theatrical release in 16mm and added that the video cassette market will create a need for this kind of film. “The major motion picture companies have projected their old films to the hardware manufacturers, he added, “I don’t think movies have any software.”

The program was to align with those expressed by RCA vp Tom McDermott, who said a week ago that Selecta- Vision and Elektra would distribute all of its $50 million allocation in original production material.

Berry To Norelco

As Regional Mgr.

NEW YORK — David Berry has joined the home entertainment products division of North American Philips as southeastern regional manager for the consumer division. He will supervise sales for the Norelco line of tape cassette equipment and coordinate activities of manufacturer’s representatives covering Florida, Alabama, Georgia, Alabama, North and South Carolina and parts of Virginia.

Berry began his career in 1969 as a retail buyer for home appliances and electronic shoppes in the Chicago area, moved to the Ronson Corporation in 1969 and rose to southeastern terri- tory manager. Most recently he was a Shiek Electric with special sales representations. He was in charge of distribution and sales of a broad ar- ray of products including stereo, television, radio and other consumer electric and electronic products.

Ampex Offers Unit

Combining Cleaner And Demagnetizer

ELK GROVE VILLAGE — Ampex Corp. has marketed a combination head cleaning and demagnetizer for cassette recorders and players. The 295 economical machine combines both operations in a design without abrasive tape/head contact or electrical biasing. The unit is made with specially compounded fibrous mater- ials for dust cleaning and an exclusive mag- netic pattern for demagnetizing the heads.

Retailing at a suggested $49.50, the model completes its function in about 300 seconds and will clean four tapes in units in playing position.

RPL Sound Wing

Doubles Studio And Production Facility Space

CAMDEN, N.J. — Recorded Publica- tions Laboratories of Camden has completed the construction and furnishing of the building. The new facility present and production facilit- ies more than double the overall size of the installation, making the new space nearly 40,000 sq. ft.

The addition was undertaken when RPL outgrew its quarters in an output approaching 2 million tapes and records a year for educational, communications, audiovisual, broadcast alone.

President Edward Goodman said the expansion was made “particularly in the area of the manufacture and installation of custom recorded tape and cassette communications programs for business and industry.” He estimated that the addition has increased RPL’s capacity fourfold in this one area alone.

RPL was founded in 1948 by Ed & Dave Goodman with the purchase of Evco, a typing of college and school musical groups and the duplication of educational materials.

Among the expansions of educational, communications and manufacturing, the company has since moved into the recording and duplication of tape and tape cassettes, documentary, sales training and business purposes.

“Volume doubled our coverage in these latter areas over the past five years,” Goodman commented. “You can’t serve everybody and customers can be big business.” He added, though, that the firm’s clients also number some of the leading na- mes in U.S. industry.

RPL’s new building facilities, which connect directly with the exist- ing building, represent the third ex- tension to the original plant since it was built in 1956, two years after the company was founded. The newly ex- tended facilities are designed to en- able RPL to more than double its production capacity.

Among the operations housed in the new building addition are cassette and tape duplication, packaging, labeling, shipping, and warehousing as well as the executive and reception area. Because much of the new expansion is aimed at the educational, overall the expansion is said to represent an investment of over half a million dollars.

Sunset Preps Six

Budget 8-Tracks

For January Issue

LOS ANGELES — Six economy 8-track packages are scheduled for early January launch on the Sunset label. According to Charles Brat- nober, general manager of Liberty/EA’s tape division, the January sets will include several of the label’s sale- leaders in pop, country, jazz and blues.

The newly released product will be in stores in early January backed with an intensive advertising and promotion campaign.

Included in the release are Fer- nante & Teicher’s “Love in a Rain- bow,” Bobbi Martin’s “Thinking of You,” “That’s A Shame” with Fata Domino, country music’s Slim Whitman with “Ramblin’ Rose,” Bud Shank and “Jazz is Beautiful!” and a collection of blues hits in “Color My Soul.”

Jubilee Group Inks

Exclusive Ampex Pact

NEW YORK — Jay-Gee Records, which handles the sale, promotion and its distributed labels, has just com- pleted a deal giving all tape rights to Ampex for its recorded product in United States and Canada.

The pact, which has an estimated term of four years, was signed by Steve Blaine, Jay-Gee pres- ident; Don Hall, head of Ampex’s sales, and Jay-Gee’s Steve Eichner, executive vp and national promotion director for the Jubilee Group.

The agreement became effective re- trospectively to a certain point and will remain in force for three years from the signa- tion date. The agreement is exclusive of manufacturing, distribution and sales rights to the company’s product in all operations.

Ampex will have access to Group market canuck.

Among the artists whose product is covered in the agreement are: “the Met’s technique: The Executive Suite, the Happenings and Sun Pear- jubilante, Fats Domino, Husay Meaux’ Bayou soul company and Teddy Randazzo’s Burtles- be working under the terms of the Ampex releases from this Jay Gee deal.

Eichner stressed that the agreement “is part of our commitment to our patrons in Canada will get the new product on Ampex means it’s going to get into our market...effectively and energetically and marketed.”

Motorola Programs

Signs Up Five New Sports Film Shows

NEW YORK — Expanding on the company’s sports coverage, Motoro- la’s teleprogram center in Chicago has recently entered into an exclusive agreement with the United States Sportswriters and Broadcasters Association to air five sports film programs in the Miller Productions catalog.

Recently, Motorola closed a sports film deal with NHL Films for two of the association’s football programs to be offered for play through the Electronic Video Recording Tele- vision.

This latest acquisition brings into EVT format short subjects ranging in length from 15 to 45 minutes. All are in color and will be recorded on 4 or 6 inch color tweedar or closed circuit television via EVT unit.

In a joint agreement, Motorola has obtained the rights to: “The Com- petition: Two Pro Football Teams in Foot- ball; Racing Bicyclists,” an impres- sionist version of a day at Hollywood Park Race track; “Up the Raging Colorado” via powerboat; “The American Ski skim suit” illustrating procedures; and “Techniques of Pow- der Snow” demonstrating the specializ- ed training.

Motorola plans to use the films in a variety of locations, many of which will be going to hospitals and law enforcement agencies for enter- taining and recreation purposes.

Motorola, of course, is a world leader in the TV and consumer electronics field, and also houses the Sports Center library available to institu- tions and eventually the consumer.

Robbins Issues Promo Piece On ‘Lectures’

NEW YORK — Robbins Industries has issued a “bulletin” on its ‘Lec- tures’ series for 1980.

The “Lecture” line is spotlighted as designed for “specifically for those eager to understand the impor- tance of personal contact between a speaker and an audience — even the smallest of groups.”

The program features such major speakers as: Mike Wallace, Tom Atkins, Past- or Charles Coughlin, the Rev. Dr. Clark, Mr. Senior, the Rev. Dr. Clark, the Rev. Dr. Clark, and Dr. Clark. The series will also come in a variety of put-ups, includ- ing books and poster sets of the line.

New features length of 19, 30, 45, 40, 60 and 90 minutes duration.
Tune in to the new David Steinberg comedy album

And you don't have to wait to hear David Steinberg on
The Dick Cavett Show (December 15)
Laugh-In (January 4)
The Flip Wilson Show (January 7)
The Tonight Show (January 11 – as guest host)

Now you can hear David Steinberg tonight and every night on his first Elektra album. "Disguised As A Normal Person." It's abnormally funny.

Disguised As A Normal Person'/David Steinberg/ EKS-74065/Produced and Directed by George Sherman/Also available on Elektra 8-track and cassette
Canadian Radio Stations Wade Into Record Prod.

TORONTO — Eleven months ago, Canada's broadcasters set out to fight the proposed regulation that 30% of all airplay on Canadian AM stations be Canadian in content. The Canadian Radio and Television Commission heard their arguments and in April announced the legislation would come into effect January 18, 1971.

Today, the broadcasters, whose well organized and monied lobbyists didn't succeed in smashing Juneau's law, have obviously joined the producers — with a number of broadcast-oriented groups having succeeded in making publishing companies already started to spring up.

CHUM, in Toronto, regarded as one of the most important hit stations in Canada, launched MUCH Productions and have scored with a couple of successful records. Their publishing arm has also been successful. Their compositions (often B sides of successful records) and MUCH looks like a sure-fire hitmaker.

The Canadian Association of Record Executives has been successful in arousing interest among their broadcasting members in buying into a promotional record project that entailed a label called ARCAB which is looking at Canadian airplay to cash in on the record industry — almost to born because of the CRTC ruling.

The CRTC's computer-programming MOR station has announced plans to make records for play and profit.

There are several other radio stations, chains of stations, disc jockeys and music directors ready to invest heavily in record production as a result of the precedent set by the early entries into the music business.

Currently there has been no official opposition to broadcasters getting into making records and the feeling seems to be the more the merrier.

The CRTC has not yet shown any concern with the whole project. They can make and play their own productions.

Broadcasters who have entered the music business claim they are concerned that there will not be enough "good" product to fulfill the quota.

A couple of Canadian record companies have taken a wait and see attitude with regard to producing in Canada. The teen market has been a substantial budget for Canadian production, but would not be doing anything until they knew they could compete fairly.

Getting to be a Habit
La Verne, Calif. — Leif Erickson, who won his first gold record in a year, this time for "Make It With Your Body," by Terry Easter on behalf of Elektra Records, the record production was given to Mrs. Unke for being the first to pick the record as a potential hit.

Easy Listening Guide Due From 'Director'
CHESTNUT HILL, Mass. — "The Music Director's" programming service has announced that the 1970 supplement to their Oldies Guide would be available to broadcasters by December 30. The guide is an alphabetical listing of over 200 Middle-of-the-Road Oldies that hit the Top 100 during 1970.

The guide titled "M-O-R Hits/1970" will be published in time for New Year's programming. The firm last year published "M-O-R Hits/60's." "The Music Director" programming service is located at 177 Chestnut Hill, Massachusetts 02167.

Flying in

Ann Murray dropped in at the Burbank studios of KBBQ to present a copy of her "Snowbird" album to Dudley Williams. Deejay Corky Mayberry looks on. Anna also brought along copy of her new single on Capitol, "Sing High, Sing Low."

Smoky Robinson Show To Make Dec. Debut
NEW YORK — "The Smokey Robinson Show," a one-hour musical variety special produced for Screen Gems by Jackie Barnett, will air on the ABC Television Network on Friday, December 18. The program, which stars Motown recording artists Smokey Robinson and The Miracles, will also feature such performers as The Supremes, The Temptations, Stevie Wonder and Fran Jeffries.

Host Role For Eddy
NEW YORK — Eddy Arnold, who will host the KRAFT Music Hall Christmas Special on December 23rd, has also signed to host its February 10 show.

Television station, and upon completion, the student will be prepared to be examined for a First Class License.

The broadcasting portion of the course in engineering techniques: the basics of trouble-shooting a radio or television set.

KJZ Sets Training For Minority Groups

FORT WORTH — Plans for the training of minority group members of groups in the field of broadcasting have been announced today by KJZ-Fort Worth. The station will provide 10 scholarships to the Ellis Insta Institute of Dallas during 1971.

Stan Wilson, President of KJZ-FZ said, "there is a great demand for minority minority race radio people. We're doing this to help supply this demand."

Each of the scholarships would be for the Ellis Institute Radio License Broadcasting Course. During this 18-week intensive course, the scholarship recipient will spend six weeks learning engineering and 12 weeks learning broadcasting.

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Cash Box — December 19, 1970
TWO SIDES OF BULL

Don't Cry My Lady
Is His 1st Hit Single
PAA0063

This Is Bull
Is His 1st Hit Album
PAS5028
TAPE: PA-8-5028

Paramount keeps on truckin'
Picks of the Week

DIANA ROSS (Motown 1176)
Remember Me (3:32) (BMG-Asford, Simpson)
A spectacular return to her old fire ignites the latest Diana Ross offering. No longer the soft-spoken soloist, but a sharply dressed artist with the vitality that should ignite her fans, for her biggest solo single yet. Flip: "How About You?" (2:40) (Jabota, BMI-Def-Jitte, Richards, Sanders)

ELVIS PRESLEY (RCA 9960)
There Goes My Everything (2:58) (Blue Crest, BMI-Frazier)
Moving back to his original source, Elvis previews his upcoming album of country material with two songs that have already become pop standards that have already become pop standards. Returned to his across the board image, "There Goes My Everything" comes off the more powerful, though there is teen and MOR potential as well in the flip, I "Really Don't Want to Know" (2:45) (Bill & Range, BMI-Barnes, Robertson)

CANDIDO STADT (Fame 1476)
I Called Me Baby (2:42) (Central, BMI-Howard)
Coming from a giant showing with "Stand By Your Man," Candito Stadti turns to another country-origin for the content to project her into blues/rock best seller lists yet again. Powerful reading and a grand vocal performance new up this session. Flip: "What Would Become Of Me" (2:45) (Fame, BMI-Wynick)

JAMES BROWN (King 6347)
Get Up, Get Into It, Get Involved (Pts. 1 & 2) (3:30/3:32) (Criter, BMI-Brown, Bed.)
Expanding his train of thought from "Hey America" and trimming the Christmas date, James Brown offers further statement for total teen market consideration. The artist's patented styling extra attention for the outing.

EDISON LIGHTHOUSE (Bell 960)
It's Up To You Petula (2:52) (Durbin, BMI-Arnold, Martin, Morrow)
Having dropped a few in this billing, Carl Carlton also undergoes a new development with a more mature brand of material. Softer, but still carrying the kick, the latest could well bring Mr. C. a top forty break from an R&B sales standpoint. Flip: "You've Got So Much (To Learn About Love)" (2:50) (Don, BMI-Malone)

BOBBY BLOOM (Rollout 7095)
Where We Are Going (2:19) (Kama Sutra, BMI-Lane, Linde)
A pre-Montego Bobby Bloom performance comes out of the dark in the wake of his current success. Unlike many such cases, this side is a solidly produced teen outing that should capture the top forty ear and build the artist's stature. Flip: no info.

Newcomer Picks

McGUIRENS FLINT (Capitol 3014)
When I'm Dead & Gone (2:52) (Gallagher/Lyle, Gallagher, Lyle)
Imagine the rinky-dinky instrumental foundation of Mungo Jerry, with its offbeat rhythm patterns, but used as a background for a more con- ventional group vocal sound. That's what gives McGuirens Flint its top forty drive. Light heated teen romp with monster potential. Full: 3:35 version

EMMIT RICHES (Dunhill 6267)
Fresh as a (2:42) (Sinatra, ASCAP-Rhodes)
Touted as a new McCartney with the arrival of his first LP, Emmit Rhodes now spreads into the singles area with a particularly grand track from the best seller album, for top forty selection. Flip: "You Take the Dark Out of the Night" (2:54) (Same credits)

MADRIGAL (SSS Int? 824)
I Believe in Sunshine (2:34) (Bluenoise/Prize, CAPAC/ASCAP-Hamblent)
A fine Canadian act makes a strong debut with this sunny side. Track has a sparklingly produced instrumental and full-bodied top forty vocal power to make it a strong hot for teen radio. Should be coming in sales wise. Flip: no info.

SEASONAL RELEASES:

BOBBY SHERMAN (Metromedia 204)
You Can Go Home (2:14) (Arranged by Sequel, BMI-Bahler) Sounds like his year-round hit self, but the lyrics are Christmas. Flip: "Love's What You're Gettin' for Christmas" (2:15) (Sunbeam, BMI-Grossman, Hackaday)

HERB ALPERT & THE TIJUANA BRASS (A&M 1237)
Lullaby Of The Leaves (3:14), (Written by ASCAP-Bacharach, Kusik) Lyric for youngsters is developed with a TJB chuckle for pre-holiday play. Flip: "Las Mananitas" (2:56) (Almo, ASCAP-??)

HARVEY AVERNE BAND (Fania 551)
He's Gonna Get It Together This Christmas (2:32) (Avery) Blues instrumental backs a fine female vocal group on this R&B top forty shot. Flip: "Christmas Song" (3:21) (E. H. Morris, BMI-Torne)

BING CROSBY (Decca 17054)
A Time to Be Jolly (2:10) (Daybreak, ASCAP-Hale, Brown, Burke) Lustrous side that has a glint for across the board play. Flip: And the Bing Rang (2:25) (79-Hale, Herron)

STAPLE SINGERS (Stax 0084)
Who Took the Merry Out of Christmas (2:29) (East/Memphis, BMI-Parker) Super rhythm arrangement and the Staple's sound should snare all teen play for this "He's a Thief the Morning".

LITTLE ALFRED & THE LINDEN BLACK YOUTH CHOIR (Wizdom 1983)
I'm Dreaming of a Black Christmas (2:45) (Seabird/Sondrift, BMI-Wisner, Know, Alain) Sparkling new ballad has a polished vocal, not the rough/hewn child's performance the "Little" might suggest. Flip: "For the Money" (2:21) (Same pub, BMI-Wisner, Knight, Alain, Kaplan)

Choice Programming

GRAND CANYON (Faithful Virtue 7004)
Range Rider (2:21) (Koppelman-Yanofsky) (Written by Grady Smith, BMI) with a top forty venera makes this side a long-shot that could deliver sales. Flip: "What's Your Story" (2:37) (Koppelman-Rubin/Extravaganza, - Gordon)

B.M. WASHINGTON (Chess 9910)
I Want It (3:10) (Chas & Dillon) Fresh from his billing, Joe's, Super-hit follows "If You're Happy and You Know It" Babies Baby Washington back onto the top forty scene. R&B potential flip: "Happy Birthday" (2:34) (Big Hit, BMI-Thompson)

C. L. BARTLEY (Unified 224)
What Can I Do (2:30) (NAB, ASCAP-Atkins, J.) Regional action has already greeted this fine R&B outing. Could hold on that spark a national interest. Flip: "I Love You, I Hate You, I Love You So" (5:00) (Same credits) United 200 W. 58th St., NYC

ETTA JAMES (Chess 2018)
The Love Of My Man (2:35) (Heavy, BMI-Bonde) Yet another strong performance from Etta. This side could move from R&B into the running for top forty notice. Flip: "Nothing From Nothing" (3:30) (Heavy, BMI-Morricote)

BILLY JOE DAVIS (ASCAP-113)
The Land Of Pontiac (Sonnie, Towns) Burling R&B side with brass and percussion to stir dance-floor support on the sales end. Flip: no info.

THE VICTONES (Front Page 1001)

JIMMY WINSER SOUND (Wizdom 1982)
Fin And Two By Two (2:35) (Williamson/E. H. Morris, ASCAP — Charnin, Rodgers) Cute handling of the title song from "Planet Of The Apes" by Broadway effort MOR and easy listening market. Flip: "Something, Somewhere" (same credits)

FIRES OVER GIBRALTAR (Kim 103)
Epiphany Of Tomorrow (3:36) (Pesci, BMI) FM Friendly. Succesful sales and instrumental work bring a shimmering sound to this teen effort. Flip: "Now He's Gone" (4:15) (Pesci, BMI-Bilski)

Kения O'DELL (Epic 10685)
If I Was A Rambler (2:58) (House of Gold, BMI-O'Dell) Heading into the top forty, this is a strong follow-up for this talented artist who assimilated the "Saturday Morning" author's, this song from the soundtrack of "Lovers And Lovers" to top forty SM market. Flip: no info.

