

Vital Statistics

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

*New To The Top 100

- #1 HONKY TONK WOMEN (3:03)**
Rolling Stones-London 910
539 W 25 St. NYC.
PROD: Jimmy Miller, London England
PUB: Gideon BMI c/o Allen Klein 1700 Bway, NYC.
WRITERS: Jagger-Richards
ARR: Rolling Stones
FLIP: You Can't Always Get What You Want
- #2 IN THE YEAR 2525 (3:15)**
Zager & Evans-RCA 4174
1133 Ave of the Americas, NYC.
PROD: Zager & Evans c/o Mgt 3 Ltd 136 E 55 St. NYC.
PUB: Zelad BMI
WRITER: Evans FLIP: Little Kids
- #3 A BOY NAMED SUE (3:40)**
Johnny Cash-Columbia 44944
51 W 52 Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Evil Eye BMI
WRITER: S. Silverstein FLIP: San Quentin
- #4 SWEET CAROLINE (2:50)**
Neil Diamond-UNI 55136
8255 Sunset Blvd. L. A. Calif.
PROD: Tommy Cogbill-Tom Catalano-Neil Diamond
c/o Amer. Rec. Studios 827 Thomas St.
Memphis, Tenn.
PUB: Stone Bridge BMI
c/o Pryor Braun Cashman Sherman 437 Mad. Av. NYC.
WRITER: Neil Diamond ARR: Chas Callelo
FLIP: Dig In
- #5 CRYSTAL BLUE PERSUASION (3:45)**
Tommy James & Shondells-Roulette 7050
17 West 60 Street, NYC.
PROD: T. James-R. Cordell c/o Roulette
PUB: Big 7 BMI (same address)
WRITERS: Y. James-M. Vale FLIP: I'm Alive
- #6 BABY I LOVE YOU (2:56)**
Andy Kim-Steed 716
300 East 74 Street, NYC.
PROD: Jeff Barry c/o Steed
PUB: Trio BMI 1619 Bway, NYC.
Mother Bertha BMI 9130 Sunset Blvd. L.A. Cal.
WRITERS: J. Barry-E. Greenwich-P. Spector
FLIP: Gee Girl
- #7 RUBY DON'T TAKE YOUR LOVE TO TOWN (2:52)**
Ken Rogers & First Edition-Reprise 0829
4000 Warner Blvd., Burbank, Calif.
PROD: Jimmy Bowen c/o Amos 6565 Sunset Blvd.
L. A. Calif.
PUB: Cedarwood BMI 815 16th Ave S. Nashville, Tenn.
WRITER: Mel Tillis ARR: Glen D. Hardin
FLIP: Girl Get A Hold Of Yourself
- #8 PUT A LITTLE LOVE IN YOUR HEART**
Jackie DeShannon-Imperial 66385
6920 Sunset Blvd. L. A. Calif.
PROD: V.M.E. c/o Imperial
PUB: Unart BMI 729 7th Ave, NYC.
WRITERS: J. DeShannon-Jimmy Holiday-Randy Myers
ARR: V.M.E.-J. Langford FLIP: Always Together
- #9 LAUGHING (2:44)**
Guess Who-RCA 0195
1133 Ave of the Americas, NYC.
PROD: Jack Richardson c/o Numbus 9
131 Hazelton Ave Toronto, Canada
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman-Cummings FLIP: Undun
- #10 POLK SALAD ANNIE (3:37)**
Tony Joe White-Monument 1104
530 W Main St. Hendersonville, Tenn.
PROD: Billy Swan c/o Monument
PUB: Combine (same address)
WRITER: Tony Joe White FLIP: Aspen Colorado
- #11 MY CHERIE AMOUR (2:50)**
Stevie Wonder-Tamla 54180
2457 Woodward Ave. Detroit, Mich.
PROD: Hank Cosby c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Hank Cosby-Stevie Wonder-Sylvia Moy
FLIP: I Don't Know Why I Love You
- #12 WHAT DOES IT TAKE (TO WIN YOUR LOVE) (2:58)**
Jr. Walker & All Stars-Soul 35062
2457 Woodward Ave., Detroit, Mich.
PROD: Fuqua-Bristol c/o Soul
PUB: Jobete BMI (same address)
WRITERS: Bristol-Fuqua-Bullock
FLIP: Brainwasher Part 1
- #13 MY PLEDGE OF LOVE (2:44)**
Joe Jeffrey Group-Wand 11200
254 West 54 Street, NYC.
PROD: Jerry Meyers-Alan Klein
875 Main St. Buffalo, N. Y.
PUB: Wednesday Morning BMI
4672 Walford Rd. 212-C Warrensville Hts. Ohio
Our Children's BMI c/o Wand
WRITER: Joe Stafford Jr.
ARR: Al Russ FLIP: Margie
- #14 GIVE PEACE A CHANCE (4:49)**
Plastic Ono Band-Apple 1809
c/o MacLen 1780 Bway, NYC.
PROD: John & Yoko c/o Apple
PUB: MacLen BMI (same address)
WRITERS: Lennon-McCartney FLIP: Remember Love
- #15 I'D WAIT A MILLION YEARS (2:35)**
Grass Roots-Dunhill 4189
449 S. Beverly Dr., Bev. Hills, Calif.
PROD: Steve Barri c/o Dunhill
PUB: Teeny-Bopper ASCAP
932 N. Larabee, L.A. Calif.
WRITERS: Gary Zekley-M. Bottler
ARR: Jimmi Haskell FLIP: Fly Me To Havana
- #16 LAY LADY LAY (3:20)**
Bob Dylan-Columbia 44926
51 West 52nd Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Big Sky ASCAP P.O. Bx 27 Prince St. Sta. NYC.
WRITER: B. Dylan FLIP: Peggy Day
- #17 GET TOGETHER (4:37)**
Youngbloods-RCA 9752
1133 Ave of the Americas, NYC.
PROD: Felix Poppalardi 106 MacDougal St., NYC.
PUB: Irving BMI 1416 N La Brea Ave., L. A. Cal.
WRITER: Chet Powers FLIP: Beautiful
- #18 GREEN RIVER (2:31)**
Creedence Clearwater Revival-Fantasy 625
1281 30th St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI c/o Fantasy
WRITER: J. Fogerty ARR: J. Fogerty
FLIP: Commotion
- #19 SOUL DEEP (2:25)**
Box Tops-Mala 12040
1776 Bway, NYC.
PROD: Tommy Cogbill-Chips Moman
827 Thomas St. Memphis, Tenn.
PUB: Earl Barton BMI
1121 S. Glenstone, Springfield, Mo.
WRITERS: Wayne-Carson-Thompson
FLIP: (The) Happy Song
- #20 QUENTIN'S THEME (1:59)**
Chas. Randolph Grean Sound-Ranwood 840
9034 Sunset Blvd. L. A. Calif.
PROD: Chas. R. Grean
120 E Hartsdale Ave, Hartsdale, N. Y.
PUB: Curnor BMI c/o Allan H. Bomser
555 Mad. Ave., NYC.
WRITER: Chas. Cobert
ARR: Chas. Grean FLIP: #1 At The Blue Whale
- #21 MARRAKESH EXPRESS (2:35)**
Crosby-Still & Nash-Atlantic 2652
1841 Bway, NYC.
PROD: Stephen Stills-David Crosby-Graham Nash
c/o Atlantic
PUB: Squomb BMI 55 Liberty St. NYC.
WRITER: G. Nash FLIP: Helplessly Hoping
- #22 MOTHER POPCORN (YOU GOT TO HAVE A MOTHER FOR ME) PT. 1 (2:55)**
James Brown-King 6245
1540 Brewster Ave, Cinn. Ohio
PROD: J. Brown c/o King
PUB: Dynatone BMI (same address)
WRITERS: J. Brown-Alfred Ellis
FLIP: Mother Popcorn Pt. 2
- #23 CHOICE OF COLORS (3:18)**
Impressions-Curtom 1943
c/o Buddah 1650 Bway, NYC.
PROD: Curtis Mayfield
8543 Stony Island Ave., Chicago, Ill.
PUB: Camad BMI c/o Curtis Mayfield
WRITER: C. Mayfield
ARR: D. Hathaway-J. Pate FLIP: Mighty Mighty
- #24 RECONSIDER ME (3:50)**
Johnny Adams-SSS Int'l 770
3106 Belmont Blvd. Nashville, Tenn.
PROD: Shelby Singleton JR. (same address)
PUB: Shelby Singleton BMI (same address)
WRITERS: Myra Smith-Margaret Lewis
FLIP: If I Could See You One More Time
- #25 WORKING ON A GROOVY THING (3:09)**
5th Dimension-Soul City 776
6920 Sunset Blvd. L.A. Calif.
PROD: Bones Howe 8833 Sunset Blvd. L.A. Calif.
PUB: Screen Gems/Columbia BMI 771 5th Ave, NYC.
WRITERS: Neil Sedaka-Roger Atkins
ARR: Bob Alcinvar-Bill Holman-Bones Howe
FLIP: Broken Wing Bird
- #26 SUGAR SUGAR (2:48)**
Archies-Calendar 1008
1133 Ave of the Americas, NYC.
PROD: Jeff Barry 729 7th Ave, NYC.
PUB: Don Kirshner BMI 655 Madison Ave, NYC.
WRITERS: Barry-Kim
FLIP: Melody Hill
- #27 GOOD OLD ROCK 'N ROLL (3:05)**
Cat Mother & The All Night News Boys
Polydor 14002
110 W. 57th St. NYC.
PROD: Cat Mother & Jimi Hendrix
27 E. 37th St. NYC.
FLIP: Bad News
- #28 EASY TO BE HARD (3:10)**
3 Dog Night-Dunhill 4203
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: United Artists ASCAP 729 7th Ave, NYC.
WRITERS: G. McDermot-J. Rado-G. Ragne
FLIP: Dreaming Isn't Good For You
- #29 HURT SO BAD (2:18)**
Lettermen-Capitol 2482
1750 N. Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Vogue BMI 244 Wilshire Blvd. Santa Monica
WRITERS: Teddy Randazzo-Bobby Hart-Bobby V
ARR: Mort Garson FLIP: Catch The Wind
- #30 MUDDY RIVER (3:15)**
Johnny Rivers-Imperial 66386
6920 Sunset Blvd. L. A. Calif.
PROD: Johnny Rivers 8923 Sunset Blvd. L. A. Cal.
PUB: Johnny Rivers BMI c/o Gang, Tyre-Brown
6400 Sunset Blvd. L. A. Cal.
WRITER: James Hendricks FLIP: Resurrection
- #31 I'M FREE (2:39)**
The Who-Decca 732519
445 Park Ave, NYC.
PROD: Kit Lambert-Chris Stamp
58 Old Compton St. London 1 Eng.
PUB: Track BMI 260 W 23 St. NYC.
WRITER: Peter Townshend
FLIP: We're Not Gonna Take It
- #32 I'LL NEVER FALL IN LOVE AGAIN (2:55)**
Tom Jones-Parrot 40018
539 W 25 St. NYC.
PROD: Peter Sullivan c/o EMI
Hayes Middlesex London W1 England
PUB: TRO-Hollis BMI 10 Col. Circle, NYC.
WRITERS: Donegan-Currie
FLIP: Once Upon A Time
- #33 BIRTHDAY (2:42)**
Underground Sunshine-Intrepid 75002
1650 Bway, NYC.
PROD: Underground Sunshine
c/o John Little, Madison, Wisc.
PUB: MacLen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: All I Want Is You
- #34 NITTY GRITTY (2:59)**
Gladys Knight & Pips-Soul 35063
2457 Woodward Ave. Detroit, Mich.
PROD: Norman Whitfield c/o Soul
PUB: Al Gallico BMI 101 W 55 St. NYC.
WRITER: Lincoln Chase
FLIP: Got Myself A Good Man
- #35 SPINNING WHEEL (2:39)**
Blood, Sweat & Tears-Columbia 44871
51 West 52 Street, NYC.
PROD: James William Guercio c/o Columbia
PUB: Blackwood BMI 1650 Bway, NYC.
Minnesinger BMI WRITER: D. C. Thomas
ARR: Blood, Sweat & Tears FLIP: More and M
- #36 IT'S GETTING BETTER (2:56)**
Mama Cass-Dunhill 4195
449 S Beverly Drive, Bev. Hills, Calif.
PROD: Steve Barri c/o Dunhill
PUB: Screen Gems/Columbia BMI
711 5th Ave, NYC.
WRITERS: Barry Moon-Cynthia Weil
ARR: Jimmie Haskell FLIP: Who's To Blame
- #37 TRUE GRIT (2:28)**
Glen Campbell-Capitol 2573
1750 N Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Famous Ascap 1619 Bway, NYC.
WRITERS: Don Black-Elmer Bernstein
ARR: Al DeLory FLIP: Hava Nagila
- #38 YESTERDAY, WHEN I WAS YOUNG (3:16)**
Roy Clark-Dot 17246
1507 N. Vine, L. A. Calif.
PROD: Joe Allison for Singin T
4011 Hopevale Dr. Sherman Oaks, Calif.
PUB: TRO-Dartmouth ASCAP 10 Columbus
WRITERS: H. Kretzmer-C. Aznavour
ARR: Hank Levine FLIP: Just Another Man
- #39 SHARE YOUR LOVE WITH ME (3:16)**
Aretha Franklin-Atlantic 2650
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: Don BMI 2809 Erastus St. Houston, T
WRITERS: D. Malone-A. Braggs
FLIP: Pledging My Love/The Clock
- #40 JACK & JILL (2:31)**
Tommy Roe-ABC 11229
1330 Ave of the Americas, NYC.
PROD: Steve Barri c/o ABC
449 S Beverly Dr. L.A. Calif.
PUB: Low-Twi BMI P.O. Bx 9687 Atlanta, C
WRITERS: T. Roe-F. Weller
ARR: Jimmie Haskell FLIP: Tip Toe Tina
- #41 DID YOU SEE HER EYES (2:47)**
Illusions-Steed 718
729 7th Ave, NYC.
PROD: Jeff Barry c/o Steed
PUB: Unart BMI (same address)
WRITER: Barry FLIP: Falling In Love
- #42 ABERGAVENNY (2:43)**
Shannon-Heritage 814
c/o MGM 1350 Ave of the Americas, NYC
PROD: Jerry Ross 1855 Bway, NYC.
PUB: Mills Music ASCAP 1790 Bway, NYC
WRITERS: Manston-Geller
ARR: Peter Knight FLIP: Alice In Blue

This is one of The Hardy Boys.