JIMMY WEBB (Reprise 0978)
P. F. Sloan (4:00) (Conno, ASCAP, Webb) Webb's a marvelously production, and Jim Webb's radical departure from ballad composing making this a strong arrow piece for Webb's LP. Flip: no info.

DONNA THEODORE (Reeper 1907)
It's Worth It All (3:09) (Press, BMI-James) Outstanding material and a fine performance could make this side a top forty for teen and easy listening prospects for top forty. Flip: "For A Better Day" (2:41) (James, BMI-Butler, Clarin)

ROBERT GIBB (Epic 989)
Who Would Have Thought It Would Be You? (2:50) (September, ASCAP-Gibbs) Unreleased with her second single, Robin Gran's lead a bit more toward MOR with a striking performance for teen and adult listening. Flip: "It's Hard To Keep Warm When You're Alone" (2:19) (Same credits)

CLIMAX (Cassette 30006)
Hard Rock Group (3:15) (Cazza's, Emerald City, ASCAP—Nivas) Driving teen side that could move into top forty with production features. Song title adds to AM and FM exposure. Flip: no info.

BRIAN INGLAND (Columbia 4828)
Break Bread (Across Your Bed) (2:30) (Double Diamond, BMI—Inland) A superbly written and sung by Blue Grass singer who has all the Creedence Clearwater style well enough to get his theme across. As a slanting side that could spearhead U.S. top forty recognition for In- land. Flip: no info.

THE GIRLS (Memphis 162)
The Hurt Is Here (2:40) (E. C. BMI—Cage) Intriguing new group with the potential to earn R&B action as a start toward top forty. Flip: no info.
One superb review might be too good to believe. So we filled the page with them.

Andrew Lycett said in the Village Voice, “It is simply the best album in the history of pop…” But he was only one among many.

In Rock magazine, David Reitman said: “The album is definitely a masterpiece of contemporary music. Soft Machine has taken rock playing, rejuvenated it, made it interesting, saved it for the future.”

In Fusion, Pete Senoff wrote: “It’s without a doubt one of the most powerful musical albums of the year.”

“This is a hypnotic sort of record that sustains interest through four sides equally, a feat unmatched in the rock idiom and only rarely achieved elsewhere,” Bob Palmer said in his review in Changes.

And not to be left out, Zygote said, “Soft Machine is one of the most dynamic and innovative groups recording today.”

Each new reviewer of Soft Machine’s “Third” is making the point stronger. In one important publication after another, they’ve agreed that the album is a “masterpiece.” And evidently, they’re being heard.

On Columbia Records®
FELD BROTHERS MANAGEMENT CORP.

Announces Exclusive Representation of

ANDY KIM

Canada's #1 MALE VOCALIST

Current Smash Single

"BE MY BABY"

WRITTEN & PRODUCED BY JEFF BARRY

Steed Records 729

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Winner of Radio Luxembourg Silver Lion Award for Record of the Year, 1969
CARNEGIE, N.Y.—Amid the darkling shadows of yield, plaid Carnegie Hall, Neil Young stood in the windows as glooms of screening female teengirls (all there to hear a man they exist) rushed helter-skelter up and down the aisles. One minute, they were other, wafted paper airplanes from the upper tiers, and generally gawked it all. It is an atmosphere which finally decided it was time to come out from behind the mask and let the stage caused little miniskirted hearts to ascend upon the stage, and let him hear them than in listening to him as a performer. All of which was vastly unfair to Neil who was making his solo Carnegie debut. He had come there to play, to sing, to be heard, not to be reduced. It turned out to be just Neil singing while he alternated on acoustic guitar and piano. And his warm bass voice carried the evening.

The evening was to open with "Down By The River" (which is a most curious choice for a first song) Neil got right down to it with something versions of "Cinnamon Girl," "South- ern Man," "Don't Let It Bring You Down," and "Old Man (I've Been Singing)" (from Buffalo Springfield days) among a vast stockpile of his unrecorded songs, which at least, was the audience's apparent favorite. As Neil would play the song during the beginning bars and appearing again when it appeared appropriate. It bothered Neil also, because at one point he said that he thought the piano was too good on the piano and decided to change the piano because the stage were the same, so why did they applaud each time? "I'd rather they just let me play without all this." Neil used his instruments as a bare minimum, just to keep the rhythm so that both melody and harmonies are provided by his voice. Throughout the two hour concert, it remained strong and sure, expanding the scope of each song over the course of music so that while most of us were familiar with almost everything he played we never knew what was coming next and each moment brought a fresh moment completely surprising. I can only hope that the next date Neil plays here will not be long in coming.

Seals and Crofts

GASLIGHT, N.Y.—In their first New York appearance the Seals and Crofts full weekend at the Fillmore some time back, TA's Seals and Crofts played a spirited and intelligent ultra-crammed (it's a contrition's delirious) survey of their best Gemville Village's Gaslight Cafe.

Jiminy Seals, who changes at midnight between rock and roll, and jazz, who can be seen at times cutting myopically to certain tree branches as a show of support or to show life in his soar and stellar form for opening night (9/13), is Tom Constanten a man as a co-lead to Dash's electrified method don, a rhythm instrument, and a percussive base to some of the tunes (they're a drum set). Their voices blend effortlessly and caressingly in a blend of honeyed warmth and spinnings.

Songs like "Robin," and "Gabriel On Home" from their current LP, "Dawn," Seals and Crofts brought us (the album finds of the year) and "Seas Of Consciousness," "Earth," and "Cover Of Gladness" from the first LP were all served up in pleasing fashion and brilliant ones in their current buzz and stellar form for opening night (9/13), is Tom Constanten a man as a co-lead to Dash's electrified method don, a rhythm instrument, and a percussive base to some of the tunes (they're a drum set). Their voices blend effortlessly and caressingly in a blend of honeyed warmth and spinnings.

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The regular set ended with "See My Life" on which the duo sing: "See my life as it was yesterday/ Take my hand and I will show you/ When the moment lies/ the mystery." Yes.

Seal Traffic

TOUBROAUD, L.A.—Still on the song, "Seal Traffic" at Fillmore East, Cat Stevens is exploring the ample of the more formidable of current Traffic. The—to some—surreal hit of the era, "Beach Baby," is the core of the Album. Just back from recording an album under George Martin's direction, with the addition of solid, right, well-rehearsed and most important, Richard's voice, and by the addition of natural voices, the piece stands well on its own with the current group.

"Beach Baby" is a song weakly in Sea Train's show, it is in material. Jim Roberts writes good lyrics, but the song is a bit too light for a full group. roasted from the stage by Barbra Streisand vocals: a part of Neil Young. His guitar voices are a bit too light to be dynamite in the Fillmore. In fact, Neil Young is the only one of the group who is not interested in the piano.

The most enthusiastic response was to "Beach Baby," though many of the recent album, "Turkia." "Oh Mommy" was also sung, "Tahiti" and "Tahiti" were among the highlights of the show. This was a group that was overlooked once. But it is a group who can come off in a real way. But their group in the Fillmore. It was a good one. "Tahiti" was a hit at the Apple Club, but the group's appeal, most likely, to the blues Project fans. But, at present, the group is beginning to make a stir in the Fillmore. It's a situation that stronger material (and maybe some Sea Train versions of familiar pieces) would improve.
In Memory of

MORRIS GURLEK

from
those who loved him
and
will miss him.

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Our new album is a winner.
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Phone: 462-0725-Alfred Perry Executive Vice President, Fred Benson Vice President.
Distributed by MGM and supported with heavy promotion by Mike Borchetta in Hollywood, Joe Petralia in New York, Riley Kincaid in Ohio, Ed Penny in Boston and Paul Gallis in Chicago.

We just did!
Fred
<table>
<thead>
<tr>
<th>Rank</th>
<th>Song Title</th>
<th>Artists</th>
<th>Label/Year</th>
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<tr>
<td>1</td>
<td>Close to You</td>
<td>Carpenters (A&amp;M 4273)</td>
<td>1970-04-21</td>
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<td>2</td>
<td>Sweet Baby James</td>
<td>James Taylor (Warner Bros. 7/Actus/W 1843)</td>
<td>1968-05-18</td>
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<td>3</td>
<td>Abraxas</td>
<td>Santana (Columbia KC 30120)</td>
<td>1970-04-28</td>
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<td>4</td>
<td>Led Zeppelin III</td>
<td>Atlantic 7201</td>
<td>1970-04-27</td>
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<tr>
<td>5</td>
<td>SLY &amp; THE FAMILY STONE GREATEST HITS</td>
<td>Epic KC 30125 (CA 30125)</td>
<td>1970-05-01</td>
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<td>7</td>
<td>Stephen Stills</td>
<td>Atlantic 72012 (TP 72003)</td>
<td>1970-04-29</td>
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<td>8</td>
<td>The Partridge Family Album</td>
<td>Original Cast (BAV) 6050</td>
<td>1970-04-29</td>
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<tr>
<td>9</td>
<td>All Things Must Pass</td>
<td>George Harrison (Starich 6/439)</td>
<td>1970-05-12</td>
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<td>10</td>
<td>Jesus Christ Superstar</td>
<td>George Harrison (Starich 6/439)</td>
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<td>11</td>
<td>Cosmo's Factory</td>
<td>Creedence Clearwater Revival (Fantasy 8/420)</td>
<td>1970-05-12</td>
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<td>12</td>
<td>New Morning</td>
<td>Bob Dylan (Columbia KC 30290)</td>
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<td>13</td>
<td>Tap Root Manuscript</td>
<td>Neil Diamond (Juno 72009)</td>
<td>1970-06-04</td>
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<td>14</td>
<td>Elton John</td>
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<td>15</td>
<td>Third Album</td>
<td>Jackson 5 (Motel 718)</td>
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<td>17</td>
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<td>18</td>
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<td>Original Soundtrack (Columbia DD-5200)</td>
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<td>After the Gold Rush</td>
<td>Neil Young (Reprise RS 6183)</td>
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<td>Share the Land</td>
<td>The Guess Who (RCA LSP 4359)</td>
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<td>Isaac Hayes (Enterprise ENS 1014)</td>
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<td>The Who (Decca DSW 7295)</td>
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<td>I Who Have Nothing</td>
<td>Tom Jones (Parrot XPS 7309)</td>
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<td>Bobby Sherman (Metromedia KMO 1028)</td>
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<td>Grand Funk (Capitol SKAO 471)</td>
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<td>29</td>
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<td>The Byrds (Columbia G 30127)</td>
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<td>The Worst of Jefferson Airplane</td>
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<td>31</td>
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<td>Judy Collins (Elektra 75010)</td>
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<td>Mad Dogs and Englishmen</td>
<td>Joe Cocker (Columbia SM 6002)</td>
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<tr>
<td>33</td>
<td>Black Sabbath</td>
<td>(Warner Bros. WS 1871)</td>
<td>1970-07-10</td>
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100 Second Thoughts (Mushkendree Spring (Beeha D 75200))
Basic Album Inventory

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

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<td>Hank &amp; Lewie Wickham Little Bit Late</td>
<td>SLP 462</td>
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<td>Red Stone</td>
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<td>The Best Of Cowboy</td>
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<tr>
<td>The Best Of George Morgan</td>
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<td>Exciting Young J. David Van</td>
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<td>Various Stary</td>
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<td>Golden Golden Best Of The Lewis Family</td>
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<td>Buck Owens</td>
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<td>Various Johny Bond</td>
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<tr>
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<td>Dolly Parton &amp; George Jones</td>
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<td>Willis Brothers</td>
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<td>Red Stone</td>
<td>Phantom 309</td>
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<td>Various Man Behind The Wheel</td>
<td>SLP 434</td>
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<td>Giddypup Go</td>
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<tr>
<td>Various</td>
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<td>Various</td>
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<td>Johnny Bond</td>
<td>Ten Little Bottles</td>
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<td>Willis Brothers</td>
<td>Give Me 40 Acres</td>
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<tr>
<td>Various</td>
<td>Let's Hit The Road</td>
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<tr>
<td>Various</td>
<td>Diesel Smoke, Dangerous Curves</td>
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<td>Flatt &amp; Scruggs/</td>
<td>Thunder On The Road</td>
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<tr>
<td>Jim &amp; Jesse Rose Maddox</td>
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<tr>
<td>Best Of The Lewis Family</td>
<td>SLP 465</td>
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<tr>
<td>Best Of The Willis Brothers</td>
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| STEADY |  |
| Ken Lazarus | S 100 |
| Eddie Lovette | S 101 |
| Ken Lazarus & The Cimmarons | S 102 |
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| STEED |  |
| Andy Kim | ST 37001 |
| Andy Kim | Rainy Road |
| Andy Kim | Baby I Love You |
| The Illusion | Together (As A Way Of Life) |
| The Illusion | If It's So |
| Robin McNamara | ST 37007 |

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<th>TOP 100 Albums</th>
<th>101 TO 140</th>
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<tr>
<td>101 EVERYBODY knows THIS IS NOWHERE</td>
<td>Neil Young &amp; Crazy Horse (Derek RS 2495) (9/68 310X) (9(3464)) CR 3649)</td>
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<tr>
<td>102 MORE GOLDEN GRASS</td>
<td>Grass Roots (RCA 5058)</td>
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<td>103 SPIRIT IN THE DARK</td>
<td>Archie FRANKIN (Atlantic SD 2865) (6/68 310X) 971 514)</td>
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<td>104 LIVINGSTON TAYLOR</td>
<td>Both Sides Now (RS 33-334) (Atlantic)</td>
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<td>105 ECOLOGY</td>
<td>(Rare Earth RS 516), (9/68 141-975 514)</td>
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<tr>
<td>106 SOUPER HITS</td>
<td>Marvin Gaye (Tamla 1500) (8/68 1500X) 1510X)</td>
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<td>107 THE SHIRELLES</td>
<td>(11000) 1101X) 11010)</td>
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<tr>
<td>108 BARD'S</td>
<td>Johnny Cash (Appal 3401) (ATX 34011) 3401) 34011)</td>
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<tr>
<td>109 RAY, B.</td>
<td>Original Cast (RCA Victor LSR 1150) (4/68 1150X) 1150X) 1150X)</td>
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<tr>
<td>110 THE ISAC HASMAY MOVEMENT</td>
<td>(CBS 33500) (CBS 33500)</td>
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<td>111 JIMMY DURANTE</td>
<td>(RCA Victor 1) (RCA Victor 1)</td>
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<tr>
<td>112 BILL HALEY</td>
<td>Dean Martin (RCA 2041) (RCA 2041)</td>
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<tr>
<td>113 LITTLE BAND</td>
<td>Dean Martin (RCA 2041) (RCA 2041)</td>
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<tr>
<td>114 RAY CHARLES</td>
<td>(CBS 3001X) (CBS 3001X)</td>
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<tr>
<td>115 JIMMY DURANTE</td>
<td>(MCA 4001) (MCA 4001)</td>
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<td>116 MUSKET RIDDLE</td>
<td>(Person 7001) (Person 7001)</td>
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<td>117 MOUNTAIN CLIMBING</td>
<td>(Columbia 3001X) (Columbia 3001X)</td>
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<td>118 I'M FREE FROM YOU</td>
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Savings Share Loan Note

BER-BERRY CO-OP
5139 St. Antoine
Detroit, Michigan

For Value Received on or before January 12, 1959, I promise to pay the order of BER-BERRY Co-op, in lawful money of the United States of America, the sum of Eight Hundred Dollars ($800.00), payable at Detroit, Michigan, together with interest at the rate of per cent ( ), per annum, payable Monthly, Yearly, ( ).

I hereby transfer, assign and pledge my share account # 113 of said Association, owned by me and the Certificate evidencing the same as security for the payment of said amount when due, and upon the failure of full payment thereof when due, do authorize said Association to repurchase, in accordance with its charter and by-laws, sufficient amount of said share account and to apply so much of the purchase price therefor as may be necessary to pay and discharge the amount then due, including interest and I hereby appoint the Treasurer of said Association or in his absence the President, my Attorney-in-fact to execute for me any papers and to take any other action necessary to carry out this agreement.

Amount of Note: $800.00

Amount of Interest: ( )

Total: ( )

Date of Note: January 12, 1959

Date of Note: January 12, 1960

Signature of Borrower

Address

Remedies in case of default by me, I also hereby agree to pay the amount necessary, at any time before the period specified to discharge this note, with interest.

Note: This note may be transferred.
...What It All Has Meant

An American dream come true. A black American dream come true. An American dream come true for a people’s music’s place in the mainstream of America. These are what two sheets of paper signify. A loan of $800 to one Berry Gordy, Jr. from a family-circle corporation called Berry Corp. So he, an ex-prizefighter, could help bring substance to a dream of his own: a recording company called Motown Records, from which would flow not necessarily an ideology of music, but an identity of music. That is, a music basically born of the black ghettos, but readily identifiable to all lovers of pop music. Tuneful music. Danceable music. Music, in short, long integrated into American pop. The difference is that Berry Gordy’s Motown Records was to give the child of the ghetto a chance to express it on his own terms.

In the decade of its existence, Motown Records might be regarded as having blossomed on the wings of the black man’s often successful struggle for equality. In truth, it has been the very exposure and acceptance of its sound—the vaunted Motown Sound—that has played a role in the black man’s achievements. A non-violent, common-denominator role of music, so capable of conveying a sense of good-will and unique musical creativity that it has helped reduce the idea of a color-line to absolute absurdity. Fortunately, however, the social message of the Motown Sound must always give way to the sheer exuberance and enchantment of its music. For without the music’s basic appeal, one Berry Gordy, Jr. might have been unable to repay that loan.
Your tribute is music to our eyes.

Thank You.

The Motown Family.

CHRONOLOGY

An enthusiastic collection of a company’s success story is the tittle of a Top 50 hit. Certainly, Motown Records’ story on the Top 100 over the past decade paints a verbal picture of remarkable achievement. More than this, it serves to dispense—in Motown’s case, at least—the old industry axiom that declares: “No company can sing hit all the time.”

Each, in chronological order, is the proof, both in quality and quantity. Well over 300 of the titles attained the number 1 spot on the chart, an astounding average of a one-number 1 record for each month Motown has been in business. Even this rate has been accelerated by the company in recent years. Let your eyes walk through this fabulous feat of achievement.

1960

Sept. 3, 1960
WAY OVER THERE
Smokey & The Miracles (Tamla)

Oct. 7, 1960
SHOP AROUND
Smokey & The Miracles (Tamla)

1961

January 21, 1961
BYE BYE BABY
Mary Wells (Motown)

April 1, 1961
AIN'T IT BABY
Smokey & The Miracles (Tamla)

1962

Oct. 2, 1962
PLEASE MR. POSTMAN
Marvelettes (Tamla)

Oct. 7, 1962
EVERYBODY'S GOTTA PAY SOME DUES
Smokey & The Miracles (Tamla)

1963

January 17, 1963
SMALL SAD SAM
Robbie Kriell (Tamla)

January 27, 1963
WHAT'S SO BAD ABOUT GOODBYE
Smokey & The Miracles (Tamla)

January 27, 1963
JAMIE
Edith Holland (Motown)

May 3, 1963
PLAYBOY
Marvelettes (Tamla)

May 10, 1963
I'LL TRY SOMETHING NEW
Smokey & The Miracles (Tamla)

August 3, 1963
BEACHWOOD 4-7789
Marvelettes (Tamla)

August 11, 1963
YOU BEAT ME TO THE PLUNCH
Mary Wells (Motown)

August 18, 1963
DO YOU LOVE ME
Corvairs (Gordy)

September 30, 1963
STUBBORN KIND OF FELLOW

When the Miracles came to “Get a Job,” they had little inkling that it would prove permanent employment. Now, 15 years after that first hit, they and Smokey Robinson are still collecting wages as top ten performers.