(Saturday Mornings will never be the same again.)

RCA



Brand New Team

BLINKY & EDWIN STARR

Brand New Single:

"OH HOW HAPPY"

GORDY 7090

Picks of the Week

BLINKY & EDWIN STARR (Gordy 7090)

Oh How Happy (2:39) (Jobete, BMI — Hatcher)

Oldie side is renovated with a flashy vocal performance that pairs Edwin "25 Miles" Starr with Motown's rising Blinky. Team shines together in a track that combines blues and rock appeal for effective sales power across the teen board. Flip: "Ooo Baby Baby" (2:35) (Jobete, BMI — Robinson, Moore)

Watch It Go To The Top!!

MOTOWN
RECORD CORPORATION
The Sound of Young America

Vital Statistics

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

#43
YOUR HUSBAND-MY WIFE (2:56)
Brooklyn Bridge-Buddah 126
1650 Bway, NYC.
PROD: Wes Farrell 39 W 55th St. NYC.
PUB: Pocket Full Of Tunes BMI
Jillbern BMI c/o Wes Farrell
WRITERS: Tony Wine-Inwin Levine
FLIP: Upside Down (Inside Out)

#44
KEEM-O SABLE (2:07)
Electric Indian-United Artists 50563
729 7th Ave, NYC.
PROD: Len Barry c/o U.A.
PUB: U.A. ASCAP (same address)
Binn ASCAP 257 Bayard Rd. Upper Darby, Pa.
Elaine ASCAP
WRITERS: B. Barisoff-B. Binnick
ARR: Tom Sellers FLIP: Broad Street

#45
ALONG CAME JONES (3:37)
Ray Stevens-Monument 1150
530 W. Main St. Hendersonville, Tenn.
PROD: R. Stevens Jim Malloy c/o Monument
PUB: Tiger BMI 241 W 72 St. NYC.
WRITERS: Jerry Leiber-Mike Stoller
ARR: R. Stevens FLIP: Yakety-Yak

#46
BARABA JAGAL (3:30)
Donovan-Epic 10510
51 West 52 Street, NYC.
PROD: Mickie Most 101 Dean St. London, Eng.
PUB: Peer Int'l BMI 1619 Bway, NYC.
WRITER: D. Leitch FLIP: Trudi

#47
MOON FLIGHT (2:30)
Vik Venus-Buddah 118
1650 Bway, NYC.
PROD: Lew Merenstein c/o Inherit 57 W 56 St. NYC.
WRITER: B. Seigal FLIP: Everybody's On Strike

#48
WHERE DO I GO/BE IN (2:35)
Happenings-Jubilee 5666
1790 Bway, NYC.
PROD: The Happenings for Mira-Lee c/o Jubilee
PUB: United Artists ASCAP 729 7th Ave., NYC.
WRITERS: Rado-Ragni-MacDermot
ARR: Happenings FLIP: New Day Coming

#49
COMMOTION (2:37)
Credence Clearwater Revival-Fantasy 625
1281 30th St. Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI (same address)
WRITER: J. Fogerty ARR: J. Fogerty
FLIP: Green River

#50
ODDS & ENDS (3:21)
Dionne Warwick-Scepter 12256
254 W 54 St. NYC.
PROD: Bacharach-David
c/o Fred E. Ahlert Jr. 15 E 48 St. NYC.
PUB: Blue Seas ASCAP/Jac-ASCAP
c/o Fred E. Ahlert Jr.
WRITERS: Burt Bacharach-Hal David
ARR: Burt Bacharach
FLIP: As Long As There's An Apple Tree

#51
WHEN I DIE (3:20)
Motherlode-Buddah 131
1650 Bway, NYC.
PROD: Mort Ross-Doug Riley
31 Prince Arthur Ave, Toronto, Canada
PUB: Modo BMI c/o Allouetti 1650 Bway, NYC.
WRITERS: Kennedy-Smith FLIP: Hard Life

#52
OH WHAT A NIGHT (4:02)
Dells-Cadet 5649
320 E 21 St. Chicago, Ill.
PROD: Bobby Miller c/o Cadet
PUB: Conrad BMI 1619 Bway, NYC.
WRITERS: Junior & Funches
ARR: Chas. Stepney
FLIP: Believe Me

#53
CLEAN UP YOUR OWN BACK YARD (3:06)
Elvis Presley-RCA 9747
1133 Ave of the Americas, NYC.
PUB: Gladys ASCAP 1619 Bway, NYC.
WRITERS: Strange-Davis
FLIP: The Fair Is Moving On

#54
YOUR GOOD THING (2:51)
LOU RAWLS-Capitol 2550
1750 N Vine, L.A. Calif.
PROD: Dave Axelrod c/o Capitol
PUB: East BMI 926 E McLemore, Memphis, Tenn.
WRITERS: Issac Hayes-David Porter
FLIP: Season Of The Witch

#55
COLOR HIM FATHER (3:06)
Winstons-Metromedia 117
3 East 54 Street, NYC.
PROD: Don Carroll 925 Cherokee Trail Smyrna, Ga.
PUB: Holly Bee BMI 1655 Peachtree St. Atlanta, Ga.
WRITER: R. Spencer FLIP: Amen, Brother

#56
SING A SIMPLE SONG OF FREEDOM (3:49)
Tim Hardin-Columbia 44920
51 W 52 Street, NYC.
PROD: Gary Klein for Koppelman-Rubin
1650 Bway, NYC.
PUB: T. M. BMI 1619 Bway, NYC.
WRITER: B. Darin ARR: Paul Harris
FLIP: Question Of Birth

#57
HEY JOE (3:05)
Wilson Pickett-Atlantic 2648
1841 Bway, NYC.
PROD: Rick Hall 603 E Avalon, Muscle Shoals, Ala.
PUB: Third Story BMI 5455 Wilshire Blvd. L. A. Cal.
WRITER: Billy Roberts FLIP: Night Owl

#58
MOVE OVER (3:07)
Steppenwolf-Dunhill 4205
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Trousdale BMI (same address)
WRITERS: John Kaye-G. Mekler
FLIP: Power Play

#59
ONE (2:55) 3 Dog Night-Dunhill 4191
449 S Beverly Drive, Bev Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Dunbar BMI 1650 Bway, NYC.
WRITER: Nelsson FLIP: Chest Fever

#60
I CAN'T GET NEXT TO YOU (2:53)
Temptations-Gordy 7093
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong FLIP: Running Away

#61
EASE BACK (2:55)
Meters-Josie 1008
1790 Bway, NYC.
PROD: Allen Toussaint-Marshall E Sehorn
1211 St. Phillips St. New Orleans, La.
PUB: Marsaint BMI c/o Toussaint-Sehorn
WRITERS: Nocentelli-Neville-Porter-Modeliste
FLIP: Anne

#62
NOBODY BUT YOU BABE (2:46)
Clarence Reid-Alston 4574
1841 Bway, NYC.
PROD: Brad Shapiro-Steve Alaimo c/o Alston
PUB: Sherlyn BMI 495 S.E. 10th Ct. Hialeah, Fla.
WRITERS: Reid-Clarke ARR: The Zoo
FLIP: Send Me Back My Money

#63
CHANGE OF HEART (2:55)
Dennis Yost & Classics IV-Imperial 66393
6920 Sunset Blvd. L.A. Calif.
PROD: Buddy Buie c/o Bill Lowery
P.O. Bx 9687 Atlanta, Ga.
PUB: Low/Sal BMI c/o Bill Lowery
WRITERS: Buie-Cobb
ARR: Emery Gordy FLIP: Rainy Day

#64
LET YOURSELF GO (2:34)
Friends Of Distinction-RCA 0204
1133 Ave of the Americas, NYC.
PROD: John Florez c/o RCA
6363 Sunset Blvd. L.A. Calif.
PUB: Mawil BMI c/o Willie M. Hutchinson
1943 W. Vernon Ave, L.A. Calif.
WRITER: Hutchinson ARR: Ray Cork Jr.
FLIP: Going In Circles

#65
HOT FUN IN THE SUMMERTIME (2:37)
Sly & The Family Stone-Epic 10497
51 W 52 Street, NYC.
PROD: Sly Stone for Stone Flower
700 Urbano, San Francisco, Calif.
PUB: Stone Flower BMI (same address)
WRITER: S. Stewart FLIP: Fun

#66
TILL YOU GET ENOUGH (3:45)
Watts 103rd St. Rythm Band-WB/7 Arts 7298
4000 Warner Blvd. Burbank, Calif.
PROD: Charles Wright 6321 Gilday Dr. L.A. Calif.
PUB: Wright Gerstel BMI 6290 Sunset Blvd. L.A. Calif.
Tamerlane BMI 6290 Sunset Blvd. L.A. Calif.
WRITERS: Chas. Wright & Associate
ARR: Gabe Fleming-Ray Jackson-John Rayford
FLIP: Light My Fire

#67
LOOK AT MINE (2:55)
Petula Clark-Warner Bros./7 Arts-7310
4000 Warner Blvd. Burbank, Calif.
PROD: Tony Hatch c/o Vogue
82 Rue Maurice Grand Coing, Villetaneuse, France.
PUB: Leeds ASCAP 445 Park Ave, NYC.
WRITERS: Hatch-Trent ARR: Hatch
FLIP: You And I

#68
JEAN (3:11)
Oliver-Crewe 334
1841 Bway, NYC.
PROD: Bob Crewe (same address)
PUB: 20th Century ASCAP 444 W 56 St. NYC.
WRITER: Rod McKuen
ARR: Hutch Davie
FLIP: The Arrangement

#69
EVERYBODY KNOWS MATILDA (2:38)
Duke Baxter-VMC 740
6922 Hollywood Blvd. L.A. Calif.
PROD: Tony Harris c/o VMC
PUB: VSAV BMI (same address)
WRITER: Baxter ARR: Harris
FLIP: I Ain't No Schoolboy

#70
I'M A BETTER MAN (2:50)
Engelbert Humperdinck-Parrot 40040
539 W 25 Street NYC.
PROD: Peter Sullivan c/o Decca Ltd.
9 Albert Embankment, London, Eng.
PUB: Blue Seas ASCAP Jac ASCAP
c/o Fred E. Ahlert Jr. 15 W 48st NYC.
WRITERS: Bacharach-David
FLIP: Cafe (Casa Hai Messo-Nel Caffè)

#71
I'VE GOT YOURS & I'LL GET MINE (3:06)
Delfonics-Philly Groove 157
c/o Bell Records, 1776 Bway, NYC.
PROD: Stan & Bell 285 S. 52nd St. Phila, Pa.
PUB: Nickel Sho BMI c/o Stan & Bell
WRITERS: T. Bell-W. Hart
ARR: Thom Bell
FLIP: Loving Him

#72
FREE ME (3:06)
Otis Redding-Atco 6700
1841 Bway, NYC.
PROD: Steve Cropper c/o Volt
926 E McLemore Ave, Memphis, Tenn.
PUB: East/Memphis BMI 1501 Bway, NYC.
Time BMI 449 S. Beverly Dr. Bev. Hills, Cal.
Redwall BMI 535 Cotton Ave, Macon, Ga.
WRITERS: Otis Redding-Gene Lawson
FLIP: (Your Love Has Lifted Me) Higher & Higher

#73
MUDDY MISSISSIPPI LINE (2:41)
Bobby Goldsboro-U.A. 50565
729 7th Ave, NYC.
PROD: Bob Montgomery-B. Goldsboro
c/o U.A. Nashville, Tenn.
PUB: Detail BMI 729 7th Ave, NYC.
WRITER: B. Goldsboro
ARR: Don Tweedy
FLIP: Richer Man Than I

#74
DON'T WAKE ME UP IN THE MORNING, MICHAEL (2:45)
Peppermint Rainbow-Decca 732498
445 Park Ave, NYC.
PROD: Paul Leka for Heather c/o L. Lightner
PUB: MRC BMI 35 E Wacker Dr. Chicago, Ill.
Little Heather BMI
c/o L. Lightner 157 W 57 St. NYC.
WRITER: Al Kasha ARR: Paul Leka
FLIP: Rosemary

#75
MAYBE THE RAIN WILL FALL (2:34)
Cascades-UNI 55152
8255 Sunset Blvd. L.A. Calif.
PROD: Andy D. DiMartino c/o UNI
PUB: Tupco BMI
WRITER: C. Storie
ARR: A. D. DiMartino
FLIP: Naggin Cries

#76
EVERYBODY TALKIN' (2:43)
Nelsson-RCA 9544
1133 Ave of the Americas, NYC.
PROD: Rick Jarrard c/o RCA
PUB: Cocanut Grove BMI-Third Story BMI
5455 Wilshire Blvd. L.A. Calif.
WRITER: Neil ARR: George Tipton
FLIP: Don't Leave Me

#77
THIS GIRL IS A WOMAN (3:09)
Gary Puckett & Union Gap-Columbia 44967
51 W 52 Street, NYC.
PROD: Dick Glasser 6760 Hill Pk Dr. L.A. Cal.
PUB: Three Bridges ASCAP 110 W 57 St. NYC.
WRITERS: V. Millrose-A. Bernstein
ARR: Ernie Freeman FLIP: His Other Woman

#78
DYNAMITE WOMAN (3:40)
Sir Douglas Quintet-Smash 2233
35 E Wacker Drive, Chicago, Ill.
PROD: Amigos de Musica c/o Smash
PUB: Southern Love BMI c/o MRC
110 W 57 Street, NYC.
WRITER: D. Sahn FLIP: Too Many Dociled Me

#79
OUT OF SIGHT, OUT OF MIND (2:38)
Anthony & Imperials-U.A. 50552
729 7th Ave, NYC.
PROD: Bob Skaff-Geo. Butler-Anthony & Imp.
PUB: Nom BMI 17 W 60th St. NYC.
WRITERS: I. J. Hunter-C. Otis ARR: Horace O.
FLIP: Summers Coming In

#80
I COULD NEVER BE PRESIDENT (2:33)
Johnny Taylor-Stax 0046
126 E McLemore Ave, Memphis, Tenn.
PROD: Don Davis c/o Stax
PUB: East Memphis BMI 1501 Bway, NYC.
WRITERS: We Three
FLIP: It's Amazing

#81
I TAKE A LOT OF PRIDE IN WHAT I AM (3:08)
Dean Martin-Reprise 0841
4000 Warner Blvd. Burbank, Calif.
PROD: Jimmy Bowen c/o Amos
6565 Sunset Blvd. L.A. Calif.
PUB: Blue Book BMI
P.O. Box 2387 Bakersfield, Calif.
WRITER: Merle Haggard
ARR: Glen D. Hardin
FLIP: Drowning In My Tears

#82
THAT'S THE WAY GOD PLANNED IT (3:22)
Billy Preston-Apple 1808
c/o ABKCO Inc. 1700 Bway, NYC.
PROD: George Harrison c/o Apple
PUB: Apple ASCAP (same address)
WRITER: Billy Preston
FLIP: What About You?

#83
IN A MOMENT (2:50)
Intrigues-Yew 1001
250 West 57 Street, NYC.
PROD: Martin-Bell c/o Yew
PUB: Odum-Neiburg BMI
WRITERS: Odum-Neiburg
FLIP: Scotsman Rock

This is one of The Hardy Boys.

(Saturday Mornings will never be the same again.)

RCA





CashBox Looking Ahead

- 1 **LODI**
(Jondora — BMI)
Al Wilson (Soul City 775)
- 2 **QUESTIONS—67 & 68**
(Aurelius — BMI)
Chicago (Columbia 44909)
- 3 **SWEET 'N' SASSY**
(Papa Joe's House — ASCAP)
Jerry Smith (ABC 11230)
- 4 **SOUTH CAROLINA**
(Felsted — BMI)
Flirtations (Deram 85048)
- 5 **RING OF BRIGHT WATER**
(Ampco — BMI)
Dee Dee Warwick (Mercury 72940)
- 6 **ONE NIGHT AFFAIR**
(Assorted — BMI)
O'Jays (Neptune 12)
- BY THE TIME I GET TO PHOENIX**
(Johnny Rivers — BMI)
Isaac Hayes (Enterprise 9003)
- MOONLIGHT SONATA**
(Conrad — BMI)
Henry Mancini (RCA 0212)
- KIND WOMAN**
(Springalo/Cotillion — BMI)
Percy Sledge (Atlantic 2646)
- BETTER HOMES & GARDENS**
(Russell/Cason — ASCAP)
Bobby Russell (Elf 90031)
- OB LA DI, OB LA DA**
(Maclen — BMI)
Herb Alpert (A&M 1102)
- TRUE I'M GONNA MISS YOU**
(Regent — BMI)
Carolyn Franklin (RCA 0188)
- OH HOW HAPPY**
(Jobete — BMI)
Blinky & Edwin Starr (Gordy 7090)
- LIGHT AND LOVE**
(Screen Gems/Columbia — BMI)
Cherry People (Heritage 815)
- WHO DO YOU LOVE**
(ARC — BMI)
Quicksilver Messenger Service (Capitol 2557)
- HOOK & SLING (Part I)**
(Uzza — BMI)
Eddie Bo (Scream 14)
- SHE'S A WOMAN**
(Maclen — BMI)
Jose Feliciano (RCA 9757)
- PASS THE APPLE EVE**
(Press — BMI)
B. J. Thomas (Scepter 12255)
- YOU MADE A BELIEVER OUT OF ME**
(Wilric — BMI)
Ruby Andrews (Zodiac 1015)
- LOVES SWEET SENSATION**
(East/Memphis — BMI)
William Bell — Mavis Staples (Stax 0043)
- AGE**
(Blendingwell — ASCAP)
Horatio (Event 3304)
- NO ONE IS GOING TO HURT YOU**
(Acuff-Rose — BMI)
Neon Philharmonic (Warner Bros./7 Arts 7311)
- HALLELUJAH**
(Maribus — BMI)
Deep Purple (Tetragrammaton 1537)
- SAVED BY THE BELL**
(Casserole — BMI)
Robin Gibb (Atco 6698)
- A TIME FOR US**
(Famous — ASCAP)
Astrud Gilberto (Verve 10643)

- 26 **DADDY'S LITTLE MAN**
(BnB — ASCAP)
O. C. Smith (Columbia 44948)
- 27 **LET ME BE THE MAN MY DADDY WAS**
(Dakar, BRC — BMI)
Chi Lites (Brunswick 755414)
- 28 **MIDNIGHT COWBOY**
(United Artists/Barwin — ASCAP)
Bar Kays (Volt 4019)
- 29 **ROOM AT THE TOP**
(Breed Music — BMI)
American Breed (Acta 836)
- 30 **ALL I HAVE TO OFFER**
(Hill & Range, Blue Crest — BMI)
Charlie Pride (RCA 0167)
- 31 **SON OF A PREACHER MAN**
(Tree — BMI)
Carnival (World Pacific 77922)
- 32 **SAD GIRL**
(I.P.G. Music — BMI)
Intruders (Gamble 235)
- 33 **NOAH**
(Gear — ASCAP)
Bob Seger System (Capitol 2576)
- 34 **RAIN**
(Johi — BMI)
Jose Feliciano (RCA 9757)
- 35 **DID SHE MENTION MY NAME**
(Warner Bros./7 Arts — ASCAP)
Irish Rovers (Decca 732529)
- 36 **DON'T IT MAKE YOU WANT TO GO HOME**
(Lowery — BMI)
Joe South (Capitol 2592)
- 37 **IT'S GONNA RAIN**
(Tracebob Music/Metric Music — BMI)
Bobby Womack (United Artists 32071)
- 38 **PAIN**
(Pamco Music Inc. — BMI)
Mystics (Metromedia 130)
- 39 **LET'S WORK TOGETHER**
(Sagittarius — BMI)
Wilbert Harrison (Sue 11)
- 40 **THE REAL THING**
(Wren — BMI)
Russell Morris (Diamond 263)
- 41 **I DON'T KNOW HOW (TO FALL OUT OF LOVE)**
(Jualo Music Co. — BMI)
Persians (GWP 509)
- 42 **GOT IT TOGETHER**
(Eden — BMI)
Nancy Wilson (Capitol 2555)
- 43 **NO ONE FOR ME TO TURN TO**
(Spiral — BMI)
Spiral Starecase (Columbia 44926)
- 44 **LIVE AND LEARN**
(Viva — BMI)
Andy Williams (Columbia 44929)
- 45 **AIN'T IT LIKE HIM**
(Kana Rippa/Hawkins — ASCAP)
Edwin Hawkins Singers (Pavillion 20002)
- 46 **THINGS GOT TO GET BETTER**
(Golo — BMI)
Marva Whitney (King 6429)
- 47 **SMILE A LITTLE SMILE FOR ME**
(January — BMI)
Flying Machine (Congress 6000)
- 48 **FIRST HYMN FROM GRAND TERRACE**
(Ja-Ma — ASCAP)
Mark Lindsay (Columbia 44875)
- 49 **LA JEANNE**
(Press — BMI)
King Curtis (Atco 6695)
- 50 **MEMPHIS TRAIN**
(Pronto — BMI)
Buddy Miles (Mercury 72945)

TIC Wholesaling Units Aid Strong Company Qtr. Report

NEW YORK — Second quarter earnings for Transcontinental Investing Corp. in 1969 increased by 79% in comparison to last year, resulting in a 62 per cent increase in profits for the six month period ended June 30th, according to Bob Lifton, president.

Lifton said that the company's wholly-owned subsidiary, Transcontinental Music Corp. the largest phonograph record and tape distributing and rack jobbing company in the country, continued to be the major contributor to sales and earnings for the second quarter, as it was for the first quarter.

For the second quarter, profits moved ahead to \$1,653,000 or 20 cents per share, in comparison with \$922,000 or 14 cents per share recorded for the same period last year. For the six month period, the company earned \$3,139,000 or 39 cents per share up from \$1,942,000 or 29 cents per share earned for the same period last year.

Gross income for the company also showed marked advances for the two periods. For the second quarter sales were \$24,307,000, compared with \$20,515,000 recorded for the same period last year. For the six months ended June 30th, the company's gross

income was \$48,007,000 in comparison to sales of \$42,015,000 reported for the first six months in 1968.

During the six month period in 1968, the average number of shares outstanding were 6,720,000. Over the mid-year period just ended the average number of shares outstanding were 8,148,000.



Amos & Wildey Open Lamplight Productions

HOLLYWOOD — Wally Amos and Mark Wildey have setup Lamplight Productions, parent organization for their artist management, record production and music publishing activities.

Lamplight is the production arm for the firm's record product, with management handled by the Wally Amos Co. and music publishing under McCulloch Music.

Signed to Lamplight are People, a new rock group, Mitchell/St. Nicklaus, a contemporary pop duo, Patte Finley, singer-actress, currently in London co-starring in the NBC-TV series "Up She Goes," and The People Tree, a young folk-rock aggregation.

The firm's first production-release deal has been set with Avco-Embassy for both Mitchell/St. Nicklaus and The People Tree. Initial releases are planned for Sept. Additionally, People have been contracted to Dot Records.

Amos, formerly an agent with William Morris, was recently associated with John Levy Enterprises. Wildey was an indie record producer for The Kingsmen, The Animals and The Nashville Teens, in England.

Initial Invictus Release Prepared

HOLLYWOOD — August 18 will see the release of initial product from Invictus Records, the Capitol-distributed Holland-Dozier-Holland label. According to label president Eddie Holland, the first two singles from the label will be "Crumbs Off The Table" by the Glass House and "The Music Box" by the New Play featuring Ruth Copeland.

The deal, announced several months ago provides for Capitol to distribute all Invictus disk and tape product in the U.S., with Invictus retaining all administrative functions as well as record club, mail-order distribution and Eastern Hemisphere rights.

Production is underway for two additional singles featuring the Chairmen of the Board and Singer Freda Payne.

TOUCHDOWN TOUCH UP — Gathered for the finishing touch-ups are Bell president Larry Uttal (left), Sid Galanty of Communications Group West (standing) and Wally Shirra, Jr. The trio was on hand for the final takes in Bell's LP "The Apollo 11 Flight to the Moon" on which Shirra narrated background info and flight commentary on the American shot to put the first men on the moon. Galanty is the creator and producer of the just-released album.

IN THE GHETTO
ELVIS PRESLEYRCA
DOLLY PARTONRCA
Elvis Presley Music, Inc.
BNB Music

CLEAN UP YOUR OWN BACKYARD
ELVIS PRESLEYRCA
Elvis Presley Music, Inc.