Their current “Tears of a Clown” has turned into one of the act’s biggest records in the past few years, with sales that have made it a #1 hit in the United Kingdom and a top ten American item.

Even so, it is only one of a continuing series of major songs written and sung by the group whose material has attracted interpretations by numerous acts both inside and beyond the Detroit fringes. Joining the Temptations, Marvin Gaye, Diana Ross and the Marvelettes in singing the phrases of Smokey & Co. are the Rolling Stones, Beatles and Sonny & Cher to name a few; pointing to the effectiveness of Robinson’s credo that a song should “mean something.” He sums it up with the idea of writing “songs that will be alive 25 years from now.”

Now a vice president in the Motown organization, Smokey first worked with Berry Gordy, Jr. during the pre-Motown producing days when he showed Gordy samples of his writing. Since that 1958 meeting, Robinson has gone through the changes that have resulted in tunes as varied as “Mickey’s Monkey,” “Going to A Go-Go,” “Tracks of My Tears,” “Shop Around,” “The Love I Saw in You Was Just a Mirage” and “Second That Emotion” for a sampling. He has also expanded into production and all areas of live and television performing.

Detroit-born, Robinson’s first hit, “Get a Job” came with his formation of the Miracles which included Ronnie White, Bobby Rogers, Pete Moore, guitarist Marv Tarplin and Smokey’s wife, Claudette, who still records with the Miracles though she no longer travels on the group’s tours. Playing at school functions and in Detroit area talent shows, the Miracles, according to Robinson, only “hit their stride” when they came under the guidance of Gordy. Since then it has been one hit after another and a steady flow of bookings from local work to national appearances in clubs, on television and on college campuses.

Outside the common interest in music, the Miracles are individuals of extraordinary variety; Bobby Rogers an ordinary man, Ronnie White a police officer, Cher to name a few; pointing to the effectiveness of Robinson’s credo that a song should “mean something.” He sums it up with the idea of writing “songs that will be alive 25 years from now.”

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Featuring 58 Top Hits

Record 1 Side 1
INTRO • MONEY (That's What I Want), Barrett Strong • Shop Around, Smokey Robinson & the Miracles • PLEASE, Mr. Postman, Marvelettes • PLAYBOY, Marvelettes • STUBBORN KIND OF FELLOW, Marvin Gaye

Record 1 Side 2
YOU'VE REALLY GOT A HOLD ON ME, Smokey Robinson & the Miracles • PRIDE AND JOY, Marvin Gaye • FINGER TIPS, Stevie Wonder • COME AND GET THESE MEMORIES, Martha Reeves & the Vandellas • LOVE IS LIKE A HEAT WAVE, Martha Reeves & the Vandellas

Record 2 Side 1
MICKEY'S MONKEY, Smokey Robinson & the Miracles • CAN I GET A WITNESS, Marvin Gaye • MY GUY, Mary Wells • WHERE DID OUR LOVE GO, Diana Ross & the Supremes • DANCING IN THE STREET, Martha Reeves & the Vandellas • BABY I NEED YOUR LOVING, Four Tops

Record 2 Side 2
BABY LOVE, Diana Ross & the Supremes • COME SEE ABOUT ME, Diana Ross & the Supremes • HOW SWEET IT IS (TO BE LOVED BY YOU), Marvin Gaye • MY GIRL, Temptations • SHOTGUN, Jr. Walker & All Stars • STOP! IN THE NAME OF LOVE, Diana Ross & the Supremes

Record 3 Side 1
I'LL BE DOGGONE, Marvin Gaye • BACK IN MY ARMS AGAIN, Diana Ross & the Supremes • I CAN'T HELP MYSELF, Four Tops • THE TRACKS OF MY TEARS, Smokey Robinson & the Miracles • NOTHING BUT HEARTACHES, Diana Ross & the Supremes • I HEAR A SYMPHONY, Diana Ross & the Supremes

Record 3 Side 2
UPRIGHT (EVERYTHING'S ALLRIGHT), Stevie Wonder • MY WORLD IS EMPTY WITHOUT YOU, Diana Ross &

Record 4 Side 1
REACH OUT I'LL BE THERE, Four Tops • YOU KEEP ME HANGIN' ON, Diana Ross • STANDING IN THE SHADOWS OF LOVE, Four Tops • BERNADETTE, Four Tops • JIMMY MACK, Martha Reeves & the Vandellas • AIN'T NO MOUNTAIN HIGH ENOUGH, Marvin Gaye & Tammi Terrell • I WAS MADE TO LOVE HER, Stevie Wonder

Record 4 Side 2
REFLECTIONS, Diana Ross & the Supremes • I HEARD IT THROUGH THE GRAPEVINE, Gladys Knight & the Pips • I SECOND THAT EMOTION, Smokey Robinson & the Miracles • I WISH IT WOULD RAIN, Temptations • LOVE CHILD, Diana Ross & the Supremes • FOR ONCE IN MY LIFE, Stevie Wonder • CLOUD NINE, Temptations

Record 5 Side 1
I'M GONNA MAKE YOU LOVE ME, Supremes • Temptations • I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye • WHAT DOES IT TAKE (TO WIN YOUR LOVE), Jr. Walker & All Stars • BABY, I'M FOR REAL, Originals • I WANT YOU BACK, Jackson 5 • PSYCHEDELCIC SHACK, Temptations

Record 5 Side 2
SOMEDAY WE'LL BE TOGETHER, Diana Ross & the Supremes • UP THE LADDER TO THE ROOF, Supremes • REACH OUT AND TOUCH (SOMEONE'S HAND), Diana Ross • AIN'T NO MOUNTAIN HIGH ENOUGH, Diana Ross

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DIANA ROSS
MS 711

THE TEMPTATIONS GREATEST HITS
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EDWIN STARR
GS 549
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THE MIRACLES GREATEST HITS
FROM THE BEGINNING
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SUPER HITS
MARVIN GAYE

GET READY
RARE EARTH

ECOLOGY
RARE EARTH

Also available in 8 track & cassette tapes
Marvin Gaye is an artist who has combined spectacular solo efforts and unique teamings with talented female artists to carve out a career which has kept him in the front ranks of R&B performers and a towering figure in the pop market too.

After "Stubborn Kind of Fellow," his first hit for Motown, Marvin clicked with "How Sweet It Is To Be Loved By You," "Hitch Hike," "Can I Get A Witness," and the record which has already achieved classic status, "I Heard It Through The Grapevine." The latter disk was also re-recorded at a different tempo and went on to attain phenomenal sales. An established solo star, Marvin helped the careers of three female artists, Kim Weston, Mary Wells and Tammi Terrell, by recording in duo combinations with each. Marvin has also moved into the big time supperclub circuit, playing such spots as the Copa in New York and the Cocoanut Grove in Los Angeles. Numerous television shows and concert tours have also been added to his busy schedule.
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The Supremes

Of all the Motown groups, the Supremes have gone through the most permutations since their birth. But far from hurting them, the group has surfaced today sounding new and fresh and better than ever. They have shown that they have the rare ability to grow with the times; to listen to their audiences and know, instinctively what they want.

Their story begins some ten years ago. In 1960, during their senior year in high school, three frightened young girls auditioned for Berry Gordy, Jr. who was just then getting Motown Records started. He heard that geriminal sound of talent in the group but feeling that they were too young, told them to go back to school and then come and sing for him in a year. They knew it was good advice but just couldn't see how they could possibly get through a whole year of school before auditioning.

The rest is history. A year later, after hearing them again and confirming his first judgment, Gordy signed them and "Where Did Our Love Go," was released like a breath of cool fresh air. Single after single reached high into the national charts. In fact, the Supremes performed the incredible feat of having five consecutive records reach the number one spot on the charts, and achievement unmatched by any other American group.

The summer of 1967 saw two significant changes in the trio, Diana Ross, the act's lead singer received the recognition she deserved and the Supremes became known as Diana Ross and the Supremes. Cindy Birdsong, a member of Patty and the Blue bells for six years, became the newest member of the Supremes when Florence Ballard, exhausted from the girls' demanding schedule, withdrew from the group. The fall of 1969 brought another, more significant change. Diana left the group to embark on her own solo career. Mary Wilson and Cindy Birdsong were joined by Jean Terrell who approached her position as the new' Supreme with equal amounts of excitement and earthy practicality. "I have quite a bit to look forward to," she said. "It means a lot of work. It also means doing something they have longed to do."

It was this same combination of talent, enthusiasm, and determination that originally turned the Supremes into superstars, and which continues to guide their success today.
We've come a long way, Berry

Jack Sager
Hitsville of Boston
19 Walnut Street
West Roxbury, Mass. 02132


## Stevie Wonder

During the past decade, fans of pop music have watched and heard Stevie Wonder grow from a rocking child prodigy to a mature man with a broad range and style. Blind at birth, the Saginaw, Michigan native was already playing piano and harmonica by the age of five. A childhood friendship with the younger brother of Ronnie White, a singer with Motown's Miracles, led to a White-arranged audition with Berry Gordy, Jr., head of the label. Gordy was so impressed with the young man that he signed him to an exclusive recording contract with Tamla. At the age of 12, Stevie was already in his way to a musical career.

His first record for the label, "I Call It Pretty Music," "Fingertips" and "Uplift," alerted the world that a major talent was arriving. Stevie managed to combine high school studies with recording work and turned out a consistent stream of hits during his adolescent years. These included "Blowin' In The Wind," "Nothing's Too Good For My Baby" and "I Was Made To Love Her.

Stevie's rendition of the Broadway show tune "For Once In My Life" marked his entrance into the "standard" market. Introducing a slightly more mellow singing style, he began to attract a wider variety of listeners. Many devotees of MOR music were added to his legion of fans.

Stevie followed in this vein with million selling renditions of "My Cherie Amour," "Yester-Me, Yester-You, Yesterday" and "Signed, Sealed, Delivered, I'm Yours." His current chart single, "Heaven Help Us All," finds the singer in a reflective mood as he looks at some of the social issues of the day, another sign of his maturity as an artist and person.

Earlier this year, Stevie was presented the 1969 Show Business Inspiration Award for his "compelling achievements in the world of entertainment" by Fight For Sight, an organization which promotes research and treatment of eye diseases.

Having studied music in Braille, Stevie has already mastered piano, organ, drums and the harmonica. In 1968, his instrumental skills were showcased on a Motown release, "Alibe," on which he used the pseudonym Elvertis Rednow, his name spelled backwards. This was followed up by an entire album of instrumental selections.

A headliner in the major super clubs of the country, Stevie is often heard saying that slower tempo songs, "tunes with melodies that stick with you," are on the way back. Accordingly, he has incorporated many of the finer examples of this genre into his act.

Though only 20 years of age, Stevie has already written scores of songs, many of which he has made into hits.
Congratulations ... and thanks for a great decade.
From the gang at Alpha
on your tenth Anniversary from

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It is almost impossible to list the many hits that the Temptations have created. There seem endless. And although the group is without the services of David Ruffin, replacement Dennis Edwards and the remaining four Temps (who are all lead vocalists) have continued to produce hit after hit after hit.


With the release of "Runaway Child Running Wild," the Temps took on a new and even more exciting sound that has added visually to their live performances which is already second to none. They have recorded a number of best selling albums with the Supremes that have added to their already vast popularity, and continue to record top ten album material on their own.
For ten years you've been working day and night, striving, sweating, toiling, breaking down old barriers and thrusting forward into bold new frontiers. And what do you have to show for it?

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THE FIRST 10 YEARS HAVE BEEN BEAUTIFUL.
THE NEXT 10 SHOULD BE FANTASTIC.
There can be little doubt in anyone's mind that The Four Tops are one of the most consistent acts in Motown's vanguard of hitmaking groups. They burst on the recording scene in early 1964 singing “Baby I Need Your Loving” with such fierce intensity and openness that the Motor City company knew they had an instant winner on their hands.

In the months and, indeed, the years that followed, it was proven conclusively time and again that it was the Tops' talent itself that became the sparkplug of their success. As hit after hit kept rolling in, the group's reputation grew and grew. Especially in the forefront was Levi Stubbs who soon became one of the most respected lead singers in this country.

And then the advent of “Reach Out (I'll Be There)” as a Tops single and overnight they had turned the music business upside down. Led by Levi's pleading vocals, the quartet swept upwards to dizzy heights of success. But the Top, after all are a unit. The other members of the famed act are Abdul (‘Duke') Fakir, Lawrence Payton (who says: “We sang with Billy Eckstine for many years, and he taught us more about music than we had ever known.”), and Renaldo (’Obie') Benson.

Several appearances on the Ed Sullivan Show as well as stints on such other network television shows as Johnny Carson and Joey Bishop heightened the desire of leading nitery and concert impresarios to book them.

Two European tours and a series of night club engagements, including the Coconut Grove in Los Angeles and the Latin Casino in Cherry Hill, N.J., preceded their Copacabana engagement. And where do they go from here?

The Four Tops say: “Films, more of the top nitery clubs, more hit records and albums, more television appearances, but, most importantly, to maintain the dream so that twenty years from now, our friends will still want to see and hear us.”
It's been a Berry good year.
Number 10.

Congratulations.

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Thank You... Album Graphics, Inc.
Diana Ross

It all happened like a cannon shot that unforgettable night in January of this year. It all happened at the Frontier Hotel in Las Vegas. It all happened in front of a joyous v.i.p. crowd that packed the main room to the rafters. It all happened when Diana Ross and the Supremes gave their last performance together. When they sang their last number, “Someday We’ll Be Together,” with their arms around each other and Diana introduced Jean Terrell as the new Supreme and everybody welcomed her as just Diana Ross. A new superstar.

It happened then but it began years before. As far back as she can remember, Diana’s greatest pleasure in life has been singing. She has never had a formal singing lesson, learning her craft through a process of applied osmosis aided by her enormous natural talent. What she lacked in technique in her early years, she more than made up for in earnestness and enthusiasm.

Diana tracked down every opportunity to sing in church groups and schools. Her first major disappointment came when, at 14, she tried out for a singing role in a high school musical and was turned down. Undaunted, she formed a trio with girls in her school class and the rest is well known.

During the Supremes’ formative stage, Diana gravitated naturally to the position of lead singer. Through the ensuing years, her individual talent apart from the group was recognized and offers poured in for her to do motion pictures, television and solo engagements. In a tv special on which she teamed as a comedienne with Lucille Ball, Dan Rowan, and Dick Martin, her special charisma could no longer be denied and the decision was made for her to go it alone.

Her first album was sensational, her single “Ain’t No Mountain High Enough,” revolutionized the song, and her first solo night club tour was a towering success. And this is just the beginning.
To All Our Friends At Tamla Motown

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CONGRATULATE MOTOWN ON THEIR 10th ANNIVERSARY
The Jackson Five

The Jackson 5 are to get right to the point, America's hottest recording group. Their first single, "I Want You Back," sold in excess of 3,600,000 copies. Their two follow up singles, "ABC," and "I'll Be There," also exceeded the one million mark as did their three albums. But the Jackson 5 are more than just a hot recording group, they are a phenomenon!

On stage, they are unmatched. They leave audiences dancing and screaming in the aisles—shouting for more. Their performance is second to none. Michael Jackson, nine year old lead vocalist for the group is virtually a one man show, but with the assistance of his four brothers, Marlon, 11; Jermaine, 14; Tito, 15; and Jackie, 18; the Jackson 5 become a visual spectacular.

The Jackson 5 do more than just perform. They excite and generate a unique honesty that is felt by each member of the audience. Their stage actions and dance routines, which for the most part are created by Marlon, are all brilliant. In short, they are flawless, both as musicians and as performers.

Discovered by Diana Ross, The Jackson 5 are only beginning a career that is destined to make musical history. Naturally, age is on their side, but when it gets right down to talent, they have it all.
BERRY GORDY JR.
Record Executive
of the Decade

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Happy Birthday,
Clarence Avant
Rare, indeed, is the label that can celebrate its first anniversary with a broad range of success. A year ago, Motown Records exec vp predicted that the label's new operation, Rare Earth, five artists from Detroit who are among rock-dom's most important progressive rock acts. Then, too, there's the hit-making talents of R. Dean Taylor ("Indiana Wants Me") and the Spinners ("It's a Shame"). Typical of its youthful viewpoint, Rare Earth is administered by an under-30 exec staff, including label head Joe Summers and Al DiNoble, national promo director and artist coordinator.

**Rare Earth**

He was right. The company's key acts are already "household" words among rock fans, particularly the label's namesake, Rare Earth, five artists from Detroit who are among rock-dom's most important progressive rock acts. Then, too, there's the hit-making talents of R. Dean Taylor ("Indiana Wants Me") and the Spinners ("It's a Shame"). Typical of its youthful viewpoint, Rare Earth is administered by an under-30 exec staff, including label head Joe Summers and Al DiNoble, national promo director and artist coordinator.