ALONG CAME JONES
RAY STEVENSMONUMENT
Tiger Music, Inc.

ALL I HAVE TO OFFER YOU IS ME
CHARLIE PRIDERCA
Hill & Range Music
Blue Crest Music

I CAN'T SAY GOODBYE
MARTY ROBBINSCOLUMBIA
Noma Music, Inc.

YOUR LOVIN' TAKES THE LEAVIN'
OUT OF ME
TOMMY CASHEPIC
Noma Music, Inc.
SPR Music, Inc.

THE FAIR IS MOVING ON
ELVIS PRESLEYRCA
Elvis Presley Music, Inc.

THE ABERBACH GROUP
241 West 72 Street, New York, N.Y.

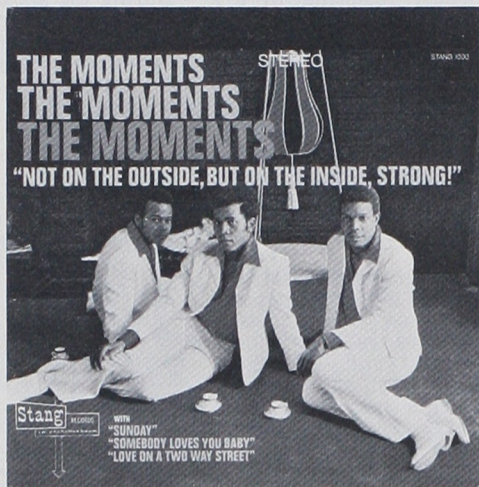
In Loving Memory Of BEN BART

August 12th, 1968

Maxine and Jack Bart

And The Employees Of Universal Attractions Inc.

THANKS TO ALL THE
NATRA MEMBERS
THE MOMENTS



featuring **"NOT ON THE OUTSIDE"**
and **"SUNDAY"**
AND NOW A NEW HIT BREAKING OUT EVERYWHERE
"I DO" by **THE MOMENTS**
STANG RECORDS, TURBO RECORDS
ALL-PLATINUM RECORDS
ALL-PLATINUM RECORD CO.

106 West Palisades Ave., Englewood, N. J.

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NO OTHERS
LIKE
MOTHERS"



H. B. BARNUM
FLOYD 'Wildcat' CHATMAN

MOTHER SAYS

Congratulations, N.A.T.R.A.



**Top 50 In
R & B Locations**

- | | | | | |
|------|--|----|-------|---|
| • 1 | MOTHER POPCORN
James Brown (King 6245) | 1 | • 26. | DOGGONE RIGHT
Smokey Robinson & The Miracles
(Tamla 54183) |
| • 2 | WHAT DOES IT TAKE
Jr. Walker & All Stars (Soul 35062) | 2 | • 27 | FREE ME
Otis Redding (Atco 6700) |
| • 3 | CHOICE OF COLORS
Impressions (Curtom 1943) | 5 | • 28 | NOTHING CAN TAKE
THE PLACE OF YOU
Brook Benton (Cotillion 44034) |
| • 4 | YOUR GOOD THING IS
ABOUT TO END
Lou Rawls (Capitol 2550) | 7 | • 29 | I COULD NEVER BE PRESIDE
Johnny Taylor (Stax 0046) |
| • 5 | COLOR HIM FATHER
Winstons (Metromedia 117) | 4 | • 30 | IT'S TRUE I'M GONNA MISS
Carolyn Franklin (RCA 0188) |
| • 6 | RECONSIDER ME
Johnny Adams (SSS 1770) | 3 | • 31 | LET'S GET TOGETHER
Little Milton (Checker 1225) |
| • 7 | SHARE YOUR LOVE
WITH ME
Aretha Franklin (Atlantic 2650) | 14 | • 32 | I WANT YOU SO BAD
B. B. King (Bluesway 61026) |
| • 8 | MOODY WOMAN
Jerry Butler (Mercury 72929) | 6 | • 33 | DON'T TELL YOUR MAMA
(WHERE YOU'VE BEEN)
Eddie Floyd (Stax 0036) |
| • 9 | I'D RATHER BE AN OLD MAN'S
SWEETHEART THAN A YOUNG
MAN'S FOOL
Candi Staton (Fame 1456) | 12 | • 34 | ANGEL OF THE MORNING
Bettye Swann (Capitol 2515) |
| • 10 | THE NITTY GRITTY
Gladys Knight & the Pips (Soul 35063) | 15 | • 35 | IT HURTS SO GOOD
Mittie Collier (Peachtree 121) |
| • 11 | BABY DON'T BE LOOKING
IN MY MIND
Joe Simon (Soundstage 7 2634) | 9 | • 36 | THAT'S THE WAY LOVE IS
Marvin Gaye (Tamla 54185) |
| • 12 | TOO BUSY THINKING
ABOUT MY BABY
Marvin Gaye (Tamla 54181) | 11 | • 37 | YOU GOT YOURS, I'VE GOT
Delfonics (Philly Groove 157) |
| • 13 | MY CHERIE AMOUR
Stevie Wonder (Tamla 54180) | 13 | • 38 | YOU MADE A BELIEVER OF
OF ME
Ruby Andrews (Zodiac 1015) |
| • 14 | HOOK & SLING
Eddie Bo (Scram 117) | 16 | • 39 | WHAT'S THE USE OF BREA
KING UP
Jerry Butler (Mercury 72980) |
| • 15 | ONE NIGHT AFFAIR
The O'Jays (Neptune 12) | 17 | • 40 | EASE BACK
The Meters (Josie 1008) |
| • 16 | ABRAHAM, MARTIN & JOHN
Moms Mabley (Mercury 72935) | 10 | • 41 | TIME WILL COME
The Whispers (Soul Clock 107) |
| • 17 | LOVE IS BLUE MEDLEY
Dells (Cadet 5641) | 8 | • 42 | THESE ARE THE THINGS
MAKE ME KNOW YOU'RE
Howard Tate (Turn Table 505) |
| • 18 | YOU CAN'T MISS WHAT YOU
CAN'T MEASURE
Clarence Carter (Atlantic 2642) | 23 | • 43 | KEEM-O-SABE
Electric Indians (United Artists 50563) |
| • 19 | NOBODY BUT YOU BABY
Clarence Reid (Alston 4574) | 28 | • 44 | STRAIGHT AHEAD
Young-Holt Unlimited (Brunswick 755) |
| • 20 | BLACK PEARL
Checkmates Featuring Sonny Charles
(A&M 1053) | 19 | • 45 | IT'S TOO LATE
Ted Taylor (Ronn 34) |
| • 21 | I'VE LOST EVERYTHING
I'VE EVER LOVED
David Rufin (Motown 1149) | 20 | • 46 | GANG WAR
Corner Boys (Neptune) |
| • 22 | LET ME BE THE MAN
MY DADDY WAS
Chi-Lites (Brunswick 755414) | 24 | • 47 | TOSHISUMASU
Unifics (Kapp 2026) |
| • 23 | GIRL YOU'RE TOO YOUNG
Archie Bell & Drells (Atlantic 2644) | 21 | • 48 | FOLLOW THE LEADER
Major Lance (Dakar 608) |
| • 24 | OH WHAT A NIGHT
Dells (Cadet 56491) | 36 | • 49 | FIND'EM, FOOL'EM, FOR
George Jackson (Fame 1457) |
| • 25 | I DO
The Moments (Stang 5005) | 25 | • 50 | IN A MOMENT
Intrigues (Yew 1001) |

An Invitation
To The
Broadcasting and Recording Industries
To Attend The Annual Convention
Of The

National Association of Television and Radio Announcers, Inc.

August 13th-17th, 1969
Washington-Hilton Hotel, Washington, D.C.

To many members of our industries the annual convention of NATRA, during which more than 500 black communication's specialists (Dee Jays) and over 250 associate members attend it is a time to "swing and party for four days.

But during the past four years under the administration of the new breed, a growing and significant number of our members have come to this meeting with a spirit of dedication, a desire to learn and seek new ways and methods to add to their professionalism.

Small though this number has been, we have been honored by such outstanding and important personalities as Mrs. Coretta King, Mr. Bill Cosby, Miss Lena Horne, Mr. Sheldon Leonard, Dr. Martin Luther King, Sidney Poitier, Godfrey Cambridge, Julian Bond, Congressman John Conyers, Dick Gregory, Jim Brown and others.

Messages of good will have come from former Vice President Hubert Humphrey, the late Senator Robert Kennedy, and this year Vice President Spiro Agnew and FCC Commissioner Nicholas Johnson.

Under the new breed NATRA has presented a number of viable programs designed to give black members of our industries a greater and more responsible voice.

It has also addressed itself to a number of inequities in our industries including:

- A. That we are not proud of the employment record of blacks on all levels in our record industry.
- B. The censorship of black news on our black radio stations and the infinitesimal number of policy

NATRA Postscript

A CASH BOX EDITORIAL PUBLISHED ON AUGUST 31, 1968 STATED:

As the NATRA convention in Miami underscored so dramatically, the association of black disk jockeys is not a music business trade group in the traditional sense. It cannot be, for, of necessity, it inherits all the controversy and conflict of the greatest social problem of our time: the role of the black man in the mainstream of American life. It would certainly be a grave injustice to its membership and the black race as a whole if the organization did not reflect and reflect upon the role of the black man in the music industry.

making black executives.

C. The need for a black news network that would present accurate and vital news to the more than 15 million blacks who make up our audiences.

D. Establishing a scholarship fund that would allow newly appointed black executives to learn and add to their skills.

E. Has established a floating series of seminars that would address themselves to the problems of broadcasting, such as the University of Iowa forum in which

more than 20 members attended during the week of July 20-26th.

F. It has worked and is supporting the newly organized associate members, FORE, fraternal order of record executives who are concerned about the need to become more professional to keep up with the rapidly changing developments in the record industry.

As the editorial advised, we have looked into ourselves. This past year has seen a more mature and serious posture emerge as a result of the 11 regional chapters which were organized.

The question now is whether or not the broadcasting and recording industries are ready for the emergence of NATRA as a viable and responsible organization?

The opportunity is here for us to come and work together. We hope you will be with us.

Is the record industry willing to lend its vast resources to developing plans toward helping the black youth of America who buy your product to understand there is a place for them in business.

Is the broadcasting industry with more than 7,500 stations with 450 ethnic appeal, and only seven owned by blacks willing to face its responsibility to the black communities of this country. The challenge is here . . . come let us work together. The time has come.

"We been 'buked and we been scorned" but we've been trying. This year, we challenge the members of our industry to eliminate the excuses and step forth and join hands with us.

E. RODNEY JONES/PRESIDENT

EXECUTIVE SECRETARY/DEL SHIELDS

National Association of TV & Radio Announcers

850 SEVENTH AVENUE, NEW YORK, NEW YORK

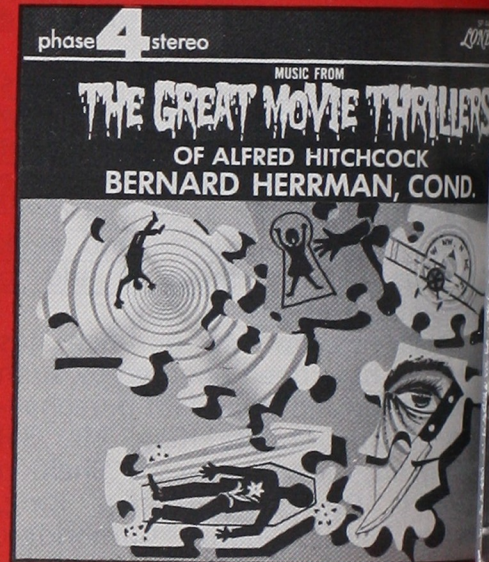
NEW

from
LONDON

- LONDON
- PARROT
- DERAM
- SIRE
- PHASE 4 STEREO

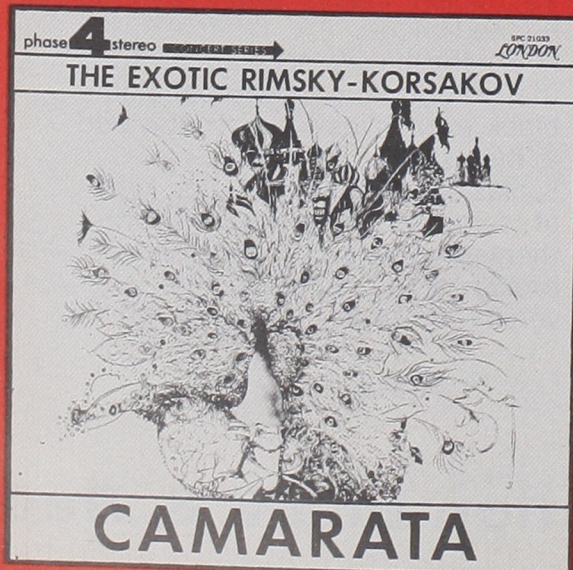


LONDON PHASE 4 STEREO SP 44132

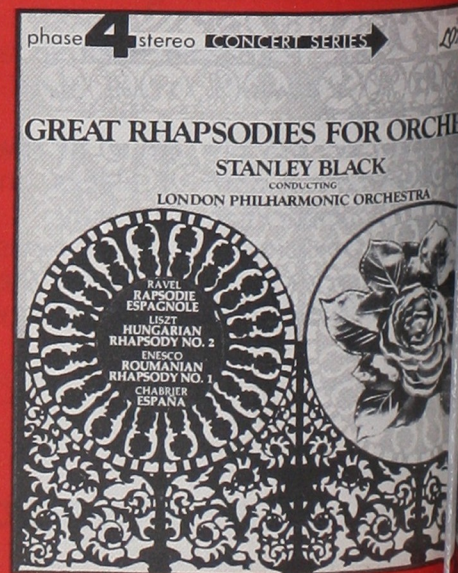


LONDON PHASE 4 STEREO SP 44126

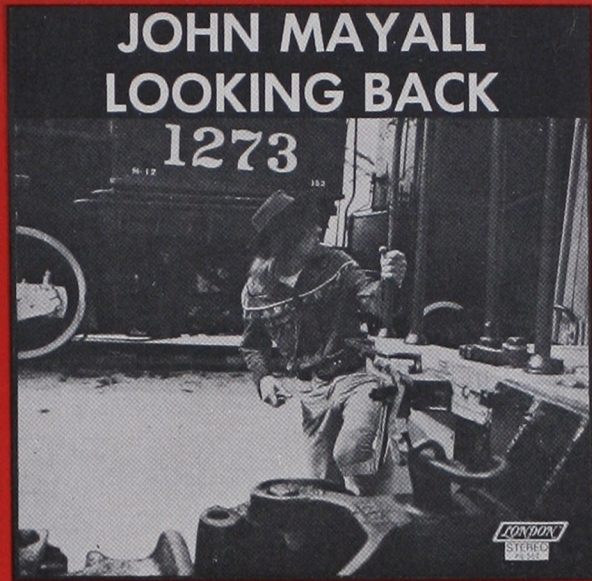
phase **4** stereo



LONDON PHASE 4 STEREO CONCERT SERIES SPC 21033

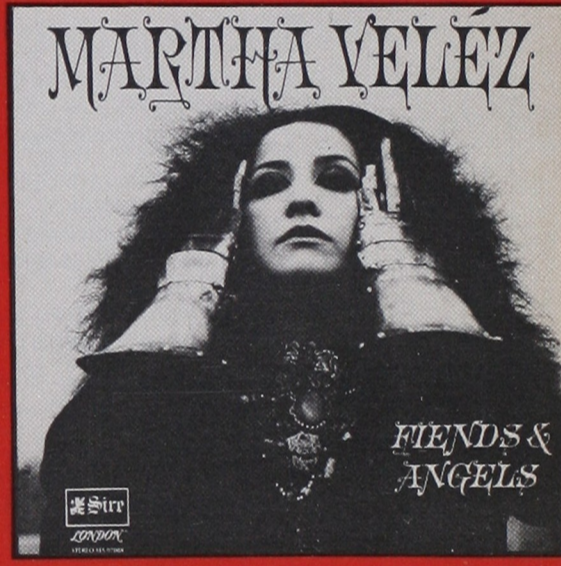
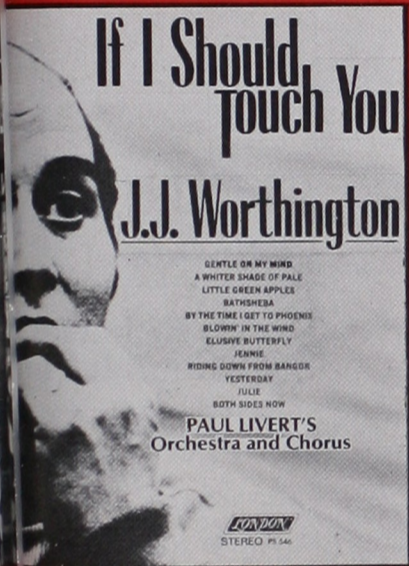


LONDON PHASE 4 STEREO CONCERT SERIES



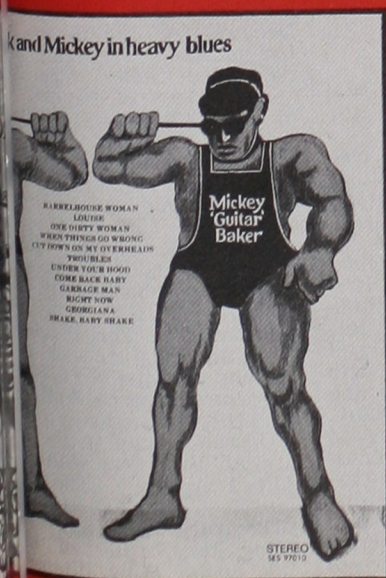
LONDON PS 562

DERAM DES 18029



DERAM DES 18030

SIRE SES 97008



DERAM DES 18027

LONDON PS 556



MUNTZ CART-CHART

New Release & Hit Index

COMPATIBLE 4-TRACK CARTRIDGES

Order	Inventory	Stock No.	Album & Artist
Muntz New Release Index			
	ASH-A-3695		A NEW BRAND OF COUNTRY — Leon and Margie
	4CL-249		GREAT SONGS OF THE DELMORE BROTHERS — Merle Travis & Johnny Bond
	4CL-286		HOLD ME — Johnny and Jonie Mosby
	DOT-Y-25958		SON OF THE SOUTH — Jack Barlow
	*BEL-A-6032		DIMENSIONS — The Box Tops
	4CL-235		GAMES PEOPLE PLAY — Joe South
	4CL-276		BUG-IN — Gordon 'n' Rogers Inter-Urban Electric A & E Pit Crew and Rhythm Band
	4CL-280		GOOD MORNING STARSHINE — Tartaglia
	MC4-61225		STRONGER THAN DIRT — Big Mama Thornton
	WNN-A-4500		MOUNTAIN — Leslie West
	DOT-Y-25961		THE PLASTIC COW GOES MOOOOOOOG
	BEL-A-6034		CRAZY ELEPHANT
	MC4-61226		MAKE A JOYFUL NOISE — Mother Earth
	*UNI-Y-73047 (revised)		BROTHER LOVE'S TRAVELLING SALVATION SHOW — Neil Diamond — with Neil's hit "Sweet Caroline"
	4CL-2993		The Franco Zeffirelli Production of Romeo & Juliet — Original Soundtrack
	DNH-A-50048		THREE DOG NIGHT
	DNH-A-50058		SUITABLE FOR FRAMING — Three Dog Night
	4RA-2025		SMASH HITS — Jimi Hendrix Experience
	EKT-A-75005		SOFT PARADE — Doors
	4WA-1785		PETER, PAUL AND MOMMY — Peter, Paul and Mary
	4CL-184		BRAVE NEW WORLD — Steve Miller Band
	MT-A-685		MY WHOLE WORLD ENDED — David Ruffin
	GOR-A-939		CLOUD NINE — The Temptations
	MT-A-689		LET THE SUNSHINE IN — Diana Ross & The Supremes
	DNH-A-50060		EARLY STEPPENWOLF — Steppenwolf
	COM-A-938		MOOG: THE ELECTRIC ECLECTICS OF DICK HYMAN
	4CL-210		GALVESTON — Glen Campbell

STEREO DATELINE SPECIAL!

DEALERS, NOTE: 4-TRACK ENTERTAINMENT SHOULD BE RECOMMENDED FOR COMPATIBLE UNITS TO ASSURE MAXIMUM **TROUBLE-FREE** PERFORMANCE, GREAT FIDELITY AND THE FINEST PROGRAMMING QUALITY. (FEWER SERVICE PROBLEMS FOR YOU, TOO!)



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A WORLD OF STEREO SALES GIANTS FROM THE 4-TRACK GIANT AND ORIGINATOR OF THE CARTRIDGE CONCEPT.



CashBox Tape News Report

NARM Registrants Create A Need For Revised Conference Program

PHILADELPHIA — At advanced registration for the 1969 NARM Tape Convention, Jules Malamud announced that 500 representatives of the tape and tape cartridge industry had already signed up for the Sept. 5-7 Dallas convention. Malamud, the NARM executive director, also stated that because of an unprecedented de-

mand by NARM tape wholesalers for person-to-person conferences, the schedule has been revised to include 70 distrib/rack jobber/wholesalers each session instead of the original 60. At the person-to-person meetings, wholesalers will meet with their suppliers; the manufacturers of pre-recorded product, blank tapes, accessories and display fixtures. Malamud commented that the "demand reflects the tremendous involvement of NARM members in the tape business."

SF Public Transport Gets 'Move Music'; Gives Promo Answers

LOS ANGELES — Arrangements have been completed for a month-long cooperative effort placing Liberty/UA "Move Music" on a number of buses in the San Francisco area. The Lib/UA Stereo-Tape division will install tape decks on three public buses, supplemented by advertising posters on 20 others, both to promote the "Music on the Move" concept and get reactions of the passengers.

Three girls will ride with music-buses distributing 1,000 self-addressed questionnaires to riders in order to sample responses to the system and music programmed. Riding in eight-hour shifts, the girls will obtain a 24-hour test survey.

Considered by LST as "a natural vehicle for the 'Move Music' concept," plans for the study were completed with the aid of Robert Rockwell of the city's municipal railway. Long-range plans could, LST considered, include installation of tape decks on all city buses.

In addition to the person-to-person conferences which are to be held during the afternoon of the first day and on morning and afternoon schedules through the remaining two days, personal contact is afforded in the open business luncheons which are centered about themes regarding tape as a communications medium; the future of packaging and troubleshooting in the areas of current problems.

Columbia Cassettes Galore

LOS ANGELES — Columbia's commitment to the Cassette field was very much in evidence at the Columbia Convention in this city. During the product presentation Mel Price, who heads the label's tape division in addition to announcing the initial cassette release of 44 units for August and 45 for September, said that the company will follow with 30 more titles in October, 25 in November and 25 more in December.

Cardinal To Stage NY Dealers '70 Preview

NEW YORK — Cardinal Electronics has prepared a 1970 preview and dealer-aid session for next week. The three-day gathering is to be held Aug 19-21 at the Sheraton Motor Inn where Cardinal president Marty Slater will host a showcase of 65 new models from Craig audio products, TDK's line of "Super Dynamic" cassette tapes and new endless cassettes. Also scheduled for exhibition is a "New Horizons" line of AM/FM equipment from York Radio.

Previews are to be held for dealers in the New York area daily from 1 PM to 10 PM admission free. "While preparing our dealers for the upcoming holiday season," Slater commented, "we will have some surprises in the way of show specials and new merchandising programs."

Melnick & Balaity Form Retail Chain Sound Track, Inc.

PHILADELPHIA — Al Melnick and Sam Balaity have just announced the formation of Sound Track, Inc., a chain of discount stereo tape and cassette retail shops. Melnick will be president of the setup with Balaity functioning as executive vice president.

First move in establishing the chain is the announcement that the first shop is to be opened at 1 W. Lancaster Ave. in Ardmore, Pa. At this site, Sound Track will feature a self service merchandising policy, with all pre-recorded tapes, cassettes and hi-fi components on open display. More than 5,000 music selections on stereo tape, 8-track tape and cassettes, plus reel-to-reel, blank cassettes and tapes will be on open display to allow for customer browsing. Specialists in stereo tapes, cassettes and equipment will be on hand to assist customers.

Decca Releases 48 Post-Confab Tapes

NEW YORK — A sizeable tape release has just been issued by Decca Records upon return from the company's Miami meeting of national sales and promotion forces. The product includes 22 8-track cartridge, 25 cassette albums and a single on reel LP.

Most of the new 8-track cartridge feature the label's newly announced LP & tape on an equal basis. Several of the cassettes are also the album releases from Decca; another major portion of the product represents twin-pack recordings from the pop and country catalog.

Bert Kaempfert's new recording "Traces of Love" has just been multaneously released on disk in 8-track/reel/cassette configurations. Other 8-track and cassette product includes: Christopher Scott's album "Switched on Bacharach"; Karen Beth with "The Joys of L. Judy Garland's "Greatest Hits"; Marx Brothers album patterned Decca's W.C. Fields best seller, "Unique Art of Segovia"; Erma Franklin's "Soul Sister"; Barbara Alton's "Seven Days of Night"; "Two of Gene Chandler"; "Give it a try with the Chi-Lites"; "What Happened from the Artistics"; and a series of twin-packs including "The Best of Judy Garland"; "The Best of Al J. Dee" and "The Best of Al J. Dee". In 8-track only are: Rod McKuen's "Very Warm," "Bizet" with the cinnati Symphony, "The Best of Ermy Davis, Jr.," "The Best of Lombardo," "The Webb Pierce Story," the English cast recording of "Man of La Mancha," "The Best of Lawrence Welk" and "Soul Hits" by various artists.