**Chronology**

October 21, 1967
I HEARD IT THROUGH THE GRAPEVINE
Glady's Knight & Pips (Soul)
November 4, 1967
SECOND THAT EMOTION
Smokey & Miracles (Tamla)
November 11, 1967
IN AND OUT OF LOVE
Diana Ross & Supremes (Motown)
November 16, 1967
HONEY CHILE
Martha & Vandellas (Gordy)
November 22, 1967
COME SEE ABOUT ME
Jr. Walker (Soul)
December 2, 1967
IF I COULD BUILD MY WORLD AROUND YOU
Marvin Gaye & Tammi Terrell (Tamla)
December 18, 1967
MY BABY MUST BE A MAGICIAN
Marvelettes (Tamla)

1968

January 6, 1968
YOU ARE SO BEAUTIFUL
Marvin Gaye (Tamla)

I WISH IT WOULD RAIN
Temptations (Gordy)
February 3, 1968
NIGHT FO' LAST
Shorty Long (Soul)

WALK AWAY REECEE
Four Tops (Motown)
February 10, 1968
THE END OF OUR ROAD
Glady's Knight & Pips (Soul)
February 24, 1968
IF YOU CAN WANT
Smokey & Miracles (Tamla)
March 2, 1968
MAN IN YOU
Chuck Jackson (Motown)
March 9, 1968

IF THIS WORLD WERE MINE
Marvin Gaye & Tammi Terrell (Tamla)
March 16, 1968
I'LL SAY FOREVER MY LOVE
Jimmy Ruffin (Soul)

FOREVER CAME TODAY
Diana Ross & Supremes (Motown)
March 17, 1968

I TRULY TRULY BELIEVE
Temptations (Gordy)
April 1, 1968
DOES YOUR MAMA KNOW
About Me
Bobby Taylor & Vancouvers (Gordy)

SHOO-EE-DOO-BEE-DOO-DA-DAY
Stevie Wonder (Tamla)
April 13, 1968

AIN'T NOTHING LIKE THE REAL THING
Marvin Gaye & Tammi Terrell
April 20, 1968
I AM THE MAN FOR YOU
(Tamla)

TAKE ME IN YOUR ARMS
Isley Brothers (Tamla)

BABY
Edwin Starr (Gordy)

I PROMISE TO WAIT MY LOVE
Marsha Reeves & Vandellas (Gordy)

IF I WERE A CARPENTER
Four Tops (Motown)
May 4, 1968

I COULD NEVER LOVE ANOTHER
Temptations (Gordy)
May 25, 1968

HERE I AM BABY
Marvelettes (Tamla)
June 1, 1968

HERE COMES THE JUDGE
Shorty Long (Soul)

IT SHOULD HAVE BEEN ME
Glady's Knight & Pips (Soul)

YESTER LOVE
Smokey & Miracles (Tamla)
June 8, 1968

SOME THINGS YOU NEVER GET USED TO
Diana Ross & Supremes (Motown)
June 13, 1968

YOU MET YOUR MATCH
Stevie Wonder (Tamla)
July 20, 1968

I AM YOUR MAN
Bobby Taylor & Vancouvers (Gordy)

YESTERDAY'S DREAMS
(Motown)
July 27, 1968

PLEASE RETURN YOUR LOVE TO ME
Temptations (Gordy)

YOU'RE ALL I NEED TO GET BY
Marvin Gaye & Tammi Terrell (Tamla)

August 10, 1968
I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING
Marsha Reeves & Vandellas (Gordy)

HIP CITY (Pt. 2)
Jr. Walker & All Stars (Soul)

SPECIAL OCCASION
Smokey & Miracles (Tamla)
August 24, 1968

I AM YOUR MAN
Bobby Taylor & Vancouvers (Gordy)
August 31, 1968

I WISH IT WOULD RAIN
Glady's Knight & Pips (Soul)
September 14, 1968

ALFIE
Ervets Rednow (Gordy)
September 28, 1968

CHAINED
Marvin Gaye (Tamla)
October 9, 1968

DESTINATION ANYWHERE
Marvelettes (Tamla)

KEEP LOVIN' ME HONEY
Marvin Gaye & Tammi Terrell (Tamla)

I'M IN A DIFFERENT WORLD
Four Tops (Motown)
October 10, 1968

LOVE CHILD
Diana Ross & Supremes (Motown)
November 2, 1968

SWEET DARLIN'
Marsha Reeves & Vandellas (Gordy)
November 9, 1968

CLOY NINE
Temptations (Gordy)

December 7, 1968
I HEARD IT THROUGH THE GRAPEVINE
Marvin Gaye (Tamla)

December 11, 1968
MALINDA
Bobby Taylor (Gordy)

December 30, 1968
I'M GONNA MAKE YOU LOVE ME
D. Ross & Supremes & Temptations (Motown)

January 10, 1969
HOME COOKIN'
Jr. Walker & All Stars (Soul)

January 20, 1969
I'M GONNA HOLD ON LONG AS I CAN
Marvelettes (Tamla)

January 21, 1969
I'M LIVIN' IN SHAME
Diana Ross & Supremes (Motown)

February 10, 1969
GOOD LOVIN' AIN'T EASY TO COME BY
Marvin Gaye & Tammi Terrell (Tamla)

(Thanx to Dick Piro)
10 YEARS SHOTGUN ON YOUR TRACK HAS BEEN A REAL GROOVE E.W.&M.B.

Thank you from... TMC&TDC

TMC/TDC / 1131 S. Platt River Dr./Denver, Colorado
EARL MOORE: SENIOR VICE PRES/ MARK BERTO: S.ALES MGR. TDC DENVER

10

Congratulations to

MOTOWN RECORD CORPORATION

ON THE TENTH ANNIVERSARY OF UNEQUALLED SUCCESS IN THE RECORD INDUSTRY.

El Palacio de la Música, S.A.
Caracas - Venezuela
I Told You So....
Happy 10th

Henry Droz
Arc/Jay Kay Distributing Co.
2211 W. Edsel Ford/Detroit, Michigan

WE ARE PROUD TO REPRESENT
MOTOWN RECORDS
IN BRAZIL

Congratulations on your Anniversary

TAPECAR GRAVOCES S/A
Rua 17 de Fevereiro 159-10
Rio de Janeiro, GB, Brazil

Ten Years Is A Lot Of Busted Records
*EMERSON*

BILL EMERSON

BIG STATE
Record Dist. Corp.
1337 Chemical Street, Dallas, Texas
Congratulations on your record breaking 10th

I may have aged a bit, but I learned a great deal about records that really move from Motown. It's a great pleasure being a charter member distributor of the Motown family.

Henry Stone
DISTRIBUTORS INC.
495 S.E. 10th Ct. Hialeah, Florida
The Motown Family

A label's roster of performers is one of the most accurate gauges of its success. For in its artists is the story of a label's current sales strength, its breadth of development in music and its ability to build acts with longevity.

With Motown, the roll call offers ample evidence of a complete family with proven performers who have gained years of experience on disk and in live entertainment, a core of artists who have succeeded and are beginning to season their styles, and a cluster of "newcomers" with a foot in the door and power to build upon.

The gamut runs from Smokey Robinson & the Miracles, still turning out giant records after a decade with the hit machine to the Jacksons and the Rare Earth family as the latest arrivals in an unending train.

On the bases in between are soloists, male and female groups and instrumental teams; groups that came to the label with no experience, acts with earlier noisemakers for other labels, individuals split from other Motown acts and new discoveries.

The unifying factor—they are all successful and they stay with the company.

The Marvelettes are now in their tenth year on the charts since opening with "Please Mr. Postman" in a career that includes "Playboy," "Beechwood 4-7725," "You Really Got a Hold on Me," "Danger, Heartbreak Dead Ahead," "Don't Mess With Bill," "Hunter Gets Captured By the Game," and "When You're Young & in Love" as a taste of their highlights. One of the early groups in the Motown development, the Marvelettes were quickly joined by Martha Reeves & the Vandellas, who leaped into the million-seller lists with "Heatwave," "Quicksand," "Dancing in the Streets," "Nowhere to Run," "I'm Ready for Love" and "Jimmy Mack."

Among the acts gaining attention at the time of Motown's start were Gladys Knight & the Pips. Gladys and companions attained towering success with "I Heard It Through the Grapevine," which has since become one of the biggest copyrights in the Joeite Music catalog. From there, the group proceeded to "The End of Our Road," "It Should Have Been Me" and "E With It Would Rain," now monthly behind the Tempations' own hit version of the song. Later, giants include "Friendship Train" and "You Need Love Like I Do."

Rounding out the company's attack on musical sales, Junior Walker and the All Stars provided the Motown group with a major instrumental group. Scoring first in '65 with "Rooferman," the crew has since raised its share of gold with "Shake & Fingerpop," "Road Runner," "How Sweet It Is," "Come See About Me" and "Hip City." Then, the sax featured team turned a new leaf, advancing into the vocal category with a string that started via "What Does It Take."

Already a vocalist, David Ruffin pulled a table-turning of his own when he slipped into a soloist bag, leaving the Temptations and rivaling brother Junior Ruffin on the Motown roster. The brothers individually created Motown history with "What Becomes of a Broken Heart," "I've Passed This Way Before," "Don't You Miss Me a Little Bit!" and "I'll Say Forever My Love, all by Jimmy. Then came the Davids sales top-
ers, "My Whole World Ended" and "I've Lost Everything I've Ever Loved." And, now, the singles are recording together with their powers combined.

Others in the Motown spine, who have joined along the ten year long route include Edwin Starr, who after "Agent Double-O Soul" returned to the charts in his Motown "25 Miles" performance and has since gone on to become a spokesman for the national conscience with "War" and his new "Stop the War Now."

And, among the freshest blossoms to flower in the Detroit garden are the Originals who have broken out of the R&B field and into the top forty arena with "Baby I'm For Real" and "The Bells" promising the start of a sweet golden bouquet.
MOTOWN

... Always in the Groove

MODERN ALBUM, INC.
(Your Nationwide Sound Packager)

Hitsville of Philly
Div. of CHIPS DISTRIBUTING
2750 N. Broad St., Philadelphia, Pa.

Thanks For A Great 10 YEARS
ERNIE SANTONE
Got to hand it to you
MOTOWN
Proud to play our part!

And may the next 10
fill your
"Greatest Expectations"
in
Glorious Victorian
Tradition

John O'Brien Distributing, Inc.
5825 North 96th Street, Milwaukee, Wisconsin

Congratulations Tamla.
We'll lend you our ears
for another
ten years

Tamla Motown.
Thanks for ten years
of selling
sound!

TEAL RECORD COMPANY
Johannesburg - South Africa

It started 20 years ago with
"Shop Around"
Congratulations Motown
and thanks...
Floyd Glinert and Shorewood
"Motown helped me get ahead"

Phil Goldberg
MANGOLD-BERTOS CORP.
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Charlotte, N.C.

Congratulations
MOTOWN
from the
IMPERIAL FAMILY

Imperial Paper Box Corp. BROOKLYN, N.Y.
Imperial Pacific Packaging Corp. LOS ANGELES
Imperial Packaging Company Inc. INDIANAPOLIS
**Reminiscing:**

One of eight children, Berry Gordy, Jr. is shown as a 4-year-old. Quite evident at this stage is Berry's penetrating eyes, which oversee the performances of his acts in the recording studio and at club engagements.

When the Supremes were part of a TV tribute to composer Irving Berlin, Berry Gordy, Jr. met with the man, who like himself, has given pop music some of its finest moments.

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Mr. and Mrs. Berry Gordy, Sr. pay a visit to the Motown "Shanghai" convention ship with Phil Jones standing by.

One of Diana Ross' many appearances on the Ed Sullivan Show. The middleman is Peter Gennaro, choreographer on the TV'er.

"Shanghai" conventioneers were greeted by this flying welcome as they made a tour around San Francisco Bay.

Singer Mary Johnson played a key role in Berry Gordy, Jr.'s career in music as one of the music man's first acts he produced.

Two U.S. Senators and their wives—Edward Kennedy (D-Mass.), left, and Philip Hart (D-Mich.), left, are shown with Mr. and Mrs. Berry Gordy, Sr. (center) and Motown's Temptations.
HOW!
Keep big pleasure being part of MOTOWN SUPER SUCCESS STORY! Plenty Wampum.

Right on!

MERIT
MUSIC DISTRIBUTORS
15771 Wyoming Ave./Detroit, Michigan

WENDY DISTRIBUTORS
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CONGRATULATIONS
MOTOWN

On Your 10th Anniversary Celebration
Sincerest thanks for your wonderful cooperation with us during these several years of a most pleasant association

cosdel (Japan) Ltd./ cosdel (Hk) Ltd./ cosdel (Singapore) Ltd.
**Ball of Confusion**

Temptations (Gordy)

**The Love You Save**

Jackson Five (Motown)

**Who's Gonna Take the Blame**

Smokey & Miracles (Tamla)

June 6, 1970

**The End of Our Road**

Marvin Gaye (Tamla)

June 20, 1970

**Signed, Sealed, Delivered, I'm Yours**

Stevie Wonder (Tamla)

July 11, 1970

**War**

Edwin Starr (Gordy)

**Everybody's Got the Right to Love**

Supremes (Motown)

**Do You See My Love**

Jr. Walker & All Stars (Soul)

July 26, 1970

**It's a Shame**

Spinners (VIP)

**I'm Losing You**

Rare Earth (Rare Earth)

August 1, 1970

**Ain't No Mountain High Enough**

Diana Ross (Motown)

August 21, 1970

**Still Water (Love)**

Four Tops (Motown)

**Indiana Wants Me**

Stevie Wonder (Tamla)

September 19, 1970

**I'll Be There**

Jackson Five (Motown)

Oct. 3, 1970

**Unite the World**

Temptations (Gordy)

October 10, 1970

**The Tears of a Clown**

Smokey Robinson & Miracles (Tamla)

October 17, 1970

**Heaven Help Us All**

Stevie Wonder (Tamla)

October 24, 1970

**Stand by Me**

David & Jimmy Ruffin (Soul)

October 31, 1970

**Stoned Love**

Supremes (Motown)

November 21, 1970

**If I Were Your Woman**

Glady's Knight & Pips (Soul)

Riviera Deep, Mountain High

Supremes & Four Tops (Motown)

I Get a Let You Go

Martha Reeves & Vandellas (Gordy)

Reminiscing:

Paul McCartney of the you-know-who talks the music scene over with Stevie Wonder.

Motown Records marketed an important social document, "The Great March to Freedom," featuring the late Rev. Martin Luther King’s address in Detroit on June 23, 1963. Berry Gordy, Jr. and the great civil rights leader are shown during the presentation of the LP with Lena Horne and Billy Taylor.

During a break in an (early in their career) performance by Smokey Robinson & the Miracles, Berry Gordy, Jr. presented the group with a sales away plaque. Barney Ales (right) also took part in the ceremonies.

A final check for Diana Ross & the Supremes by Berry Gordy, Jr. before the gals make a TV appearance. Their own specials and numerous guest shots have made the team one of the recording industry's most heard-and-seen acts on the home screen.

The Supremes are award winners in many areas of achievement. One of them, of course, is discs. During the Diana Ross-lead days, the group was presented a singles award from Barney Ales, exec vp; Berry Gordy, Jr., president. George Albert, president and publisher of Cash Box, shares the evening at the extreme right.

More good sales news for a Motown act? This seems to be the impression conveyed by Barney Ales as he handles a phone call.
ABC

AINT NO MOUNTAIN HIGH ENOUGH

BALL OF CONFUSION

FOR ONCE IN MY LIFE

GET READY

HEAVEN HELP US ALL

INDIANA WANTS ME

I WANT YOU BACK

I'LL BE THERE

MY CHERIE AMOUR

SIGNED, SEALED, DELIVERED I'M YOURS

THE LOVE YOU SAVE

THE TEARS OF A CLOWN

WAR

JOBSITE MUSIC COMPANY, INC.

STEIN & VAN STOCK INC.

345 L. GORDY

ROBERT L. GORDY

Vice President & General Manager

ROBERT L. GORDY

Vice President & General Manager

HERBERT N. EISEMAN

General Professional Manager
BARNEY ALES NAMED BILL GAVIN ‘RECORD EXECUTIVE OF THE YEAR—1970’

To make it, a record must, of course, have-it-in-the-grooves. But, then there's the matter of believing in a record, often a prerequisite to a hit, especially if the disk seems to be taking its time about scoring on the Top 100. This is why Rare Earth's R. Dean Taylor recently presented Barney Ales, exec vp of Motown Records, with a special record plaque that pays tribute to Ales for “believing” in the artist's “Indiana Wants Me,” which eventually became a number 1 seller (in the photo, Ales presents Taylor with an award, too).

Indicative of the skill of Ales day-to-day handling of the Motown Records operation—through which Rare Earth is distributed—is the fact that Ales was named Record Executive of the Year at the recent Bill Gavin Programming Conference. Ales, who, by the way, correctly predicted that Rare Earth would be a “significant force” in the recording business when it was set up a year ago, has reason to be proud of Motown's achievements during its 10th anniversary year. Sales will show a 30% increase over last year. And with hits streaming forth, the label looks like it will finish off the first year of its new decade with an even brighter showing.
BEST WISHES FOR ANOTHER DECADE OF SUCCESS

“MAZEL TOV”

PUT AWAY YOUR TELESCOPE, RALPH.... MOTOWN RECORDS ARE ALWAYS CLEARLY CHARTED!

CONGRATULATIONS, MOTOWN, ON YOUR 10TH ANNIVERSARY.... LOOKING FORWARD TO YOUR TWENTIETH!

HITSVILLE INC
2243 SOUTH VERMONT AVE. TORRANCE, CALIF. 90502 (213) 775-2131
RALPH KAFFEL PRESIDENT
BOB MERCER PROMOTION DIRECTOR
BOB URSERA SALES MGR.
Reminiscing:
Motown’s
San Francisco
Shanghai

Even if it takes guns, we’ll make
RARE EARTH TOPS
IN NEW YORK

ECOLOGICALLY YOURS
EMPIRE
STATE RECORD SALES
16-24 46th Rd., L.I.C., N.Y.

GREAT CONVENTION—says Minta Jones, wife of Phil Jones, Motown’s
director of merchandising, to Berry Gordy, Jr. She’s talking about the sensational
time distribs had at the label’s 10th Anniversary Convention held at the
Fairmont Hotel in San Francisco, early in September of this year.

A LAUGHING MATTER: Typical of the congeniality that featured Motown’s
10th anniversary “San Francisco Shanghai” sales meet in Sept. is this on-board
pose by Phil Jones, Motown merchandising chief, and Tom Schlesinger, head
of creative services. Considering that both played key roles in the logistics of
the 200 plus gathering, their smiles indicate that things were running smoothly.

JOLLYTIME TROLLEYTIME—Utilizing a “When in Rome...” approach,
conventioners at the Motown “Shanghai” sales meet were taken to various
city activities by a mode of transportation that is still alive-and-well in San
Francisco. While it’s the body of a vintage trolley, the chassis was that of a
bus, affording more maneuverability. And for a modern, Motown touch, a tape
recorder played The Sound of Motown.

Ten Years Making Music Headlines
Congratulations, all—
MARION COLBURN

Hitsville of Texas
2931 Irving Blvd.
Dallas, Texas 75247
CAREFUL, BARNEY, it's just a beautiful ceramic reproduction of an antique phonograph, presented to Barney Ales, exec vp of Motown Records, by Gerry Oord, head of EMI/Bovema in Holland, among the celebrants at the label's 10th anniversary convention in San Francisco. The phono is his gift in tribute to the label's 10th anniversary.

CAPTIVE AUDIENCE: Barley Ales (left) exec vp of Motown Records, is held in mock captivity by a group of pirates who helped give a lot of appropriate color to the Motown "San Francisco Shanghai" convention. Going along with the gag shot is Gerry Oord, head of EMI/Bovema Records in Holland.

HEARTIEST CONGRATULATIONS
MOTOWN

KAYIHAN CAGLAYAN
MELODI RECORDS
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WANTED
for the next 10 or 20 years

MOTOWN
AGE 10
The Quickest Draw In The West

ANGELA and LEONARD SINGER
ASSOCIATED DIST.
3803 North 36th Ave./Phoenix, Arizona 85017
Congratulations
Motown

on your
10th Anniversary

Best wishes for
continued success

CashBox
JOHN LENNON/PLASTIC ONO BAND—Apple SW 3372

The key to the Highway and to John: "I was the dreamweaver/But now I'm reborn/1 was the Walrus/But now I'm John/And so dear friends/You just have to carry on/You're the dream is over," sings John on "God." Using just his voice, piano or guitar, and Ringo on drums and Klaus Voorman on bass, Lennon carves out for us a scabbling chunk of his world. Into the fore rushes John's revealing, no-holds-barred lyric. When something that was fun turns sour and, ultimately, becomes a confinement, it's time to get out. An intensely personal album of beautiful material from the labyrinthine mind of Mr. Lennon. And for anyone at all interested in the Beatles and their shrouded parting this becomes required listening. Yes, John, the dream is over, and life just begun.

EVERYTHING IS EVERYTHING—Diana Ross—Motown MS 724

Second time out for Diana shows off the writing talents of some fine new Jobete writers on side one. Among those "My Piece," which leads off the album, is one of the strongest sides Diana has ever recorded and "Doo-credit" is structurally fascinating. It's the most musically advanced track Motown has put out in a while. Over on the B side Lennon/McCartney's "Come Together" gets an extended treatment while "The Long And Winding Road" receives a more usual arrangement. Also on tap: Aretha Franklin's "I Love You (Call Me)" and "They Long To Be Close To You."