Cassettes only in the August are all twin sets with "The Best of Alfred Apaka," "The Best of Ives," "The Ernest Tubb Story," "The Kitty Wells Story," "The Cline Story," "Best of LP's with Ink Spots, Mills Brothers and Grant."

THE THINGS I NOTICE NOW/TOM PAXTON



Tom Paxton's back. Beautiful.



Tom Paxton/The Things I Notice Now
EKS 74043

Also on all tape configurations by Ampex



Ampex Enlarges Reel Size For 661 Series Cassette Duplicator

NEW YORK — Ampex has just marketed its 661 Series cassette duplicating tape in a new 10½" reel carrying 6,000 or 7,000 feet of tape for use by manufacturers of recorded consumer audio tapes.

The duplicating tape, originally introduced on 8-inch reels with 3,600 feet of tape, now offers "greater flexibility and production economies" according to mag-tape general manager J.L. Porter.

The 661 series tape is .150-inch wide and comes in ½-mil thincoat polyester base.

Carrell Heads Super's Tape Duplication Div.

SUN VALLEY, CALIF. — Robert Carrell has just been appointed director of Superscope's new tape duplicating division. He will be responsible for organizing and managing the facility located in San Fernando, Calif., and is to report directly to Superscope president David Tushinsky.

Under Carrell, the division's primary function will be to duplicate, in all configurations, the total output of Superscope's recording division; and to prepare for the expansion into special educational material and custom duplicating.

Prior to joining this company, Carrell managed his own firm, building and selling self-designed tape duplicating equipment. Earlier, he was a project engineer for Motorola, RCA, Admiral, Packard-Bell, and a consulting engineer with Lear Jet.

Carrell's assisting staff will have David Ewing and Darrell Zielke who were chosen by Carrell because of their extensive background in tape duplicating and cartridge design.

Robins Ups Rhines To Distrib Sales Mgr

NEW YORK — Kenneth E. Rhines is now distributor sales manager for cassettes, magnetic tapes and tape-recorder and hi-fi accessories at Robins Industries Corp.

Formerly data devices sales manager, Rhines succeeds Robert A. Cohen, who was recently named a vice president of Robins Electronics Corp., the Robins Industries consumer-products subsidiary.

Rhines joined Robins Industries last year. A graduate of Gonzaga University, Spokane, Wash., he had held sales and distributor managerial positions with companies like IRC Inc., and had been in marketing with the Boeing Company.

Strong Responses For AAMA Space

NEW YORK — The Automotive Accessories Manufacturers of America has received solid initial response for space reservations at its upcoming New York Expo. The show, planned for the Coliseum in Feb (9-12), has been timed for the close of the busy winter season "when inventories are depleted giving the buyer an opportunity to analyze the results of the previous year's business and then prepare for the active selling season ahead."

Information for space still available can be obtained from Edwin Erlichman at the AAMA office in Bala-Cynwyd, Pa.

Japanese King Label Sets 8-Yr Rights Pact With Superscope, Inc.

SUN VALLEY, CALIF. — Continuing its extension into the Japanese market, Superscope has just completed an 8-year contract with King Records to obtain exclusive rights to the Japanese label's entire library of recorded music. This contract follows closely the recent pacting with Nippon Columbia by Superscope.

Jack Wagner, general manager and executive producer for Superscope's recording division, has also announced that Superscope Records will release at least 14 albums between now and Oct. 31 with material drawn from the King library. Offering Latin, movie, march, Hawaiian, pop and jazz selections, the material will be made available in cassette, reel and 8-track cartridges.

These albums will retail at budget prices and be distributed through Superscope's existing national network of dealers and distributors.

Art Leslie Joins A & M

HOLLYWOOD — Art Leslie has left his marketing coordinator position at Certron to join A&M Records' tape division. In his new post, Leslie will work as assistant in all areas to Bob Elliott, director of the division.

RCA Aug. Reels: Four Pop Albums

NEW YORK — Three albums from RCA pop leaders and the premiere recording by one of the label's new acts comprise RCA's August reel-to-reel tape release.

"Lighthouse," named for the group, is joined by the latest sets from Jose Feliciano ("Feliciano/10 to 23"), Hugo Montenegro ("Moog Power") and Eddy Arnold ("The Glory of Love").

Bell & Howell Bows 15 Stereotape Reels

IRVINE, CALIF. — A trilogy package of the Anita Kerr-Rod McKuen suites "The Sea, the Earth & the Sky" heads a new issue of 15 open reel sets from Bell & Howell's Stereotape division.

Also released in the August collection are three programs from the American Airlines series; Imperial's "A Genuine Rosmini" with Dick Rosmini; Liberty reels "Exotic Moog" by Martin Denny and "Rhythm of the Rain" from Gary Lewis; Minit's Ike & Tina Turner "In Person"; "Quentin's Theme" on Ranwood by the Charles Randolph Grean Sound; Reprise's Jimi Hendrix Experience on "Smash Hits," Neil Young's "Everybody Knows this is Nowhere" and "Don Ho's Greatest Hits"; United Artists' soundtrack to "Midnight Cowboy"; Warner Bros. Ike & Tina Turner "Greatest Hits" and the 3-pack mentioned above; and Buddy Rich with his Big Band on World Pacific in "Buddy & Soul."

Ampex To Distribute Nocturne Soundtrack

HOLLYWOOD — Nocturne Record's first album has just been picked up for distribution by Ampex Stereo Tape. The initial set is based on the film score to the Cinerama release "Changes."

Negotiations were completed last week, according to a statement by Nocturne execs Harry Babasin and Roy Harte.

Producer's Profile

ANITA KERR

To look at her one might think that Anita Kerr is just a very pretty, very pert young lady who smiles well and enjoys her family. To talk to her, one would find her modest, pleasant, genuinely intelligent, and profoundly interested in music. But while all these things are certainly true, one would never guess that, in addition, Anita Kerr is the one woman in the world who has managed to succeed in the male-dominated field of music production, for in addition to being a fine singer, Anita is a pianist, an arranger, a record producer, a composer, a producer of commercials and a conductor. With all of this already accomplished, she now stands on the threshold of entering a field historically reserved for men: the composing and conducting of original scores for motion pictures.

Proof of her enormous success is clearly seen in her track record which is highlighted by the fact that records which she has arranged and/or on which the Anita Kerr Singers are featured have sold a large number of copies probably exceeding 100,000,000. Al Hirt's records alone which Anita arranged have sold at least 10,000,000 copies. Her tetralogy of albums with Rod McKuen, which she composed, arranged, conducted, and co-produced for Warner Bros.-Seven Arts Records, is approaching 2,000,000 copies in sales. Further, in December of 1968, Dot Records signed her to an exclusive \$1,000,000 contract calling for her company, Anita Kerr Enterprises, to produce nine albums per year over a three year period, three with her Anita Kerr Singers, and six of her own choosing. In addition, there will be two LP's for Warner Bros., using the San Sebastian Strings which she formed, and further activity with Rod McKuen.

One might well ask where and how all this began, and the answer is that Anita was born in Memphis, Tennessee, the daughter of Italian parents who owned a small neighborhood grocery store. From her mother, she inherited an ear for perfect pitch. Her childhood was permeated with music of all varieties particularly operatic arias and Italian art songs which her mother sang, and the swing recordings of Benny Goodman, Artie Shaw, and others which her brother played. Having begun to take classical piano lessons at the age of four, Anita was ready by the age of twelve to be piano accompanist for her mother on a local radio program. At 14, she formed a group of singers, the Grilla Sisters (Grilla was her maiden name.) In addition to singing with the group, Anita played piano and wrote vocal arrangements.

After high school, she joined her brother's bop combo and played in clubs around Memphis. Drawn to Nashville, the mecca of country and western music,



Anita took over a vocal group on the nation's leading country music station WSM. The show was Snooky Lanson's "Sunday Down South," and the vocal group was soon re-dubbed the Anita Kerr Singers. After the group was selected, provide the vocal backing of Red Foley hit recording of "Lady Of Fatima," artist like Eddy Arnold, Burl Ives, and Ernie Tubb began to flock to Anita to use only her singers but her arrangements as well. In the mid-50's, Arthur Godfrey "discovered" the Anita Kerr Singers and made them virtual regulars on his show. What followed was an offer from C. Atkins for her to work as a producer in the A&R department of RCA's Nashville office. Here, she worked with top names like Floyd Kramer, Eddy Arnold, Hank Snow. But Nashville, like Memphis, became too confining for her enormous talents. And it was only in Hollywood that she discovered the kind of freedom she sought as an artist. Successful albums poured forth, "We Dig Music," "A Man And A Woman," "Southland Favorites," all honored with Grammy Awards by NARAS. Her "Waiting For The Evening Train," and "Sulips" also were nominated for Grammy honors.

In 1966, Anita formed the San Sebastian Strings and merged her formidable talents with those of Rod McKuen. The ultimate outcome was four best-selling albums, "The Sea," "The Earth & the Sky," and "Home To The Sea."

Anita's first two albums for Dot Records, "The Anita Kerr Singers Reflect The Hits Of Burt Bacharach And David" and "Yestergroovin"—Anita Presents Les Tres Guitars—are now followed up by the new "Anita Kerr Singers: Velvet Voices And Bold Bravos." It remains obvious that Anita is not unique for a woman in the recording business; Anita is simply unique.

Oracle Label Joins GRT's Distrib Fold

Oracle Records has relocated to new quarters at 1051 Beacon Street, Brookline, Massachusetts. Buck Spurr, president of Oracle Records, commented that the need for larger facilities is the result of stepped-up activity on the label that will also mean a number of key appointments in the near future.

Spurr went this is only a temporary move for Oracle. "We are," he said, "currently considering several sites where Oracle would have its own building."

In addition to housing its executive offices, the proposed Oracle building would house several 16-track recording studios, which would be used not by Oracle artists but would also be leased to other labels and producers in the Boston area. Tepajo Music (BMI) and Rackle Music (BMI), Oracle's publishing firms, will also utilize the additional space.

10 New Cassettes Issued By ITCC

NEW YORK — Buddah, Chart, Trigrammaton, Stop, Starday and Project 3 are represented in a new cassette release from ITCC. The latest albums are: Buddah's "Me from the Ohio Express" and "Us Go into the House of the Lord" the Edwin Hawkins Singers; Chart's "With Love From Lynn" and "Pat Boone's 'Departure'"; Stop's "Country Music Star #1" by Campbell; Stop's "You Gave Me Mountain" by Johnny Bush; and Project 3 pair by Enoch Light the Brass Menagerie" and with Glittering Guitars."

Johnny Spence Is Jones' Conductor

Gordon Mills, manager of Jones, and Lloyd Greenfield, American associate, have announced Cash Box that Johnny Spence is sole conductor for Jones. An last week's issue indicated Johnny Harris conducts for the former. Actually, Harris at one time conducted for him, but no longer does so.



THINGS I'D LIKE TO SAY:

I WANT YOU TO KNOW—

THE NEW COLONY SIX

HAS A ROMANTIC NEW SINGLE

I WANT YOU TO KNOW"

72961

AND I WANT YOU TO KNOW—
I WILL ALWAYS THINK ABOUT YOU

I WILL NEVER LIE TO YOU—



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Talent On Stage

ELVIS PRESLEY

INTERNATIONAL HOTEL, LAS VEGAS — He saunters across the immense stage at the International in a karate styled black tux, a tassled sash hanging from his waist and a two toned blue scarf dangling about his neck. Looking not a moment older than '55. The band is playing "Blue Suede Shoes" and he reaches behind for an unamplified guitar. And suddenly you're dripping damp in nostalgia, revisiting that innocent age of dunnage dolls, and James Dean, rockabilly and Bill Randle, the hula hoop and Dr. Kinsey.

"Here's a medley of songs I cut three or four hundred years ago," he says, and, once more, you're strolling with him down lonely street to "Heartbreak Hotel," dancing with the whole cell block to the "Jailhouse Rock," irrecoverably in love and "All Shook Up." And like the words to "Memories," those tunes are "sweetened through the ages just like wine/pressed between the pages of your mind."

Songs like "I Got a Woman" ("way cross town"), "Don't Be Cruel" ("to a heart that's true"), "Love Me Tender" ("take me to your heart"), "Hound Dog" ("you ain't nothin' but a rockin' all the time") and Mac Davis' inspired "In the Ghetto" ("do we simply turn our heads and look away?"). He previews his next for RCA, a magnificent gospel styled

rouser "Suspicious Mind" (a certain bet to be his 51st gold record), adding a Lennon-McCartney medley "Hey Jude/Yesterday." Eighteen songs and sixty-five minutes after the overture you find yourself, with 2000 others, standing and begging for more. And realizing (if you hadn't already known) that, swivel hips and long sideburns aside, he is an extraordinary talent. One of the great pop and country singers of our time. Perhaps the greatest of all white blues shouters. Another standing ovation is followed by a press conference. "A memorable evening in my life," says America's first rock symbol of teenage rebellion. And a staid English reporter, speaking for all, says it was likewise for his audience.

It's the first time that Presley is working "live" in eight years, his third appearance in thirteen. He performed at another Vegas club in '56, rocked the Pan Pacific (L.A.) in '57 and sang for the Battleship Arizona Memorial in '61. As such it is an historical occasion. Decidedly a personal triumph for the artist.

Somebody recently noted (Esquire, Aug. '69) that it may not be easy, despite the rebirth of Richard Nixon and Elvis Presley, to muster nostalgia for the fifties. He's very, very, very, very wrong.

h.g.

THE LETTERMEN

WESTSIDE ROOM, CENTURY PLAZA, LOS ANGELES — An appreciative full house greeted the Lettermen's debut at the Westside Room last week, the trio's first L.A. appearance in more than five years. It was a letter-perfect show.

Neat six button, four pocket, double breasted black tuxes now substitute for cable-stitch sweaters they once wore. And Gary Pike has replaced Bob Engemann (now a single) with Doug Curran a tentative alternate for Gary's brother, Jim, now recuperating from a throat ailment (he's expected back within the next week or two). Leaving Tony Butala the one original with the act that began way back in '61 on the Warners label (they've been represented on Capitol with their biggest hits for the past seven years). Still, they're as harmonious as ever, without peer among today's white vocal groups. Hardly a week has gone by in the past seven years when they have not been represented on the national charts.

Several of those titles are incorporated into their repertoire; from their first monumental hit ("The Way You Look Tonight") through "Theme for a Summer Place," "Born Free," "Going Out of My Head" to their current top twenty tune, "Hurt So Bad." Too, there's the usual stunning

closer, and a cappella mini-Mormon Tabernacle choir version of "I Believe."

Along the way they toss in a few recent chart titles made famous by other groups: the Fifth Dimension's "Up, Up and Away," the Doors' "Light My Fire," the Association's "Windy" and "Cherish." With solos by each—Butala's caressive jazz treatment of "Taste of Honey," Pike's sensitive-tender version of "Portrait of My Love" and Doug Curran's "Impossible Dream," a dazzling display of vocal pyrotechnics.

An audience participation segment helps pace the show. Wilson Brown Trio augments the Al Pelligrini Orch. with conductor-pianist Brown serving as fourth harmony on "Summer Place."

Simplicity is the theme. With devotion to the principle that a good tune deserves to be offered with the same melodic resolution intended by its composer. It's understandable why they are the most enduring vocal group (with the obvious exception of the Mills Bros.) on record and records. And why they should still be flourishing long after the tidal wave of over-driven electronic acts have expired.

h.g.

MICHAEL ALLEN

COPACABANA, NEW YORK — Michael Allen puts both physical and emotional drive behind the material he sings. And this material covers a remarkable range of formats, from the "now" composers, to men of show music and even the world of spirituals. All done with poise and professionalism, one can add, but one wonders whether he walks away from his hour long act—featured for the first time at the Copa last week—with a feeling that he's got Allen's style firmly in mind. There is, however, an in-person excitement to the young artist's performances, particularly with such contemporary numbers as "With a Little Help from My Friends" and "Where's the Playground Suzy." And give Allen credit for breaking his general upbeat intensity with a poignant, sitting-on-a-stool performance of Jerome Kern's "They Didn't Believe Me," which, believe it or not, was written 55 years ago. The show music area is further covered with distinction by Allen via the late Frank Loesser's "Never Will I Marry" and Meredith Willson's "The Sadder But Wiser Girl,"

which serves as the underlining theme of a girl-name medley. The spiritual stanza works, featuring such standbys as "Standing in the Need of Prayer," "Down by the Riverside." Allen closes with a powerful, personalized (he says it's his philosophy) version of Charles Aznavour and Marcel Stellman's "You've Got to Learn." The Copa orchestra, led by pianist Nat Jones, is a strong asset. Allen, who has just cut his second LP for London Records, is among the rare breed of nitery acts that keeps you interested in what he has to sing from start to finish of his act.

i.l.

Turrentine To Canyon

NEW YORK — Noted jazz saxist Stanley Turrentine has joined the roster of Wally Roker's newly-formed Canyon Records. Roker indicated that an initial album will be going into production in the next few weeks.

Turrentine's past affiliations were with Impulse, Prestige, Atlantic and, most recently, Blue Note.

THE BEACH BOYS

LONNIE MACK

WOLLMAN SKATING RINK, CENTRAL PARK, NEW YORK — It's a funny thing about the Beach Boys. Somehow they seem to have been around forever. It's as if they have been with us for all time and are going to defy mortality and drift on through the years, forever strumming, swimming, and strolling the sand, forever trying to catch that one last wave. If we think about it, we can clearly remember the coming of the Beatles. There was so much fanfare to it, so much ballyhoo, so much (are you ready?) Beatlemania. But the Beach Boys did not arrive so much as they simply were there. The first time we heard the Beach Boys, we all probably said something like "Where have I heard them before?" And that's because the Beach Boys sound like something you've heard whispering in your ear since birth, perhaps like the sound of the surf itself.

So there they were, the Beach Boys, up on stage, with the very young (fifteen to eighteen) audience in a state of mild excitement. As they moved through a succession of their many, many hit tunes, they inadvertently conjured images of the past. Each song seemed to call up from the recesses of memory a specific time

and place. High school blind dates and hot dogs, and empty pockets, and a first cigarette, a first drink, other firsts, the Beach Boys were always there. And the Beach Boys were up on stage, lead singer Brian Love, balding, bearded, draped white terrycloth, looking like a harishi from Great Neck, Long Island. And the rest of the Beach Boys, grinning, having fun, bouncing along with their pretty songs, making the audience joyous with melody, singing their songs, "We could ride around the surf together while our hearts were young, and in my woodie I will take you anywhere I go." Something like that.

Lonnie Mack, Elektra's heavy blues-rocker, fat and vital was there, putting down his Memphis sound with gusto and energy. And the audience responded well. All these kids who came to see the Beach Boys dig the blues monster Lonnie Mack, trying to feel the soul, trying to comprehend the excitement. The Beach Boys take you back to the day your mother brought you home from the hospital. Lonnie Mack brings you back to the day you were born.

LITTLE RICHARD CHECKMATES, LTD.

SCHAEFFER MUSIC FESTIVAL, CENTRAL PARK, NEW YORK — Little Richard, one of the kings of rock and roll in the 1950's, is still doing his thing as well as he ever did. He's added a few contemporary numbers such as "Dock Of The Bay" and "Chain" to his act, but his program still consists mainly of his old hits, "Tutti Frutti," "Lucille," and all the others. His voice, one of the great soul mechanisms of all time, has not lost its power, and this fast-thumping piano playing still generates excitement. He could, and did, at a Wednesday evening (6) performance at the Schaeffer Music Festival, offer pieces of his clothing to the audience and draw an eager mob at the foot of the stage.

Still, it is unlikely that Little Richard will ever regain the popularity that he had in the 1950's. The Schaeffer crowd was indulging in nostalgia. Probably very few members of that audience look for Little Richard's latest release in their local record store. Little Richard is supremely good at what he does, but he has not grown or evolved. He will probably have an audience as long as he wants one, an audience that wants to hear about Long Tall Sally,

who had everything that Uncle Joe needed, and Teddy, who was always ready to rock and roll. But the story of Little Richard is ended and has been ended for some time. Those who wish to hear it again (and we do not in awhile) may do so.

A&M Records' hot soul act, the Checkmates, Ltd., preceded Little Richard. The Checkmates are excellent showmen, and they expend tremendous amount of energy giving a performance. They insist getting the audience involved with sing-a-longs and by going out, one at a time, into the seats. They (or at least two of them) are facile dancers and are built like athletes. They come totally involved in their work and thus earn the involvement of a crowd.

On Wednesday evening, the Checkmates offered a program that included their current hit "Black Pearl," featuring Sonny Charles on vocal. "Games People Play," a rousing version of "Let The Sun Shine In" a host of others. Their set was a big success—a success every moment which they worked hard to achieve.

ORPHEUS

MUSEUM OF MODERN ART, NEW YORK — Thursday night, July 31 as part of their summer festival of jazz concerts, the Museum of Modern Art presented Orpheus. The setting as for all museum summer concerts was the lovely sculpture garden where art meets nature (and man) with harmony and concord. And there was Orpheus, fresh, charming, original, with music light and airy, sweet, gentle, tender. Orpheus remains one of the few simply pleasant groups in the business. Certainly, their music is not going to overwhelm anyone; they aren't going to tear down the museum brick by brick, Picasso by Picasso, but on the other hand, they are not sleepy, or sickly, or sugary, as are so many of the softer groups working today. Orpheus has found a way to touch without tearing.

The show was a very lively set in which the group quickly won its audiences' hearts (and tapping feet.) Moving through a series of their hit singles, "Brown Arms In Houston," and the current "Can't Find The Time To Tell You," Orpheus filled the air with a sound rich and tuneful, laughing with melody and rhythm. One of their original tunes (most of their material is written by lead guitarist Bruce Arnold and bassist Eric Gulli-

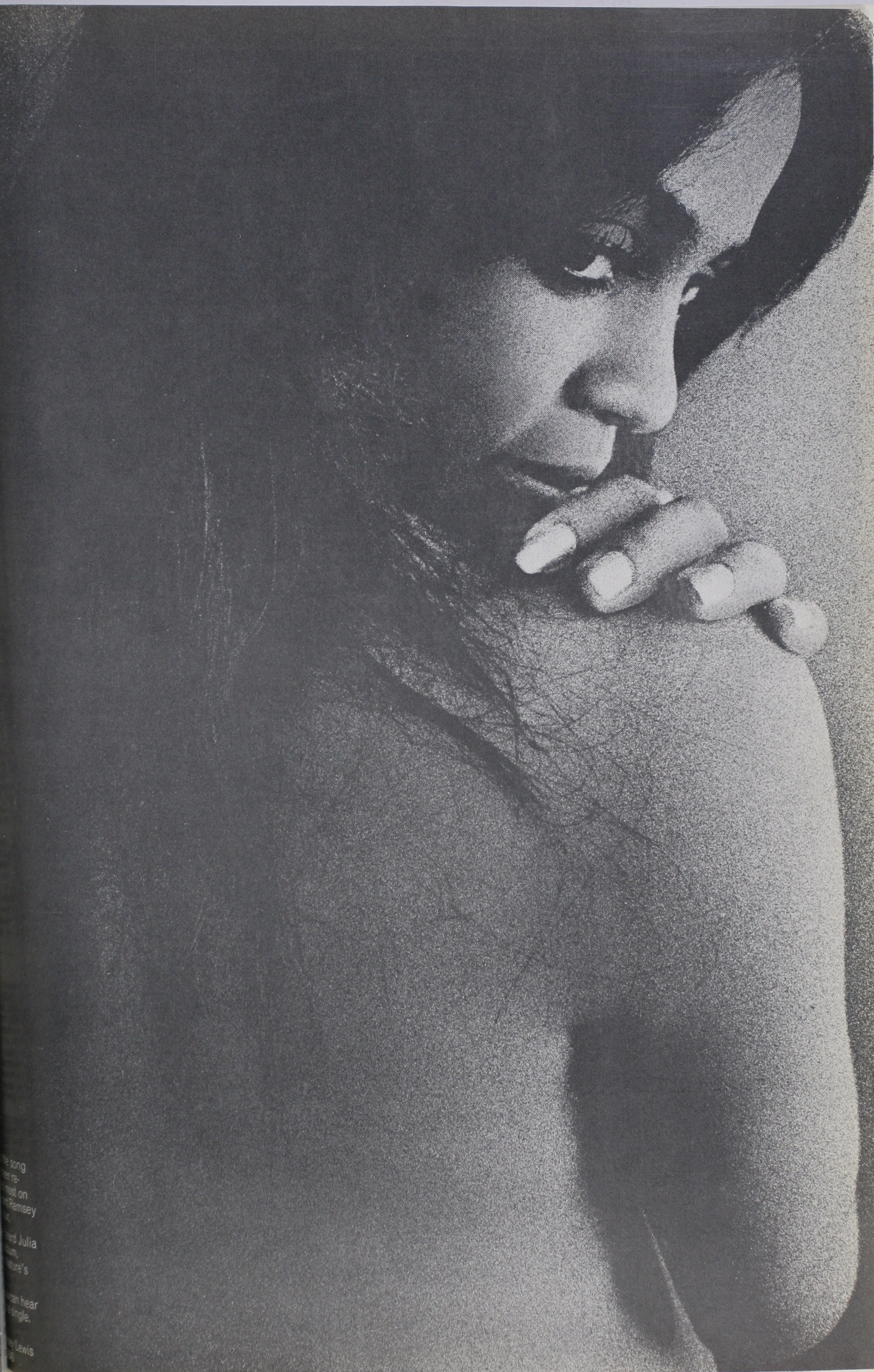
ksen), is a sprightly bouncer called "Congress Alley," which really worked for the group. Also highly successful for them was a brilliant rendition of Beatle classic "Good Day Sunshine" and a bright, witty version of an old Jim Kweskin jug band tune called "Bayou Bay." The real standout, however, was a 15-minute improvisation, which the four man team showed an incredible drum solo by percussionist Harry Sandler.