STILLNESS—Sergio Mendes & Brasil '66—A&M SP 4284


PARALLELOGRAMS—Linda Perhacs—Kapp KS 3636

This is a set of absolutely fascinating songs written and sung by Linda Perhacs that may not receive as much immediate attention as it certainly deserves simply because it's low key intense music. The album is put together like translucent sheets of rice paper waving gently in the breeze, and at times, conjures up images of the first (and, incidentally, the best) Joni Mitchell p. p. Listen to "Dolphin" and see. Almost all of Linda's songs seem magical in content, her soft firm voice echoing away on itself swirling higher and higher. Listen to "Chimicum Rain" and "Call of the River." Images of sadness ("Hey, Who Really Cares") and joy ("Delicious") blend into one another, all held together by the outstanding arrangements and production.

YOKO ONO/PLASTIC ONO BAND—Apple SW 3373

If you have already closed your mind to Yoko Ono, this album, released concurrently with John Lennon's disk, probably won't change your opinion. But for those who recognize the independent avant garde tradition in which Yoko flounders and which she has helped to advance, this set, consisting of a half dozen varied pieces, will be measured as still another step outward in her art. Other singers have used their voices like musical instruments, but Yoko may be the first to employ hers as an electric instrument. Among those working with her on the LP are husband John, Ringo Starr, Klaus Voorman and Ornette Coleman.

LOOSE SALUTE—Michael Nesmith & The First National Band—RCA LSP 4415

"Loose Salute" marks the second album by Michael Nesmith and the First National Band. Their first, "Magnetic South," attracted some attention, but it wasn't until the single "Yankee" became a national best seller that the group gained prominence. The material on this album, all written by Nesmith with the exception of "I Fall To Pieces," ranges from country to soft ballads, with a touch of light rock thrown in for good measure. "Loose Salute" also includes the groups current single release, "Silver Moon."

PENDULUM—Creedence Clearwater Revival—Fantasy 8410

If you've been trying to figure out what the next number one album will be, you can stop. "Pendulum" the latest effort by Creedence is that album. For this new package, John Fogerty and company have varied their style—but just a trifle. They've used more brass and more piano than in previous LP's, but the unmistakable Creedence sound is still ever present. Album cuts include "Bitter Moaning #2," and "Pagan Baby" running just a little over six minutes. Plenty of single potential on this one, but strongest choice is "Hey Tonight" b/w "Molina."

THE FLIP WILSON SHOW—Flip Wilson—Little David 23020

Flip Wilson is one of America's funniest men, and so, an album by Flip should be one of America's funniest albums, right? Right! "The Flip Wilson Show" is the name of Flip's newest LP release and it features appearances by David Frost and Geraldine, and a five minute spot with Reverend Leroy. Album is packed with late nightTV, and this record is almost as good as the TV show itself.

TWO BY TWO—Original Cast—Columbia S 30338

Since ingratiating melody doesn't come cheap on Broadway these days, it's a pleasure to note that Richard Rodgers is back, with enough charming tunes to make "Two By Two" a winning score. Danny Kaye leads the brisk renditions of such refreshing items as the title song, "Why Me," "You" and "You Have Got To Have A Rudder On The Ark." The special Rodgers magic on romantic numbers is best on "I Do Not Know A Day I Did Not Love You" and "Hey, Girlie." The Rodgers beat, indeed, goes on.

RICHARD CHAMBERLAIN AS HAMLET—Original Broadway Cast—Columbia L12414

It's taken Richard Chamberlain some time to outrun his reputation as stereotyped "Dr. Kildare," but critics and angiras seem to agree he's done it with his interpreta- tion of William Shakespeare's immortal character. "The Hallmark Hall Of Fame" recently presented their TV adaptation of the play co- starring Michael Redgrave, Margaret Leighton, Richard Johnson, and John Gielgud. This two record set (a side two record is available) is the TV adaptation and it's full fire and ice readings, with, indeed, Chamberlain excelling. An exciting experience.

ALARM CLOCK—Richie Havens—Stormy Forest SFS 6026

Next best thing to Richie Havens in person is Richie on disk and here is his latest effort in that department. The richness of his voice, the fervor of his playing, the sincerity of his mind, the gentleness of his heart—these come shining as Richie sings "Come Comes The Sun" and eight other selections. Included on a num- ber entitled "End Of The Seasons" is a nicely blended Moog sound, but the bulk of the album is just Richie and four or five of his trusted musicians, just setting down good music to- gether, in straight-ahead tempos. Solid and strong.

CLASSIC RUSH—Tom Rush—Elektra EKS 74062

Choosing the best of Tom Rush is no sim- ple matter. Still Elektra has done an excellent job in collecting some of the best of his songs and putting them together in a compact disk. This is that album, a treat for both new and old fans of his quality singer. Here are "On The Road Again," "Urg For Going," "No Regrets/ Rockin' Sunday," "Shadow Dream Song" and others just as fine. A first rate assemblage.

Cash Box — December 19, 1970
RANDALL'S ISLAND—Elliott Randall—Polydor 24-4044

Elliott Randall is a newcomer to the recording business, but after listening to his first album, you'll swear he's been around forever. Randall is an excellent guitarist, and a fine songwriter. Sure, he played with the Voices of East Harlem, and Tim Rose, and Eric Mercury, and Sea Train, but now he's playing his own very own music; music that should be heard. Listen to Randall's guitar speaking cleanly, smoothly. Listen to his songs, "Sour Flower," "Mumblin' To Myself," "All I Aim," Along with Bob Piazza and Alimen Herman of Ten Wheel Drive, and Paul Fleisher who co-wrote most of the material, Elliott Randall has given us a fine solo album.

WE GOTTA START LOVIN'—Bobby Goldsboro—UA 7677

Three strong tracks written by one of America's best composers John Buck Wilkin, highlight this latest album effort by Bobby Goldsboro. They are "My God And I," (fast becoming a neo-standard), "Mary Jackson," and "About Time." Bobby has of late been becoming well known for his own writing abilities which are shown to good effect by "Heaven Here On Earth," "(Requiem)," "It's Gonna Change," and "Down On The Bayou." Bobby's current chart single, Mac Davis' "Watching Scotty Grow" is also included. Fine set.

GINGER BAKER'S AIRFORCE—2-Atco—SD 33-343

Ginger Baker has in the past done a lot for rock drumming. Unfortunately, this second Airforce album offers none of it! With the exception of the new treatment given to "Sweet Wine," an ancient Cream favorite, the remaining six cuts fall far short of their expectations. All the selections on this LP suffer from a lack of life. They are but songs nothing to be remembered, and nothing to really get into. This is Airforce's second album effort, and they haven't as yet gotten of the ground.

BEN BAGLEY'S RODGERS & HART REVISITED VOL.II—Crate CR 1343

BEN BAGLEY'S HAROLD ARLEN REVISITED—Crate CR 1345

BEN BAGLEY'S ARTHUR SCHWARTZ REVISITED—Crate CR 1360

These three sets are the tenth in the Bagley composer series, with a second visit for Rodger & Hart, of which three or four more revisits would still fail to reveal the miraculous consistency of this team. Both the Arlen and Schwartz packages are, hopefully, the first of more revisits (in fact, all of Bagley's choices deserve the Vol. 2 or more treatments). One may sometimes quibble with an overdone arrangement, a poor vocal choice, but most of the goes-on recall a lost-art of pop song wit and sentimentality.

CHERYL MOANA MARIE—John Rowles—Kapp KS 3637

New Zealand born John Rowles lends his considerable vocal talents to eleven big beat ballads a la Engelbert. The title track, "Cheryl Moana Marie," was a monster seller abroad and with good reason. Also on tap are Bobby Goldsboro's "Heaven Here On Earth," Teddy Randazzo's "The Love I Had With You" and "What Greater Love," and the Bacharach/Davis "Another Tear Falls," that was such a big hit for the Walker Brothers some time back. They're all sung in Rowles' exciting style. Should do well MOR.

WHERE'S POPPA?—Original Score—UA 5216

"Where's Poppa?" is a guaranteed laugh riot. Carl Reiner's film of a son trying to escape from the clutches of his slightly nutty mother is superbly funny, and Jack Elliott's score accurately reflects the madcap pace of the film. Vocals from Carol Carmichael on the title cut, and Mr. June Jackson singing "Move It" will bring smiles to the faces of those who've seen the movie. All in all the album seems to be a must for the vast numbers of people flocking to see Reiner's latest masterpiece. And who can forget that Tush Scene!

BARRY McGUIRE AND THE DOCTOR—Ode 70 (Dist: A&M) SP 77004

Remember Barry McGuire? If you remember "Eve Of Destruction," you remember Barry. The Doctor of the title turns out to be that old fokie Eric Hord who cowrote most of the long cuts (the shortest runs 5:33) with Barry and plays guitar and sings. Highlight of the set is the superbly atmospheric "South Of The Border," with that Tijuana sound oozing from the brass, vocal and guitar. One more cut is "That's It" with both Barry and Eric singing the lyrics and they're superfine. The remainder of the album is made up of cuts of old style talking country blues like "The Old Farm" and tracks like "Too Much City" and "Electric Train" that seem to suffer from overlong instrumental breaks. A mixed bag indeed.

5-10-15-20 (25-30 Years Of Love) —The Presidents—Sussex SBX 7005

Riding the top 5 this week starts with their smash single, "5-10-15-20 (25-30 Years Of Love)," the Presidents have released an album of the same name containing their giant single, and 11 other tunes, several of which could easily be pulled as singles. The trio give memorable performances on "Sweet Music," "Freddies in a Hurry," Me," and "Gotta Keep Moving," though all of the tunes are soulful and very exciting.

COMMIT THYSELF—The Music Asylum—UA 7776

The Music Asylum are a rock quartet who lay down some fairly heavy, interesting sounding on this album. The music is best when Louis Angus' piano is out in front leading the way as on "Mouse" and Star Dreams (Nebulius) but cuts like the long "In My World" tend to get bogged down in places by Leonard Argenese's interesting guitar work. It's a set that, overall, is convincing in that it makes a good case for listening to the set and, more, to anticipate the next one.

COLOSSUS GOLD—Various—Colossus CGS 5601

A sizable crosssection of just what has been happening at Colossus in recent months is presented on "Colossus Gold." Making notable appearances are the label's Hollandaise finds Shocking Blue, the beautiful Italian singer Venus, and the Tee Set with "Ma Belle Amie," along with Bit Deux's two charters "May I" and "What Kind Of Fool Do You Think I Am," Shannon's "Abercynon" and "And Suddenly" by the Cherry People. Should find ready acceptance.

Christmas Picks

THE TEMPTATIONS' CHRISTMAS CARD—Gordy—GS 951

The Temptations' Christmas album is a beautiful blend of five voices joined together to create a new feeling for the holiday. The 10 tracks on the LP are done softly, and in the spirit of Christmas. Highlighting the album are the Tempt's version of "Let It Snow," "Silver Bells," "My Christmas Tree," "Little Drummer Boy," and "Rudolph The Red Nosed Reindeer."
New Additions on VITAL STATISTICS

SANTA CLAUS IS COMIN' TO TOWN
SUN 59004
THEY'RE COMIN' AFTER ME
SUN 59110
BEAUTY AND THE BEAST
SUN 59126
FRIENDS IN IRISH MUSIC
SUN 59519
SWEET AND LOW
SUN 59548
I'M GONNA BE WITH YOU
SUN 59577
NOTHING BUT LOVE
SUN 59585

THEIR'S AT IT AGAIN.

COLLECTING GOLD RECORDS THAT IS.

SHOWN WITH RCA RECORDING GROUP THE QUEST WHO AT THE PRESENTATION OF THEIR SIXTH R.I.A.A.
certified million seller for their "SHARE THE LAND" LP are Gary Utah (holding the record) label's divisional veep of rock music, and Don Hunter (seated) group's manager.

Miranda Music Formed

HOLLYWOOD — Producer Rudy Durand and composer-conductor Joe Farello have announced the formation of Miranda Music, ASCAP publishing firm. The first publishing product for Miranda will be the soundtrack of Durand's "Koola-London Screen-plays" co-production feature, "Cactus in the Snow," starring Richard Thomas and Mary Lynne, set for January release. Farello scored and conducted "Cactus in the Snow."

Dobbs Bros. Ink WB Pact.

HOLLYWOOD — Warner Bros. Records Inc., has signed a new rock group, the Dobbs Brothers. The group consists of four young men from San Jose, California. Their first album will be recorded at the studio owned by Captain America Productions in San Mateo, and will be produced by the two partners of Captain America Productions, Paul Cicero and Martin Colin, in conjunction with Larry Warmer and Ted Templeman of Warner Bros.

Lavsky's New Label Signs 'Happy Mice'

NEW YORK — Dick Lavsky, president of The Music House, has introduced a new label, Music House Records, located at 16 East 48th Street.

First artists signed to the label are the Happy Mice who have recorded "Music Meets Pleasure" b/w "The William Tell Overture," set for a December release.

Atlantic Releases 'Superstar' Medley

NEW YORK — Atlantic Records is rushing releasing the new single from the Assembled Multitude called Medley From Superstar. The medley, taken from the top 10 album, Jesus Christ Superstar, contains many of the LP's more famous selections.

In recent months, the Assembled Multitude were on the charts with "Overture From Tommy," and "Woodstock."
WALKING ALL THE WAY—Fletcher Walker III, seated center, has just had his debut single “Didn’t We” released by Paramount Records. Flanking him (l-r) are contract signings are Johnny Bond (l) who owns the Brill building in New York and Roberto Casone (r) who owns the Brill building in Los Angeles. Bond was present to sign licensing and deal agreements with Paramount and the label’s executive v.p., Jack Wiedemann (c). Standing is Famous Music Corp’s President, Bill Gallagher.

Tomorrow Today Names New York Staff, Now NEW YORK — Candy Leigh, director of Tomorrow Today, has announced the appointments of two new staff members. Wendy Morris has been named director of client activities, and will be responsible for the planning and coordination of all staff and free lance services rendered to the agency’s clients; and Barbara Skau has been named art director and will supervise the creative services department of the agency.

Tomorrow Today is a newly formed agency with headquarters in New York and Los Angeles, and offices are located in San Francisco, Atlanta, and Chicago. Miss Leigh is currently in Los Angeles where she attended the Gavin convention and will organize the company’s west department.

Catalyst Mgmt. Formed NEW YORK — Steve Metz has formed Catalyst Management Ltd. and has signed his first two artists. The first is Beverly Ann Bremers, from the cast of “The Me Nobody Knows.” She has just finished recording a session which was arranged by Charlie Calello. The second artist signed is Ken Karr, currently appearing in the off-Broadway production “Touch.” Ken wrote the book, co-composed the music, wrote all of the lyrics and acts in the production.

Perry Master NEW YORK — A master by Rick Perry, “The Heart of Everything,” is being negotiated for a disk deal by Mike Cunningham, Talent Promotion Service. He expects a deal with a major label shortly.

Roulette Gets Bloom Masters NEW YORK — Roulette has acquired tapes on Bobby Bloom. The first single to be issued from these tapes, “Where Are We Going,” will be released immediately, Sonny Kirshen, vice president of marketing and sales, stated the possibility of an album on Bloom in the near future. Bloom is presently scoring on the MGM label with “Montego Bay.”

ATI Books Rock Show NEW YORK — American Talent International is currently firming concert dates for a rock show featuring Savoy Brown, Small Faces with Rod Stewart, and The Grease Band, minus Joe Cocker. Coordinated by ATI exec Ira Blacker, the tour is slated to kick off February 5 and has been set for the following cities: Fayetteville, N. C.; Boone, N. C.; Salem, Va.; Boston, Mass.; Raleigh, N. C.; Miami, Fla.; NYC, N. Y.; Chicago, Ill.; Minn.; Fort彻ster, K. Y.; Vancouver, B. C.; Detroit, Mich.; Knoxville, Tenn.; New Orleans, La.; Baltimore, Md.; Los Angeles, Calif.; Berkeley, Calif.; Fresno, Calif.; Sacramento, Calif.; Denver, Colo.; San Diego, Calif.; Portland, Ore.; and St. Louis, Mo.

MCA Dividend UNIVERSAL CITY — MCA’s board of directors has declared a quarterly dividend of 1¢ per share on common stock outstanding, payable Jan. 12, to stockholders of record Dec. 28.

THE HOUSE & FLOOR’S OPEN: More than 75 execs and key operating personnel from the world of publishing turned out on Friday, Dec. 1, for an informational open-house staged by the National Music Publishers’ Association, convention. The occasion was the formal opening of the agency and the association. Later, at the Drake Hotel a luncheon-and-disco-cussion period was held. Taking answers from the floor are (left to right): Al Penson of the Fox office and NMPA board member; Sal Chiantia of MCA Music and president of NMPA and Leonard Feist, exec vp of the organization.
NEW YORK: HAUNTED FACES—HIDEOUS STRENGTH—GIMME SHELTER

The stage was set, of course. The Stones blew in for their first major tour of the States in years. And people were hungry. Starved for Mick and that peculiar magical fever the Stones create. It was a time of sweat heat and crushing pressure. And something was in the air. It began to stir.

The Stones were a new group. Reborn phoenix-like in the core of an energy pool beginning with confused minds and culminating in the death of Brian Jones. A year or so before Brian’s tragic suicide, the Stones were in trouble. Not musically. Creatively they never have been unsuccessful with any record they made. But they were running into psychic problems. Keith and Mick were busted in London for drug possession, and in a separate action, Brian was arrested. The Who, long-time friends of the Stones rushed a single out the next day of two Jagger/Richard songs “Under My Thumb” and “The Last Time” with all proceeds going to Mick and Keith.

Immediately the pair were released, they retired to the studio with Brian, Charlie and Bill, the result being “We Love You” with its specific references to the law and the Stones’ turn the other cheek attitude and “Dandelion.” That came at the end of a line of singles beginning with “19th Nervous Breakdown” and including “Paint It Black,” "Mother’s Little Helper,” and “Have You Seen Your Sees Your Baby, Standing In The Shadow,” that dealt with either drugs or death.

And then came the “Satanic Majesties” album. In a recent Steve Stills interview published in Britain’s pop paper Disc he said: “It’s really funny, this business, business world. It really says you have to realize how many social pressures round people like us. It’s difficult to explain without being insulting but anybody who makes it attracts this whole crowd of people who inadvertently get things strang up. Any neurosis will be compounded by taking drugs. So, if you are fearful when you take drugs, you get more afraid.”

Steve was referring to Jimi Hendrix when he said that but it rings uncannily true for the Stones too. “Satanic Majesties” is the most superficial of the annals of rock, because it was built up out of the stark fear the group was feeling at the time. It’s far from a bad album; it simply exudes bad vibes.

And so one day Brian Jones was found floating face down in a swimming pool. And the dream was over. But for the Stones it was a success dream that had turned into a nightmare. Brian’s death purged them of all the tenuous things that had previously held them in thrall. The Stones had passed through the valley of death as Satanic pallbearers and had arrived in bright sunlight as beggars at a banquet of simple earthly music.

But something was in the air. And inexorably a nexus of forces began to nudge it awake.

The Maysles Brothers’ film “Gimme Shelter” opens with the first writhings of these cosmic power lines. As the Stones are introduced in the wood audience, through the camera, we are catapulted onto the stage with the group, to stand side by side with Mick dressed in black, the silver sign of Leo, zodiacal

(cont’d on page 84)

HOLLYWOOD—A WORLD OF THEIR OWN

Back in the early 1960’s, when folk groups like Peter, Paul and Mary, the Kingston Trio and the Brothers Four flourished on our national charts, a neighbor came to us with what he suggested was a revolutionary approach to the fad. “A folk orchestra,” he announced proudly, “a kind of Mitch Miller/George Shearing kind of folk music.”

And what was he going to call this revolutionary folk orchestra? “At first,” said neighbor Randy Sparks, “I thought of naming them “Randy and Terry and Dolan and Karol and John and...” but I figured this could be a bit cumbersome. So I’ve come up with a tag borrowed from a minstrel group formed by a man named Edwin P. Christy back in 1842. I’m going to name them the New Christy Minstrels.”

That’s just chapter one in the saga of the Christys who started as an eight man-two gal mountain of energy and inventiveness on Columbia and currently are scrambling for direction as a watered down folk-rock contingent on Gregar Records. It’s been a number of years since Sparks sold his interests to Greif-Garris and even more since the original Christy members began to abandon the “orchestra.” With constant switches in personnel, at last count there had been well over 100 old New Christy Minstrels.

But the group proved one thing about our industry. You can resurrect a name and make it even more popular than the original. Edwin Christy’s group was originally known as the Virginia Minstrels and they toured the south and west, establishing the tradition of minstrel shows. It was this group that sang, played and shouted such songs as “Old Folks at Home” and “Camp Town Races,” helping popularize the Stephen Foster catalog. But they were never as internationally acclaimed as the Randy Sparks and Greif-Garris contingent.

We were reminded of this last week when we were introduced to Eve Graham, Lyn Paul, Paul Layton, Marty Kristian and Peter Doyle, a new group formed in June, ’69 under the direction of ex-Seekers guitarist Keith Potger. They call themselves the New Seekers and for those who don’t recall the old ones, they were Axl Guy, Bruce Woodley, Judith Durham and Potger. And they were first introduced on Capitol with an album titled “The New Seekers.” They managed several bright chart titles in the five years or so they recorded together (including “A World of Our Own” and “Georgy Girl”) and the break-up, we are told, was the direct result of Durham’s decision to seek a career as an actress, and with the crisp and very precise sound they projected on records. With the possible exception of the Christys, there was no more harmonious folk styled act available on disk.

Potger explains that the New Seekers are not a resurrection of the old. “My manager David Joseph and I had been looking for a new group... able to combine many talents into one entity. We wanted them to be able to dance, sing individually and in harmony and do comedy sketches.” Since their debut

(Mick Jagger; Almost Amour Action Backstage Stones Onstage New Seekers)
NEW YORK (cont'd from page 83) symbol of power, embazoned across his chest, and the first hints of what is to come becomes evident.

From the stage where Mick struts in graceful staggered arcs, arms upraised to the joyous crowd, the camera cuts to loving closeups of faces, alloys with Stones fever; and some, only a few, haunted by unguessed feelings. And sud-
ddenly the girl sobs as she watches the stage and the stage watches her as she hits it in the editing machine screen. A tape is played of a telephone conversation on a radio talk show dealing with the Altamont aftermath and we hear, in chilling terms the Angles' side as told by one of their own. Mick shakes his hand in disbelief.

But this is a modern day story full of doom-laden portents that must be relayed to all of us in order to benefit from it. The device of pulling us out of the midst of the music into the novelistic machinery of daily life comes with excellent effect. It serves to remind us that we're not watching a show, a happy carnival, but rather the beginnings of an awful reality that possesses a hideous subterranean power.

The show, Mick is white and gaunt as we plunge on through the tour; his eyes deep and sad, as he watches himself whirl away from the girls who rush the stage, grab him to his feet, and a girl collapses as Hells Angels step in. Suddenly he's there, in "Round Midnight," and images switch midway through to the Stones leaving by night and by 'copter for another live date.

Fights break out seemingly for no reason. The Angles jump in swinging cues in whirling arcs. Something is in the air. It's been awakened, prodded, and now it's getting ready to attack. The scenes with the Stones insistent on the fact that the concert will be held no matter what.

Altamont. The crowds are enormous. And raucous. Again those faces but this time the joy is gone. Instead the music stops. The Airplane has been unhinged. The Angels' tempers mount. The Stones fly in by 'copter. Hells Angels are used to clear a path through the swarms of kids but, even so, before they reach the safety of their trailer one suffers a severe head wound.

And we're no longer dealing with the Angels. Still, the music stops. The Angels' tempers mount. The Stones fly in by 'copter. Hells Angels are used to clear a path through the swarms of kids but, even so, before they reach the safety of their trailer one suffers a severe head wound.

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CMA Project Expands at MIDEM Festival

NASHVILLE — The Country Music Association has been an active participant each year in the international music mart festival in France (MIDEM) and this year will participate in a cross-country concert tour. Past years have seen a special booth operated by CMA to promote the international spread of American country music.

This year's Mideum country music presentation will be broadened with each of the major US record labels making available to the conventioners at each of their booths CMA materials on country music, the organization, membership applications, and the Country Music Hall of Fame. In this manner greater exposure is expected to a greater number of conventioners with a livelier interest among a larger number of participants.

Board chairman Richard Brolieck, himself a member of the international committee, lauded the international mart for its success in promoting the international exchange of music in all fields and more particularly for its effect on the growth of country music in the international field. He stated, “CMA is very appreciative of the opportunity to actively participate in the six-day Mideum music mart.”

Owens Show Debuts At 'Now Grove' LA

HOLLYWOOD — Buck Owens and his Buckaroos will be appearing nightly at the “Now Grove” in Los Angeles January 25-30. The exclusive appearance marks the first “Grove” appearance for the top country music entertainer.

Also performing with the Buck Owens 15 piece Amen Corner Show at the “Grove” will be Susan Raye, Capitol recording artist; Buddy Alan, a veteran performer also recording on the Capitol label; and a new group on the road for the first time, the Barkus, Brass, also with Capitol.

The “Now Grove”, formerly the Country Club where the “Grove” Ambassadors Hotel and has been the scene of many performances by all the top names in show business. Country music is relatively new to the “Grove”, hence there is another first for the night entertainer.

February will find the Buck Owens Show appearing two weekend return dates at the Sparks Nugget near Sparks, Nevada, with performances nightly on February 12, 13, 14 and 15, 19 and 20. This engagement with him will be Don Rich and the Barkus, Susan Raye, Buddy Alan and the Barkus Brass.

Buck Owens entertainer is now scheduled to do one full show per night at his pen, with an option for a midnight show under heavy reservations.

The “Now Grove”, formerly the Country Club where the “Grove” Ambassadors Hotel and has been the scene of many performances by all the top names in show business. Country music is relatively new to the “Grove”, hence there is another first for the night entertainer.

Speaking of the tremendous growth of country music, Graham indicated, “A lot of the other types of music are reading each other's 'Country Music'.

The artist began the project after receiving inquiries from people who wondered why his albums generally avoided religion.

“If wasn't an oversight or intentional,” he commented. “I've just been getting ready for this with the release of a Land of Many Churches is something I've been in and have wanted to do for a long time.

Ken Nelson will produce the album for Capitol Records.

Chuck Graham: Epic's Music Man

NASHVILLE — If he isn't the most modest man in the music business, he stands almost unchallenged for the distinction of claiming the title. He does admit his name is Chuck Graham; he came from the west coast where he was a regional sales and promotion manager for Epic and Columbia custom labels, and is now filling the new position of national country promotion and sales manager, Epic and Columbia custom labels.

Faith In Nashville

In a move to place more emphasis on the growing country field and recognizing that a strong part of national sales is coming from the country product, Epic Records chose a man who admits his life-long ambition has been to be headquartered in Nashville as he feels the heaviest artist and producer involvement in the music industry are centered in the Nashville area. Billy Sherrill and Glen Sutton were mentioned specifically as two of the outstanding producers in the industry today; Billy Sherrill having come from a family of bluegrass music while providing direction to all Columbia and Epic custom distribution, sales manager, promotion and sales personnel, he will make all recommendations for changes in policies and promotional strategy.

Beginning January 1, the station will air a thirty-minute segment each Saturday morning featuring the artist of the week. The first artist will be award winning Merle Haggard and the Masterpieces. The artist of the week will represent both Epic and Columbia Records. "I Can't Be Myself"/"Sadie's Chords"

DeVerse, who recently had "Dear Prudence"/"Cat's in the Cradle" as a major hit, under the artist name LaRoy Woods, is assisted at the station by Ed Snow, Orley Howard, and Skip Edwards.

Haggard Sets Gospel LP For Early '71 Release

HOLLYWOOD — Merle Haggard has embarked upon the most ambitious album undertaking of his career, a gospel-flavored LP that will be recorded live during various church services throughout the United States.

The Capitol artist is calling the presentation, "A Land of Many Churches." He will combine traditional gospel songs with country tunes, thereby giving birth to Merle Haggard especially for inclusion in the nation's churches.

Churches of all denominations will be visited by the balladeer during his current cross-country tour.

He will participate in regularly scheduled church services appearing with choirs and performing solos. The music for the devotional songs will be selected from tape recorded on recent outings of his personal band.

Haggard began the project in November at Big Rock Baptist Church, Millington, Tenn. He plans to include stops at an evangelical church service and toward making the album wholly

CashBox Country Music Report

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At Music Publishing Companies

December 19, 1970
**CashBox Country Top 65**

**Charlie Rich** says, "I just love all music—Period!" ... The Annual International Fair Association, held recently in Chicago was a huge success for country music. According to spokesmen Billy Deaton, who attended along with Buddy Lee of Bud- bury Attractions, Hubert Long of Hubert Long International, and various other talent agencies, "Country music will have its biggest year at the state fairs this coming season." He further stated "such artists as Charley Pride, Sonny James, and Roy Owens make way for others to follow." Deaton commented on the "standing ovations" afforded the country acts and predicted that television stars that have been booked hervor- fore will be used less in the future. Deaton, of Billy Deaton Enterprises, books Faron Young.

Tommy Overstreet is passing out checks for a million dollars drawn on the "Bank of Gratitude" to all DJs playing his new release, "If You're Looking For A Fool." James Lee Owens, formerly with Chapel Music, now heading the RCA owned Anthony-De discriminator offices in Music City, Owens succeeds Russ Allison in his new position.

The Compton Brothers and Curtis Potter are scheduled for recording sessions at Dot Records during the latter part of December. David Rogers and The Nashville Pickers fresh from another two-weeks stint at the Carousel Club in Nashville, played a return engagement at Houston's A-Aud Barn December 12 and 13 at Waldo, Ohio. Meanwhile, loggers continue searching for new material for his Columbia Records release, estimating that he now has listened to more than 200 songs for the music which he will develop into a hit. New single releases of Cotterwood material include "Slowly," by Lee Hardy on Starg Records, and "She's Not Around Anymore," by Steve Hindman on Yellow Rose Records. Other include "When Passion Calls," by Wayne Walker (a Cedarwood writer) for Starday Records, and "Flying Machine," recorded by Steve Mandahun for jammie Records, and written by Bob Jenkins. Mandahun and Jenkins are exclusive writers for Cotterwood Publishing Company. Buddy Blake and Don McGravian of Shelley Singleton's promotion department will attend the Bob Hamilton Radio Clinic in Daytona Beach, Florida, this week.

Tom T. Hall's new Mercury release is "One Hundred Children..." Dave Dudley sings to Betty, "Listen Betty (I'm Singing Your Song)," and Tito Tommasi has been heard in the last few weeks in Los Angeles performing "Promised Land," with his new single, "The Promised Land," just being released.

Lee Owens has been heard in the past few weeks in Los Angeles performing "Promised Land," with his new single, "The Promised Land," just being released. Owens is a guest of Johnny Cash at the Johnny Cash Country Music Show, which has been broadcast in New York on the Johnny Cash Country Music Show. Owens has been heard in the past few weeks in Los Angeles performing "Promised Land," with his new single, "The Promised Land," just being released. Owens is a guest of Johnny Cash at the Johnny Cash Country Music Show, which has been broadcast in New York on the Johnny Cash Country Music Show. Owens has been heard in the past few weeks in Los Angeles performing "Promised Land," with his new single, "The Promised Land," just being released.

**Country Roundup**

"Charlie Rich "nice 'n easy" b/w "I Can't Even Drink It Away" EPIC-5-10662

Produced by: Billy Sherrill

CashBox — December 19, 1970
BUCKLING UNDER—Capitol president Sal Iannucci presents Merle Haggard with a token of Capitol's affection on being recipient of four CMA awards. Capitol's gift was a specially designed silver and gold belt buckle embossed with a mini guitar listing Merle's CMA awards and the words "Entertainer Of The Year." Seen congratulating Haggard at the surprise presentation are (lr) Fuzzy Owen, Merle's manager; Capitol's Bonnie Owens; Sal Iannucci; and producer Ken Nelson.

HAPPY TRAILS—Roy Rogers, long reputed as the "King of the Cowboys", and his wife, Dale Evans, recently visited Cedarwood Publishing Co., during a stopover in Nashville as they toured the country promoting Rogers' Capitol Records single, "Money Can't Buy Love". Greeting them (left) is Cedarwood promotion director, Carley Rhoades.

** Winners' Circle **

** Cash Box Top Country Albums **

<table>
<thead>
<tr>
<th>#</th>
<th>SONG</th>
<th>ARTIST/AUTHOR</th>
</tr>
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<tbody>
<tr>
<td>1</td>
<td>THE FIRST LADY</td>
<td>Tammy Wynette</td>
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<td>2</td>
<td>FOR THE GOOD TIMES</td>
<td>Ray Price</td>
</tr>
<tr>
<td>3</td>
<td>GLEN CAMBELL GOODTIME ALBUM</td>
<td>(Capitol SW 492)</td>
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<tr>
<td>4</td>
<td>THE JOHNNY CASH SHOW</td>
<td>(Capitol KC 30100)</td>
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<tr>
<td>5</td>
<td>THE FIGHTIN' SIDE OF ME</td>
<td>Merle Haggard</td>
</tr>
<tr>
<td>6</td>
<td>LIVE AT THE INTERNATIONAL</td>
<td>Jerry Lee Lewis</td>
</tr>
<tr>
<td>7</td>
<td>YOUR SWEET LOVE LIFTED ME</td>
<td>Ferlin Husky</td>
</tr>
<tr>
<td>8</td>
<td>#1 SONNY JAMES (CAPITOL ST 629)</td>
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<td>9</td>
<td>A TRIBUTE TO THE BEST DAMN FIDDLE PLAYER IN THE WORLD</td>
<td>Merle Haggard (Capitol ST 638)</td>
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<tr>
<td>10</td>
<td>HELLO DARLIN'</td>
<td>Conway Twitty</td>
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<td>11</td>
<td>CHARLEY PRIDE'S 10TH ALBUM</td>
<td>(RCA LSP 4367)</td>
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<td>12</td>
<td>THE BEST OF DOLLY PARTON</td>
<td>(RCA LSP 4410)</td>
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<tr>
<td>13</td>
<td>ONE MORE TIME</td>
<td>Mel Tillis</td>
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<tr>
<td>14</td>
<td>FIFTEEN YEARS AGO</td>
<td>Conway Twitty</td>
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<tr>
<td>15</td>
<td>I NEVER PICKED COTTON</td>
<td>Roy Clark</td>
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<tr>
<td>16</td>
<td>THE BEST OF GEORGE JONES</td>
<td>(Musicor MS 3191)</td>
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<td>17</td>
<td>DOWN HOMERS</td>
<td>Sonny Davis</td>
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<td>18</td>
<td>SKIP ROW JOE DOWN</td>
<td>(Capitol LSP 4366)</td>
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<td>19</td>
<td>SNOWBIRD</td>
<td>Anne Murray</td>
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<tr>
<td>20</td>
<td>SINGER OF SAD SONGS</td>
<td>Waylon Jennings</td>
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<tr>
<td>21</td>
<td>ALL MY HARD TIMES</td>
<td>Roy Drusky</td>
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<td>22</td>
<td>NO LOVE AT ALL</td>
<td>Lynn Anderson</td>
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<tr>
<td>23</td>
<td>REMOVING THE SHADOW</td>
<td>Hank Williams Jr. &amp; Lois Johnson (MGM 4712)</td>
</tr>
<tr>
<td>24</td>
<td>COUNTRY FAIR</td>
<td>Various Artists</td>
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<tr>
<td>25</td>
<td>THIS IS EDDY ARNOLD</td>
<td>(RCA VSP 6032)</td>
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<tr>
<td>26</td>
<td>THE BEST OF JERRY LEE LEWIS</td>
<td>(Decca 4388)</td>
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<tr>
<td>27</td>
<td>I WOULDN'T LIVE IN NEW YORK</td>
<td>Buck Owens &amp; The Buckaroos (Capitol ST 658)</td>
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<tr>
<td>28</td>
<td>COUNTRY SIDE OF</td>
<td>Roy Rogers</td>
</tr>
<tr>
<td>29</td>
<td>ROSE GARDEN</td>
<td>Lynn Anderson</td>
</tr>
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</table>
The federation of the German record industry had yearly published (in co-operation with a publishing house as well as with all LP's, which are on the German market. This agreement ended this year. Now, the Bundesverband Schallplattenwerke (National Association of the Phonograph Industry) is in the position to market this co-operative catalogue together with the Keller publishing house, which has been the publisher for the past 3 years.

Next date of appearance will be the international radio show in Berlin in January.

A co-operative work for several years was arranged in Hamburg between Phonogram Ton (Philips) and the new firms Global Records. According, Phonogram got the exclusive exploitation rights for all productions of Global Records in Stuttart. The contract, signed by Dr. Werner Vogelsang and Global chief Peter Kirsten, will begin on the 1st of January 1971 and is valid for the Federal Republic, West Berlin, Austria and Switzerland. The first Global records will be on the German market on the 15th of January.

Clive Westlake, exclusive writer/composer of Carlin Music, London, one of the most successful British writers and composers of the 60's, has left Clive Westlake (London) Limited to Ten, All I See Is You, by Dusty Springfield, A Minute Of Your Time, by Dusty Springfield, and Hold On, by Dusty Springfield. He will go to Germany to explore the possibilities of extending his music publishing in collaboration with the publishing house of Grammophon Dresden (DDR) called Carlin Music (Hamburg) GmbH. There is a strong chance that he will be producing some German artists for various record companies. At the moment Clive Westlake has a record of himself as a solo artist singing his own song "I Will Be There," written by him, to be released here.

There are three vocal versions of "Candide" on the market: by Dawn (original version), by Bata Ille and by Bernd Spier. All three versions are strongly recommended. Also recommended are two new publishing managers of the Rudi Sietek Musikverlag in Hamburg: Ewald Rohrich and Robertas de la Stockmann. Rohrich is a manager of Aachber Music...Bur-lington Musicverlag GmbH an- nounces that they have set up a pro- motion-office in Hamburg which will be a good help for them in the North of Germany. Mr. Arno van Vuch, Jr., is the responsible man for this promotion-office. His address is Men- to Music, 2 Hamburg 6, Ludwig- straBe 10, Telephone: 43 02 42.

The German record firms and the Sender Rereika Berlin are working in full swing with the preparations for the next gala-evening of the record pop, which will be arranged in Aug- ust 1971 during the international radio show in Berlin and also during the German record fair. Five first artist-contracts are signed, with Budokan, Honolulu, Hannover, Hamilton, Car- rene, Apollo Music.

The following is a list of engagements:

At the Father's House (The Les Humphries Singers--Decca/Basart).
Sarah (Rocco Granata--Granata/Musica).
De Vogel (Tim Vizerin--Vogue/Vogue).

Belgium's Best Sellers

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Mexico's Best Sellers

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*Local
23-year-old Jean Francois Michael has been officially named Best Selling French Artist for the past twelve months. Contracted to Vogue Records, he has sold over 2,000,000 copies of “Adieu Jolie Candy” and had a No. 1 in Canada, Spain and Italy with “Du Fond Du Coeur.” He is seen here with an Italian trophy presented to him for being the foreign artist to have sold most records throughout the past 12 months.
After a fantastic performance on the "Eddy Ready Go" TV-show, The Rattles' record "The Witch" (Fontana) made this week's charts at no. 25. Their latest 45 rpm, "I'll Be Your Dog," premiered in Amsterdam and Rotterdam. The film features live performances of The Rolling Stones and Johnny Holiday. The Les Humphries Singers visited Holland, performing their hit single promo-film of the group's new single "Promised Land" and the singles "Lost Dreams" and "Sunshine" in Amsterdam. Their hit single "I've Got My Own Ring" on the charts for six weeks and passed the golden figures this week. The Colombo album, called "Daughter of Time," was released to tie in with the successful TV-show that will do on Dec. 12-14. Albums and specially prepared press-kits were sent to all dailjockey's newspapers and magazines through V. N. Phonogram's promo-dept. South American folkgroup Los Paraguayos arrived in Holland for a two weeks tour and the recording of a Los Paraguayos TV-special by TROS Television.

Holland's Best Sellers

This Last Week Week On Chart

1 1 Where Have I Been Wrong (Cats/Imperial) (Anagor—Veronica/Holland) (CBS—Basart/Amsterdam)
2 2 Voodoo Chile—Jim Hendrix Experience—Track—A Schreuder (sonic The Beatles—EMI) (CBS—Basart/Amsterdam)
3 3 She Likes Weeds (Tee-Set/Negram) (Veronica Music/Hilversum) (CBS—Basart/Amsterdam)
4 4 New Me, Feel Me (The Who/Track) (Essex—Basart/Amsterdam)
5 5 Hello Darkness (Shocking Blue/Pink Elephant (Daylight—CBS)) (CBS—Basart/Amsterdam)
6 6 To My Father's House (The Les Humphries Singers/Degra) (Sikorski—Basart Amsterdam)
7 7 Lonely Days (Bee Gees/Polydor) (CBS—Basart/Amsterdam)
8 8 Love Is All Around (Sandara & Andreas/Philips)
9 9 Comme J'ai Toujours Envie D'aimer (Marc Hamilton/Carrere)
10 9 Stop, I Don't Wanna Hear It Anymore (Melanie/Buddah Records)

Great Britain's Best Sellers

This Last Week Week On Chart

1 1 Hear You Knocking—Dave Edmunds—MAM—Francis Day
2 2 Voodoo Chile—Jim Hendrix Experience—Track—A Schreuder (sonic The Beatles—EMI) (CBS—Basart/Amsterdam)
3 3 Indian Reservation—Don Fardon—Young Blood—Acuff—Rose
4 4 Country Roads—Neil Young—Uni—KPM
5 5 Ride-O-Mail—Neil Diamond—Uni—KPM
6 6 River Sun—Kerr—Tee-Set/Negram)
7 7 J'ai Laisse Mon Coeur A Travers—Le Grande Eddy—Philips—Epic
8 8 Whole Lotta Love—CCS—R—R—Wowan Bro.
9 9 You've Been Around—Elvis Presley—RCA—Carlin
10 9 Do You Like Me—White Plains—Daran—Warner Bros.
11 9 I'm Dead and Gone—McGuiness Flint—Capitol
distinguished by its rich tapestry and distinctive font. The imagery and design elements are thoughtfully arranged, with a strong emphasis on typography and visual hierarchy, creating a harmonious and engaging reading experience.
Canada Indie Producers Form Association; Attack Radio Prod.

TORONTO — A group of Canada’s most eminent record producers met at Toronto’s Inn On The Park (4) to form an association that would communicate their problems to the Board of Canada’s independent record producers.

There were 21 in attendance and included producers with an amazing track record of success and for survival. Their chief concern was that they needed for a united front to tackle some of the monumental problems born of the 30%. Canadian content ruling legislated into Canadian law by the Canadian Radio and Television Commission to create a Canadian record industry in Canada and to promote a national culture.

This was, perhaps, one of the rare occasions when such a large group had unanimously agreed on so many topics. The question of survival seemed foremost with these producers, some who had hit the magic million seller mark and those with relatively new talents on the scene yet to see a chart listing.

One subject that created a heated discussion was that of the broadcase-ter-recorded production houses and the possibility of preferring airplay to the “insulting” sale discussion. They discussed their lack of success in pleasing for airplay at radio stations that handle their own production companies. They also discussed how bleak the future looked insofar as competing with the broadcasters themselves for airplay.

All those in attendance agreed unanimously that an association should be formed and that the prime objective of the union of producers was to set a definite precedent regarding the boxers who fight in record production.

Out of the discussion was the fact that in all attendance were independents not directly affiliated with any record company and thus were attracted to the financing of record sessions. It was concluded that the major U.S. owned record companies in Canada could not get involved in the discussion due to the fact that the Canadian record producers but would definitely be affected by the lack of a “marketplace for Canadian production.” It was generally felt that broadcasters who had entered the production arena for profit might use the airwaves, granted to them, as a means of people of Canada, to display their productions—unfairly.

It was decided that the independent producers should be asked to join the nationwide association and be en- couraged to consider the views of the association known.

Several of those in attendance re- ported that certain moves had already been taken to find out if broad- casters were interested in doing business with producers.

One member of the group was unanimously voted that the new group be tagged, the Canadian Indie Producers Association (CIRFA).

The Canadian Leaf System (MLS), comprised of thirteen music directors of major top 40 radio stations across Canada, was given no indication that the system created an atmosphere of “sudden death” for unsuccessful records. It was generally felt that the secondary stations were the most hitmakers.

It became obvious that the Canadian record making community pro- duced something that, until this Friday meeting, had not been obvious—the great deal of concern with the problems that arise from the CRTC ruling and would stand up for their records. It is planned to make a move from the broadcasters. These same broadcasters had fought the ruling with all their legal means and the CRTC last February, and now eleven months later is the chief competi- tors of the record producers.

The first meeting was an indication of the unity of purpose of these independents—the association will be a body to contend with.

The second meeting is already scheduled for early January. Mean- while, CIRFA signed extended plans to “ask some very important questions.”

Cash Box — December 19, 1970

Rufus Takes Steps To Euro

MEMPHIS — Vocalist Rufus Thomas will sing on the Funky Chicken, The Dog and the Push & Pull throughout England, France and Germany during his forthcoming European tour which will run from Jan. 15 to Feb. 10. Thomas, who has created dance trends with his Stax recordings of “Do The Funky Chicken” and “Walkin’ The Dog” and most recently “Push & Pull.”

Father of vocalist Carla Thomas, who also records for Stax, Rufus represents 40 years of Memphis soul.

The 59-year-old entertainer has been performing since he was fourteen. Beginning as a tap dancer with traveling tent shows in the 30’s, Rufus has been a singer, comic, song and talent show director, master of ceremonies and disk jockey during a lifetime of business career. Radio station WDIA in his city will be giving Rufus a month long leave of absence.

Feliciano To Japan

HOLLYWOOD — Singer-guitarist Jose Feliciano has been set to tour Japan beginning Jan. 2 through 10. Among the cities visited for concerts will be Osaka, Tokyo, Kyoto and Nagoya.

The RCA entertainer will then headline at the Edinburgh Festival in Sydney, Australia, where he will be appearing Jan. 14 through 30 doing two shows nightly.

Last year, Feliciano broke Tori Jon’s record of single discs sold, recor- dus, plus attendance records previ- ously set by The Beatles on Adelaide, Melbourne, and Sydney. In January, he is scheduled to appear in London and to tape an album of the show.

King Albums On Italy Fest Songs

TOKYO — King Records will release albums of Italian festival songs in Feb, and July. The albums will feature top artists and material from the San Remo, Canzonasima and Nappe songs fest.
### Argentina's Best Sellers

<table>
<thead>
<tr>
<th>Week</th>
<th>Album/Artist/Group</th>
<th>Label</th>
<th>Sales Rank</th>
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<tbody>
<tr>
<td>1</td>
<td><em>Te Quiero Ver Bailar</em> (Melograf)</td>
<td>Naufragos (CBS)</td>
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<td>2</td>
<td><em>Muchachita</em> (Relay)</td>
<td>Rainbow (RCA)</td>
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<td>3</td>
<td>Concert Deseo Ser Tu Amor Los Gatos (RCA)</td>
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<td>4</td>
<td>Candida Dawn (EMI)</td>
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<td>5</td>
<td>Quererescato Tanto Victor Manuel (Philips)</td>
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<td><em>La Marcha De La Bronca</em> (Melograf)</td>
<td>Pedro y Pablo (CBS)</td>
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<td>7</td>
<td><em>Va Ceyndo Una Lagrima</em> (Relay)</td>
<td>Inacundo (RCA)</td>
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<td>8</td>
<td><em>Viva La Buena Vida</em> (Relay)</td>
<td>Juan y Juan (RCA)</td>
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<td>Mademoneille Ninette (Ferrant)</td>
<td>Soul Zenith (Philips)</td>
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<td>10</td>
<td>Miranda Desde La Puerta De Atras Creedence Clearwater Revival (Liberty-EMI)</td>
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<td>11</td>
<td><em>Las Cosas Que Me Alejan De Ti</em> (Ferrant)</td>
<td>Hector Cabrera (Musical), Gian Franco Pagliaro (Odeon)</td>
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<td>Pedro Nadie (Korn)</td>
<td>Piero (CBS)</td>
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<td><em>Crackin’</em> Rosie - Neil Diamond (RCA)</td>
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<td>Camino - Los Nuevos Hermanos (Fuentes) (Beatles)</td>
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<td><em>Pepito Polo</em> - Andres Gil Vera (Philips)</td>
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<td>Yo Cantar Por Amor Tuyo (Music Hall)</td>
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<td><em>Nunca Te Coses Con Un Ferroviario</em> Shaking Blue (Polydor)</td>
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<td>Tu Me Haces Falta con Jesus Feliciano (RCA)</td>
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<td><em>Cesare Sentimiento</em> (Relay)</td>
<td>Formula Freis (RCA)</td>
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<td>20</td>
<td><em>Ya Esta Bien Bob Christian</em> (Music Hall)</td>
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*Local*:
- Victor Manuel: *Vitor Manuel Victor Manuel (Philips)*
- Muchachito Sandro: *CBS*
- Sotano A Todo Color (RCA)
- Cosmo’s Factory Creedence Clearwater Revival (Liberty-EMI)
- En La Fuya, Vincio de Moroles (Trova)
- *Cesar Robert Vicario* (EMI)
- PrimeTime Selection (RCA)
- Last Days Country Selection (Music Hall)
- En Vivo En Las Viedos Tom Jones (London)

### Australia's Best Sellers

<table>
<thead>
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<th>Artist/Album/Group</th>
<th>Label</th>
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<td>Julie Do You Love Me</td>
<td>Bobby Sherman, Control Metromedia</td>
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<td>Crackin’ Rosie, Neil Diamond</td>
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<td>3</td>
<td>It’s Only Make Believe</td>
<td>Glen Campbell, Planetarium-Nom. Capital</td>
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<td>4</td>
<td>Song of Joy, Miguel Ronson, A &amp; M</td>
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<td>5</td>
<td>Joanne, Mike Nesmith, Screen Gems, R.C.A.</td>
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<td>Close To You, Carpenters, Control A &amp; M</td>
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<td>Spilt, Robert Vicario (EMI)</td>
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<td>Lookin’ Out The Back Door, Creedence Clearwater Revival, Palace, Liberty</td>
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<td>Montego Bay, Bobby Bloom</td>
<td>To Con, Polydor</td>
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<tr>
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<td>Candida, Dawn, Jillburn, Bell</td>
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### Japan's Best Sellers

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<td>Kyoto No Kai - Yuki Nagash (Toshiba)</td>
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<td>Mandom - Lovers Of The World - Jerry Wallace (Liberty-Tohiba)</td>
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<td>Hoshine Koutarouter-Surute Sugar (Artist)</td>
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<td>Ai No Kizuna - Ritsuko Abe (King)</td>
<td>Pub</td>
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<td>5</td>
<td>Never Marry A Railroad Man - Shocking Blue (Polydor)</td>
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<td>Osha Urana - Yuji Minarui &amp; Faro Seirizu (Teichub)</td>
<td>Pub</td>
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<td>Osha Wa Koi Ni Hitekyuu-Keiko Fuji (RCA/Fujib)</td>
<td>Pub/Jeino Shuppan</td>
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<td>Futari Kankei - Hide &amp; Ilsarra (Columbia)</td>
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<td>Ginza No Osha - Shinichi Mori (Artist)</td>
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<td>10</td>
<td>Ai No Itarera-Hiroshi Uchiyamada &amp; Cool Five (RCA/Artist)</td>
<td>Pub/Watanabe</td>
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<td>The Circle Game - Burry Sainte-Marie (Vanguard/King)</td>
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<td>Mr. Monday - Original Cost (Bell)</td>
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<td>El Condor Pasado - Simon &amp; Garfunkel (CBS/Sony) Sub/Pub</td>
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<td>Otoko To Oona No Kazoetsu - Mimi Hiyashi (Artist)</td>
<td>Pub/Takarajima Shuppan</td>
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*CashBox Australia* for the first time in a long while locally recorded discs are off the charts, due to some degree to the influx of overseas material flooding the market after the critical record blog which kept South African, local and all English-originated tracks off air-waves.

Undoubtedly, one of the top groups making the most of this battle for attention is the rock band Cash Box, and its vocalist Johnny Cash is also understood to be playing here in many shows.

By far the most popular TV import here is the American TV program "The Dick Van Dyke Show" and Cash Box (Aust) have all rushed the album on the Bell label. The single "I Think I Love You" will now show-up as one of the country's best sellers.

Cash Box welcomed the group first to tour Australia from behind the Iron Curtain. Currently on tour from Hungary is the group Syrnis. In the group's previous tour here, with several hits in Europe, none have been issued here. Indian group Omit (Kochi) has signed a contract with W & G Records in Melbourne. Mr. Oki was here to adjudicate at the finals of the Yamaha Electronic Contest, Warner Brothers Records, now established in Australia, hoping for big things with their new group that was recently signed by the group's English office. The Small Faces have now also joined the label, so the Asado there would be interested in the company.

The original Melbourne east coast "Oh Calcutta" (which never actually topped the top sales) and has already division of the show out on RCA's "San Francisco". The last has a lot of interest through the large picture of a bottom of the sleeve.

The song was written by Wilber Kentwell out with a new LP dubbed "Organ Contras". Kentwell is now musical director of television channel TVQ in Queensland.
Back from Munich where he started the year, Mexican Singer Henri Salvador has released two new recordings, "Ejercito Mute" and "Jean Jacques Tintin" (International Pathe Mareni) in Milan where he met representatives from Durium and EML ... Both the Ambassador from the USSA of Paul Mauriat, James Last and Bert Kaempfert among others is moving. Luis Balcon Tiens, "Diocis United" Press Conference in Madrid take the necessary steps to continue the promotion of such material along 1971. 

Agustin Hernandez, "Disco Pobre" changes course with "Para mi" Miami one of the firm's major artists for a big promotional campaign after the successful presentation of Rosario de Alba. "Miami is a natural market for Mexican product" Hernandez remarks.

"Disco Capitol" just released four of the forward looking LPs: "My Sweet Lord" with George Harrison on Apple. "Heaven Help Us All" with Anthony Newley's "Theater of Clown" with Smokey Robinson & The Miracles both on Tamla; and I think I Love You with Partridge Family on Bell Records.

"The Paramount Records soundtrack: with music by Francis Lai. "Un Hombre Y Una Mujer" among the "pop" fans. The Radio 13 audience results on this matter have held RCA's decision to launch it.

CBS/Columbia Int'l. launced Percy Faith's "Hindu". This is nothing more than the same old re- recorded film score. Faith has released some years ago with a cover showing his "destiny" to be a "diesel" as a big "sonombrero", the cedilla this is one of the Mexican singer, singer-songwriter's best to eradicate. CBS accepted the idea and changed the cover to a colorful shirt, typical of any popular Mexican fiesta.

The "First Progressive Music Festival", organized in Barcelona by Drix Regas, has been filling the "Saloon Iris" with youths for two months to listen to groups such as Cereales, Fantasmas, Los Doce Canarios, Los Bravo, Los Brincos, Musica E. Dispensa, Evolution & Smash.

Pau Riba and Free were the artists selected for the last pair, which was held on December 9. Word comes, also from Barcelona, that Joan Manuel Serrat and his agent and partner Jose Maria Lasso de la Vega have bought the Poliorama theater to organize similar ventures, and at the same time Lola Flores, the great flamenco singer and dancer, has announced in Madrid she was going to open "a sort of Olympia". The biggest project of them all, however, was that of Jose Rosses, owner of the famous discophones and discokios of "Boulevard de Conjurios 75", who wanted to hold weekly shows both in Madrid and Barquisimeto. Last year, Rosses was able to arrange for Warsaw to be his first and, in any case, probably opens this year. The last day of the Barbara Barnabiche Discokios.

The so-called "Spanish TV Artistic Roving Embassy" has left once more for those European towns with a big percentage of Spanish emigrant la-

bours. The idea is "to bring Spain nearer" to those who are unable to "be home for Christmas. The appear-

ances will be at the London Pal-
hadum on December 6; Staatshalle in Hamburg on December 9; Theatre Celestins in Lyon, France, on December 17; Sports Theatre in Malaga, Belgium, on December 11; and Grand Theatre on December 15 in Lille, France again, which will close the "Embassy" activities.

Though only 25, Massiel (Novela) has lived much since she won the Eurovision Song Contest in 1968. First she became the country's dar-

ling, and the massive enthusiasm she stirred was unprecedented. A few months later she was the victim of the smear campaign which tradition-

ally follows any triumph in Spain, and though she managed to keep her personal popularity, her record-sales kept lagging, until June, when a change, as if even intended for intel-

lectuals -10 of the Breitl-Weels tunes, like "The Ponce's Ballad" "Barbara Song" The Marias Sanders Band from Barcelona left and all above "Surbaya Johnny" are quite commercial.

Spain's Best Sellers

This week: 

1. Amores-Mari Trini-Hispavox
2. Chiquita, B Switzerland, Europe, CBS
3. Bridge Over Troubled Water-Simon & Garfunkel-CBS
4. Abaxa-Santos-BAR
5. Sinfonias-Valdo de los Rios-Hispavox
6. Aleluya-Russian-Hispavox
7. Dar Y Canta-Barcelona's Novela-RCA
8. Genero-Let's Rock on-Fonogram
9. LIBRE-Liberate-Disco Capitol-Fonogram
10. Eric Burdon Proclamation War-Eric Burdon & War-Fonogram

This last week:

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6. Aleluya-Russian-Hispavox
7. Dar Y Canta-Barcelona's Novela-RCA
8. Genero-Let's Rock on-Fonogram
9. LIBRE-Liberate-Disco Capitol-Fonogram
10. Eric Burdon Proclamation War-Eric Burdon & War-Fonogram

Muddy Waters, top selling artist on the Chess label made a deal of series of concert appearances in Scandinavia recently. Here he is surrounded by executives of the Swedish Radio (Congress Manager), Dag Haegqvist (International Manager) and Lars Olof-Helen (Publicity Manager).
**EDITORIAL:**

You and the Economy

The mixed emotions everyone suffered when the railroad workers struck Wednesday at midnight are very like the emotions the operator feels when he thinks about raising the play prices on his machines. The railroad people, most thought, probably deserve more money, but . . . do we the public need the headaches of another major strike? Likewise, the music and games operator would certainly like to turn all his jukes and games over to 2-25¢ play but at the same time he hates adding more fuel to the inflationary spiral.

When it comes right down to the nitty gritty, everyone has to protect his own interests, right? The phrase "self-interest" suffers the stigma of "me first and the public be damned," but in actual fact, when everyone looks out for himself in today's business community, that whole community really comes alive.

Operators must look after their interests, first and foremost. They may think they're at the mercy of the location's whims but let's be honest, operators own the machines and are the bosses about pricing and everything else that affects them.

This article may sound like a sermon to remaining tradestares who are still reluctant to get with the higher play pricing, but it's really straight dope on a situation as it really exists. Music and games pricing must be raised all across the board . . . not tomorrow, or even today, but yesterday.

There's nothing immoral about charging more for your services, if they're worth more . . . and our industry's services are worth a lot more! If people didn't think 2-25¢ music fit their pocketbooks, they wouldn't play the machine. But they have, haven't they? Same for pins, shuffles and the rest of your standard fare. Special games, thankfully, are on quarter chutes when they come from the factories.

The near future will see more price raising. Already, there are plenty of tables operating on 35¢ play (quarter and dime) and talk about twin-quarter chutes on this popular game. Lately, certain distributors have been recommending straight quarter play on shuffle alleys. This would have sounded bizarre a year ago but not today (especially when you consider that shuffles in the main have been taking dimes since 1949).

This is clearly the only way to go . . . up. Everyone else has, including the people who supply our manufacturers with raw parts (and likewise effect the selling price of the equipment). To cut back machine purchases in an effort to save a buck is much like cutting your nose off to spite your face. Raise your play pricing and if the income still doesn't suit your needs, then buy less machines. But for goodness sake, don't pass the buck to the factories before you pass the increase on to the paying public.
**Chicoin Bows 'Cowboy': 4-Player Pin Machine With Texas' Flippers**

**CHICAGO**—Chicago Coin expects to be riding high soon with “Cowboy,” its new four-player flipper game that features five-inch "Texas size" flippers. The large flippers are intended to provide players with increased control of the flippers and enable them to increase their scores by keeping balls on the playfield for extended periods of time. "Cowboy" four-figure scoring is increased by a build-up bonus that offers a top bonus score of 1,000 that may be achieved in three ways.

The center hole on the playfield also collects and builds up a bonus and kicks balls into the bumpers for additional scoring opportunities. The game also includes a ball saver, which closes the opening between the two flippers and keeps the ball on the playfield. The playfield also includes a match feature and an extra ball is provided when the game’s top three lanes are hit.

The game’s decorative backglass depicts a cowboy trying to hold on to the saddle of a bucking bronco who is interested in ending that particular game as soon as possible. "Cowboy" is adjustable for three or five-ball play in replay or add-a-ball format. It is shipped with single, double or triple chutes and is available for immediate delivery through all Chicago Coin distributors.

**Cash Box Bloopers Deliver Machines To Wrong Distributors**

Contrary to a Cash Box story that appeared in our Dec. 12 issue, the new Gottlieb two-player flipper game, "Snow Derby", is not "available for immediate delivery through all local Williams distributors.

Captivated with the bonus scoring features of "Snow Derby", a Cash Box staff member decided to check with distributors and was not surprised to find out that the new game could be obtained from a few Gottlieb distributors.

This revelation was understandable of great interest to Alvin Gottlieb of D. Gottlieb & Co. and Jack Metel of Williams Electronics, Inc. Both coin-box executives took the бесплатно in good humor and said they both gentlemen for their understanding and sense of humor.

For the record, "Snow Derby" is available for immediate delivery through all local Gottlieb distributors.

**Rock-Ola Model '445' Enters Production; 100-Sel. Phonos Offers Features of '444'**

**CHICAGO**—Ed Doris, Rock-Ola executive vice president, last week announced that the firm’s new 100-stock model "445" phonograph has entered production and is now being delivered to all domestic and foreign distributors.

The "445", which is the companion to the 100-selection model "444" phonograph that was introduced to the Rock-Ola distributors Oct. 4 at the Grand Hotel in Front Royal, Ala., has been publicly for the first time in mid-October at the 445 Show in Chicago.

Doris said that like previous 100-selection models, the "445" contains all features of the "444" model, a companion piece except for two plays for a quarter price, which is an option. The "445", like the "444", offers the "compute-a-fool" feature. The display panel prints out the record number in a glowing program of lights.

The cabinet of the compact "445" measures 53 inches high, 31 and three-quarter inches wide and 26 and one-quarter inches deep. The "445" works with all optional accessories, such as a receiver, money counter, wall box, extension speakers, motorized volume control, alarm kit and "LZ pod."

Doris emphasized the interchangeability of the amplifier, power pack, and some of the components and service engineers were active with Rock-Ola "445" service engineers were active with Rock-Ola, and discussed the "445" transistorized amplifier, two 12-inch woofers and two 5 by 7-inch oval tweeters.

**Philadelphia Tradeestes Have Experienced 33 Years of Assistance on Erfle's Account**

**PHILADELPHIA**—Long before banks began to advertise on television, friendship and concern for personal needs of accounts, Philadelphia operators and distributors had a good friend at the bank in Ray Erfle.

Erfle, recently semi-retired senior executive vice president of the Lincoln Savings Bank at the time, helped finance the Philadelphia coin machine industry with more than 100 financial contacts with the local trade in 1937. Erfle didn’t encourage any competition for real institutional credit, but, to the contrary, he believed in supporting the local industry left the Philadelphia trade through access to substantial financial services.

In 1937 Erfle was a three-year junior officer of the Northwestern Bank, a fledgling institution. During that year, Irv Udell, one of the bank’s outside men, walked into the Philadelphia headquarters of David Rosen. That visit marked the first time that an ear of the local financial community had been turned toward the coin machine industry.

Rosen, not a man easily caught speechless, proceeded to explain to Udell the operation, problems and potential of the coin machine and amusement business. Rosen contended that the industry's image was largely undeserved and emphasized the trade's need for solid financial support.

Erfle met with Rosen shortly thereafter and expressed his willingness to financially strengthen the local coin machine industry. Then began discounting paper for distributors, that is, issuing payment on bank draft at the bank to the bank, on the basis of what had been sold to the Distributors on the basis of what had been sold to the Distributors on the basis of what had been sold to the Distributors on the basis of what had been sold to the Distributors.

Several members of the Philadelphia banking community who have been associated with Ray Erfle since his first contact with the coin machine industry, joined in industry leaders to honor Erfle at the party. Among those present were president of the Bank of King of Prussia; Erfle; William Moore, vice president of Continental Bank, and Lew McGrath, who recently retired as an officer at Continental Bank.

Rival banks did not rush to follow Erfle's example. Other Philadelphia banks considered Erfle's financing of the coin machine industry an unhealthy venture into a not entirely reputable business. "Back then," Erfle said, "I couldn't go to a bankers' meeting without somebody saying, 'Hey Ray, are you using your shoulder holster today?"

It would have been more appropriates to ask Erfle if he was wearing his route man's outfit. As Erfle soon expanded Northwestern's financial services to include direct loans to operators, he made a determined effort to learn the coin machine business from the inside.

On his Saturdays, Erfle would jump on the route truck of a local operator and visit locations where he would examine the machines, change title strips and talk with location owners. That driving effort to understand the industry has continued full steam through the present.

(Cont. on p. 100)
Watch Out For
The Cash Box Christmas Special
—Coming Next Week

Cash Box Location Programming Guide
THIS WEEK’S TOP RECORD RELEASES FOR COIN PHONOGRAPHs

Pop

THERE GOES MY EVERYTHING (2:58)
ELVIS PRESLEY
I Really Don’t Want To Know (2:45) RCA 9960
PROBLEM CHILD (2:35)
MARK LINDSAY
No Flip Info. Columbia 45286
HE CALLED ME BABY (2:42)
CANDI STATON
What Would Become Of Me (2:45) Fame 1476

IT’S UP TO YOU PETULA (2:52)
EDISON LIGHTHOUSE
Let’s Make It Up (2:45) Bell 960
I HEAR YOU KNOCKING (2:48)
DAVE EDMUNDS
Black Bill (3:05) Mam 3601

AMAZING GRACE
JUDY COLLINS
Nightingale I (2:14) Elektra 45709

check your local One Stop for availability of the listed recordings

R&B
GET UP, GET INTO IT, GET INVOLVED (3:30)
JAMES BROWN
Part 2 (3:32) King 6347
I CAN FEEL IT (2:25)
CARL CARLTON
You’ve Got So Much (To Learn About Love) (2:50)
Back Beat 617

C & W
I’M MILES AWAY (2:36)
THE HAGERS
Loony Caboose (2:09) Capitol 3012
TAKE A LITTLE TIME (2:44)
SUE THOMPSON
Because You Love Me (2:38) Hickory 1587
LITTLE EYES THAT LOOK AT MINE (2:52)
The Wilburn Brothers
I’ve Gotta Hang My Hat Upon The Wind (2:36)
Decca 32771

Gold-Mor Stocks 4 Columbia Little L.P.s

Gold-Mor Dist. recently received a shipment of four Little L.P.s from Columbia by (left to right) Erroll Garner, Johnny Mathis, Tammy Wynette and Harry James.

ENGLEWOOD — Bernie Yudikofsky, president of Gold-Mor Distributing, last week announced the stocking of four new Little L.P.s from Columbia Records—“Harry James’ Greatest Hits”, “Close To You” by Johnny Mathis, “The First Lady” by Tammy Wynette and “Concert By the Sea” by Erroll Garner. The new records followed closely on the heels of a Capitol Records shipment a few weeks ago, which according to Yudikofsky, was almost out of stock a week after its arrival.

The Columbia records, like the other Little L.P.s distributed by Gold-Mor, were selected by Yudikofsky because of their appeal for adult jukebox locations. “I expect the Tammy Wynette, L.P. to do particularly well,” he said “because the country and western material has proven to be a strong item. The Merle Haggard record, which we got a few weeks ago,” he added, “has been moving extremely well.”

Yudikofsky said the Garner and James albums were selected because of requests from operators for jazz material. The Gold-Mor had conceded that the albums do not offer modern jazz but that standard jazz material retains a great deal of popularity in tavern and restaurant locations. The James album includes vocals by Frank Sinatra, Dick Haymes and Kitty Kallen.

Yudikofsky said that Mathis singles have long been quarter-grabbers on jukeboxes and that the material from his recent album should similarly stimulate collections. The new shipment expands the Gold-Mor “Little L.P.” catalogue to 17 items.

Reconditioned SPECIALS

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Write for complete list of Phonographs, Vending and Games.
Established 1934

ATLAS MUSIC COMPANY
2122 N. WESTERN AVE., CHICAGO, ILL. 60647 ARmitage 6-5005
CHICAGO CHATTER

Rock-Ola Mfg. Corp. commenced production last week on the new 100-selection model “445” phonograph—the “little bigger” as they call it. George Hintck tells us initial shipments from the factory have been in progress since the early part of the week. . . Dr. Dave Rockola is off to Europe on another of his many business trips. Ed Doris and Hugh Gorman are in the midst of a pre-holiday sales push to the East.

It’s official—Wico Corp., local distributor of coin machine parts and supplies, is now operating completely out of its new facilities at 6400 W. Gross Point Road in Niles. Ill. Moving was quite a chore but Ed Ruber and the gang worked like beavers to get everything all set up in the new quarters as quickly as possible. Williams Electronics Inc. just released a very exciting new six-player shuffle alley called “Cimarron” featuring the “new look” in cabinet design, five ways to play, and several other features. Bill DeSelm says it’s already creating a big fuss in the trade. You can see it at your local Williams distributor.

Last Tuesday evening (6) World Wide Dist, held a service school on the Seeburg “Musical Bandshell”. Session was conducted by Seeburg field engineer Sam Garvin in the distro’s showroom on W. Fullerton Ave. Garvin’s presentation was aimed at trouble shooting procedures and an explanation of the entire makeup of the phonograph. An attendance figure was not available at pretime but we understand a large number of operators and service personnel were expected to be present. Hosts for World Wide were Nate Feinstein, Harold Schwartz, Howie Freer, John Neville, Chuck Furianek, Bob Parker and shop foreman Sam De Piero.

P. Gottlieb & Co. has a big item in the newly released “Snow Derby” 2-player with its snowmobile race motif. Alvin Gottlieb says it caught on immediately. Game’s on display, of course, at your nearest Gottlieb distributor showroom . . . ICMA has scheduled a legislative committee meeting for Tuesday, December 15, at the Holiday Inn East in Springfield . . . Plenty of activity at Marvel Mfg. Co. these days. Prexy Tod Rubey was busy with a customer when we called but we got the word from gal Friday Audrey De Conte that the firm’s fastest moving items are the Marvel-manufactured Electric Scoreboards and everything in the category of pool supplies and accessories.

Happy to report that Midway Mfg. Co. sales manager Larry Berke was released from the hospital last week and is now convalescing at home. He should be back at work very soon . . . In the winner’s circle at Chicago Dynamic Industries, is the “Gavert’s shuffle which is selling up a storm, according to Mort Secore; and the very hot “Super Speedway”. . . . Here’s something to watch for—“Target Zero”! It’s the name of the new Bally game. Director of Marketing Ross Scheer says sample shipments are currently in progress and the factory is tentatively scheduled to commence production this week.

Received word from the local NAMA press office (after its final tally) that the recent 24th annual convention-exhibit, held in Chicago, attracted a record number of 9,184 industry representatives . . . Joe Ceddia of Lorman is starting to get some operator action here on the Johnny Desmond single “Red Roses” (Veepee). Joe’s also spotlighting “Gimme a Mauna Marie” by John Rowles (Kapp), “Toy Piano” by Jerry Smith (Decca), and the “Your Cheating Heart/Have Much as Medley” by Dumpy Piano Rice on the Juke label.

6-PLAYER SHUFFLE ALLEY

TOP 5 WAYS TO PLAY

Rated The Best
Flash-Strike 90, Regulation, Roto and TriX.
Beer Frame Feature. 3rd, 5th & 8th Frames.

NEW CABINET STYLING

Delightful New Look More Pin Visibility
2/25c play recommended 15c play—2-25c available

AVAILABLE FOR IMMEDIATE DELIVERY THROUGH YOUR WILLIAMS DISTRIBUTOR

GIMARRON UNITED

6-PLAYER SHUFFLE ALLEY

Cash Box — December 19, 1970
Erfle—'Philly Trade's Best Friend' (Cont'd)

and shows no signs of abating.
He also became involved with the growing Philadelphia operators' association, which gained strength and respect under the leadership of executive secretary Joe Silverman. Silverman's cooperation and continual consultation, Erfle says, was largely responsible in facilitating financial services to operators.

Except for a brief period during the war years, when he served as an Air Force lieutenant, Erfle has continued to serve the coin machine industry. The Northwestern Bank eventually merged with the Continental Bank, continuing to operate under the latter name.

In 1964 the Lincoln National Bank was founded in Philadelphia. It had been 30 years since Erfle had helped found a bank and he couldn't resist the challenge. This time, however, he joined the firm as a senior officer and chief planner, a far cry from the junior officer who had helped get Northwestern off the ground.

Erfle looks back at justifiable pride at the progress of the Philadelphia coin machine industry from its early days of financial problems to its current well-established place in the business community.

"We brought the business out from behind the venetian blinds and opened up the windows," Erfle says, alluding to the trade's one-time preference for maintaining anonymity and social distance from the general business community.

"We've also made the operator smart," he continued, "as to what a route is worth. By helping to advise on location contracts and advising him not to over-extend himself." Erfle added, "we've helped the operator protect himself.

"Most important," he emphasized, "we've put members of the industry in the class of businessmen instead of people operating out of their back pockets."

Erfle stressed that the strengthening of financial position of operators and distributors has been an accomplishment for which the trade itself is essentially responsible. "They've made their own record," he said. "For the most part, the only help I've dealt with are men of complete integrity."

One of these men, David Rosen, planned a recent testimonial dinner for the bank executive upon his `retirement.' On hand to honor Erfle were some 150 area operators, distributors, colleagues from Lincoln National and old friends from Continental.

Erfle said he enjoyed himself thoroughly at the testimonial, but quickly quashed any rumors of retirement, explaining that he was still serving Lincoln National on a consulting basis. "But now I'm going to take it easier," he conceded.

Erfle plans to utilize much of his new-found free time to an even greater involvement in the coin machine business. His plans in the near future include frequent visits to trade conventions, active participation in panel discussions of trade problems and continued financial advice to operators and distributors.

Ray Erfle (third from left), a long-time personal and financial friend to Philadelphia distributors, is joined by several dealers who turned out to honor the banker upon his semi-retirement from the Lincoln National Bank. Flanking Erfle are (left to right) Joe Ash, Active Amusement; Marvin Stein, Eastern Music Systems; Al Rodstein, Banner Specialty; Joe Silverman, executive secretary of the Amusement Machines Assn. of Greater Philadelphia, and Dave Rosen, David Rosen, Inc.

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WANTED: Midway Real Bat, Real Ball and Real Side. Write to: 219 West Ave South Great Molton, Iowa 40602.

WANT—Pool tables, personal music equipment, Small refrigerator, many more items for sale. Contact: Mike Primofoto. (312) 449-3833.

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For Sale: Seeburg, Smith & Gore, Williams, Gottlieb. Prices starting at $50. Call or write to: Seeburg, Smith & Gore, Williams, Gottlieb. 4199 N. 140th Ave, P.O. Box 104, Des Moines. 225 Wright Ave., Gretna. 41219.

For Sale: Kings, Leeds, Bar, video game, arcade, pinball, bally, etc. Starting at $50. Call or write to: Kings, Leeds, Bar, video game, arcade, pinball, bally, etc. 4199 N. 140th Ave, P.O. Box 104, Des Moines. 225 Wright Ave., Gretna. 41219.

COIN MACHINES WANTED

WANTED TO BUY: Coin machines of all kinds in quantity. Contact: Mark Gordon. (312) 449-3833.

WANTED: Coke machines, vending machines, water coolers, refrigerators, etc. For cash or trade. Write or call: TONY JONES, 20605 NE 43rd Ave., Bellevue, WA 98007.

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