Orpheus are a marvelous group to watch, because they have found a way to work hard and still have fun. The benefits of their work and of their joyment of it are for the audience.

'Oliver' LP Gold

NEW YORK — The Record Industry Association of America (R.I.A.A.) has certified as a Gold Album RCA Records soundtrack album, the Columbia Pictures presentation of Lionel Bart's "Oliver!" The album, a Colgems label release, is manufactured and marketed by RCA Records. RCA announced that sales of the album gain momentum as the Columbia film, winner of an Academy Award for Best Film and a major road attraction, opens in increasing numbers of cities around the nation.

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Julia's back by popular demand.



GARGANTUAN GATHERING — Pictured here at the recent Decca Records confab in Miami are: (left to right) (top left) label head Bill Gallagher, CP president and publisher George Albert, new folk artist Karen Beth, and Decca marketing VP Tony Martell; (mid left) Martell, singer Karen Wyman, and Decca and Decca administrative VP Jack Loetz; (bottom left) Ed Silvers, Gallagher and Mel Bly (Silvers and Bly run the Decca-distributed Viva and Bravo labels); (top right) Decca marketing VP giving "outstanding distributor award" to Tom Kelley of Kansas City; (bottom photo) MCA executive vp, country singers Jeannie Seely, Bill Anderson and Jan Howard, Loetz and country chanter Jackie Greene, pictured following the C&W show.

CBS/SONY (Con't. from Page 7)

and S&G's single of "Sounds of Silence" sold a half a million copies.

A major promotion campaign is now underway to exploit the "underground" sound. Involved in the drive are such acts as Blood, Sweat & Tears, Sly & the Family Stone, Al Kooper and Mike Bloomfield and the Chamber Brothers.

Stressing the value of American catalog names in Japan as well as other foreign markets, Schein says that once an American act achieves recognition in a country like Japan, the pattern of success is long-term. Although personal-appearance visits abroad may not be as lucrative as engagements in the U.S., Schein contends that the prospect of making-the-grade abroad is well worth the prospect of long-range disk success.

Besides its label operation, CBS/SONY also operates a publishing unit that owns local copyrights and absorbs material from CBS' world-wide April Music setup.

The interest in music in Japan is summed up by Schein when he tells of the Ginza coffee shops that compete with each other by having the old-styled "sandwich" men walk the streets advertising musical selections that are being programmed at their establishments.

Radio's Top 40 Look

(Con't. from Page 7)

from past Buddah hits by the 1910 Fruitgum Company, The Ohio Express, The Brooklyn Bridge and others. "We've sold 450,000 copies already without too much major market airplay, except in a few instances. The single originally broke on WSAI in Cincinnati and is currently top ten in 35 secondary markets. WIBG in Philadelphia also went on the single and had good results with it. It was a huge hit wherever it was played but 'selective Top 40' Music Directors didn't program 'Moonflight'."

Thau said he considers the "split personality" of top 40 "not a problem but a fact of life. There is a record industry phrase, 'A hit, is a hit, is a hit' but it doesn't always apply. Hits don't get played automatically at 'selective Top 40' stations. They have to fit the demographics. Promotion men will have to be redirected to meet the 'selective Top 40' and 'true Top 40' formats and bone up on demographics so they understand radio station format problems. All labels will have to make this change in their promotion."

Goldner's New Label

(Con't. from Page 7)

In 1957, the Goldners sold again to form Gone. Their first release by the Dubs, "Could This Be Magic" hit paydirt. In 1957 they also formed End Records which started true to form with such hits as "He's Gone" and "Maybe" by the Chantells. In 1956 they partnered with Buchanan and Goodman for one of the fastest breaking hits of all time, "Flying Saucer". 1958 saw Little Anthony and The Imperials come to the Gone End complex, followed by The Isley Brothers and Jo Ann Campbell.

Berry Gordy Deal

The Goldners also brought in Berry Gordy, Jr., from Detroit to produce Smokey and The Miracles for End. It was at this time that the Goldners played a key role in the Big label, nationally distributing smaller label concepts so prevalent in the industry today, with their distribution of two new labels Sceptre and Jamie/Guyden.

After selling out once again, George Goldner joined Leiber and Stoller to head the newly formed Redbird operation which wasted no time in hitting the Top Ten with their first release, "Chapel Of Love" by the Dixie Cups, followed shortly after by a string of hits by the Shangrila's starting with "Leader of the Pack" a subsidiary Blue Cat Goldnered the charts again with the "Boy From New York City" by the Ad Libs. Redbird was the label that was not successfully sold.

Apart from the first time in many years, George founded Cotique in 1964 which has been doing quite well in the Latin field. In 1967, while still running Cotique, George joined Shadow Mountain Productions and headed the operation which produced Janis Ian and The Vanilla Fudge. Cotique currently on the charts with "On Campus" Dickie Goodman and is about to start "Luna Trip," a new Dickie Goodman. It was during this time that Seely partnered in and started Gamble Records, with Kenny Gamble of Philadelphia. Gamble records had an R.I.A. million seller last year with "Cowboys to Girls" by The Intruders.

TOP RADIO PLAYS THE SMASH HIT
MAH-NA' - MAH-NA'
 NEW YORK — WMCA * WNBC * WNEW / MILWAUKEE — WRIT *
 WOKY / PHILLY — WPEN/ST. LOUIS — KIRL * KSDR * KMOX
 MINNEAPOLIS — WCCO / AKRON — WHLD/CHICAGO — WLS
 CHARLOTTE — WAYS / LOS ANGELES — KFI / SAN FRANCISCO — KYA

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Tuning In On...

WMCA-New York Music & Talk w/ Unification

Bill Scott, a newly-appointed vice president for programming at WMCA-New York, is a man with ideas. One of his ideas is to completely unify the talk and music aspects of the station's format. "Entertainment and involvement" is Scott's description of the direction he, with veteran music director Joe Hogart, is aiming WMCA.

Said Stephen B. Labunski, the outlet's managing director, in making the announcement of Scott's appointment: "WMCA's ambitious format — combining the best elements of musical entertainment, two-way talk as well as news and public affairs — requires the closest kind of coordination and teamwork which pull together the seemingly diverse, but actually compatible, elements making up our broadcast week." Scott stated: "I feel particularly fortunate that in undertaking this assignment I am able to call upon Joe Bogart's long experience and thorough knowledge of entertainment programming. Much of WMCA's success is attributable to its outstanding personalities and program staff and its willingness to innovate."

Return Of The Good Guys

Bogart will continue to play the hits, and, at WMCA, the Good Guy concept has returned in force. The outlet's personality line-up will soon see the return of Good Guy Jack Spector, recently with WNBC-New York, who resumes his WMCA deejay duties as of September 1. Bill Scott believes that the Good Guy side of WMCA is fun, and that the station's personalities are involved with the listeners in terms of public service. (The Good Guy sweatshirts have also returned.)

Scott brings impressive credentials to his new WMCA post. He had been vice president for news at the station since 1967, and, before that he was vice president for public affairs. He joined the Straus Broadcasting Group (of which WMCA is the flagship station) in 1959 as director of news for Radio Press International.

Scott's public affairs experience becomes valuable to WMCA. During the period of Senator Ted Kennedy's auto accident, in order to shed "not heat, but light" on the occurrence, the station aired statements of Kennedy friend and associate William Vanden Heuval, Republican New York state Senator Jacob Javits. Their viewpoints provided enlightenment for many

KRLA Agency Hits Radio Rate-cutting

NEW YORK — Officials of Los Angeles pop music station KRLA admonished a large segment of the broadcasting industry for widespread "rate-cutting, secret rates and rebates" and blamed broadcasters for "undermining the client's faith in the ability of his advertising agency," fostering the use of "quantity rather than quality as a measure in buying," and contributing to the ultimate destruction of the advertising agency as we know it by "aiding the growth of national media buying groups."

The charges came recently during a presentation luncheon for the trade press in New York. Among the KRLA personnel present were executive vice president and general manager Lawrence Webb and vice president and station manager Hal Mathews.

WMCA listeners on the event, and possibly helped the listeners clarify their ideas on the topic.

In back of such WMCA/listener dialogue is Scott's broadcasting philosophy at the station — the total unification of music, news, talk, and public affairs. The vp for programming points to WMCA's "mix between news and public response" as a matter of the station and its audience asking the question, "What does the news mean?" "Talk radio," says Scott, "is not just that — it is illuminating."

Musically speaking, the hits that WMCA will continue to program reflect what Scott and the station are getting at: "Everybody is multifaceted," claims the program vice president; "sometimes you speak to listeners with Hubert Humphrey, sometimes with the Union Gap."

KSFO's Deejay Doings

SAN FRANCISCO — KSFO's personalities here have been impressively peripatetic as they involve themselves in music and community service events.

Dick McGarvin, KSFO's utility jock, heads a popular trio now booked at the El Matador in North Beach every Sunday night. (Prior to this, the act worked Mondays at Sausalito's Trident, noted on the jazz scene.) McGarvin has performed at the Hungry i and the C'est Bon. The drummer, composer, and leader of the group, he is also a songwriter and has penned the music for a number of ballads and jazz pieces. In addition, jazzman McGarvin will host the popular "Jazz in the Grove" featuring Earl Fatha Hines on August 17. Concerts are free to the public and begin at 2 p.m.

KSFO's Gene Nelson has now broadened his talents to writing and teaching. He'll write a music/entertainment column for the Mini-Monitor, a bi-weekly supplement of The Monitor, published by the San Francisco Catholic Archdiocese. The column is strictly for young people of high school and early college age. In the fall, Gene will teach a course in the radio/TV department of the College of San Mateo. His semester course in announcing is for three-hour credit. Gene is also busily engaged in little theatre work.

Further KSFO-San Francisco deejay doings have included the Stern Grove concerts, featuring the station's personalities as emcees. On Aug. 3, Carter Smith introduced Arthur Fiedler and his San Francisco Symphony in their second Stern Grove "pops."

And, finally, Nelson emceed the Terra Linda Band in their Stern Grove appearance on July 6; Aaron Edwards introduces Fiedler and the Symphony pops on July 20; and, recently, Terry McGovern emceed the Merla Opera Fund in conjunction with the San Francisco Opera Company.

ASCAP-TV Reach Agreements In Telecast Music Licensing

WASHINGTON — After almost eight years in litigation and negotiation, the proposed new contract for use of ASCAP music by TV outlets was at last given court approval recently. This was accomplished following the negotiators' resolution of the last in a long series of snags.

ASCAP's Mailing List

ASCAP will mail out in the near future copies of the new contract, already given informal approval by 320 or more stations. Copies go to all of ASCAP's TV-station licensees for signature.

Representing broadcasters in the case, leaders of the All-Industry TV Stations Music License Committee have estimated that if TV outlet revenues increase by 6% annually, station payments to ASCAP over a 10-year period will be \$53 million less under the new contract than under the one it has replaced.

Charles Tower of Corinthian Broadcasting heads the committee; the principal negotiators with him in recent years have been Andrew Murtha of Time-Life Broadcast, Elisha Goldfarb of RKO General, and Donald Schapiro and Michael Finkelstein of the New York-based law firm of Barrett Knapp Smith and Schapiro, committee counsel. Heading the ASCAP negotiating team have been Herman Finkelstein, general counsel, and

president Stanley Adams. Agreed upon for months have been basic terms of the new deal—but a series of essentially technical and procedural disagreements have loomed into view and been settled one by one.

Latest Problem Resolved

The latest problem related to a provision in the new contract giving independent auditors for ASCAP a right to check outlets' claimed broadcast revenues (on which their ASCAP fees are based) against the broadcast revenues they report to the FCC.

The FCC reports, contended ASCAP, had to be controlling because they provide an authoritative check on the accuracy of the revenue figures that stations report to ASCAP. Committee officials argued that outlets have never paid on nonbroadcast revenues and should not start now.

That conundrum was resolved after more than a month, at least two trips to court, many negotiating sessions and a letter from the FCC defining "incidental broadcast revenues." According to committee representatives, in the compromise that was finally reached, the main difference for stations is that those which itemize their deductions in reporting to ASCAP will now have to pay on any revenues they receive from syndication. Stations taking the optional standard ASCAP deduction will not.

Bios for Dee Jays

Winstons

Collectively known as the Winstons, Richard Spencer, Phil Tolotta, Quincy Mattison, Ray Maritano, Sonny Peckrol, and G.C. Coleman (Metromedia recording artists) have gone Top 10 with their debut single, "Color Him Father," and, this week, their initial LP, named after the hit single, is number one on the Top 100 Albums. Richard plays tenor sax and is lead singer; he penned the Winstons' chart rider. Before joining the Winstons, he worked with the Otis Redding band. Phil plays organ and shares the lead singing with Richard. Quincy plays lead guitar and sings; he also worked with Otis Redding, and with Arthur Conley, backing him on "Sweet Soul Music." Ray plays alto sax and sings; he attended the Berkeley School of Music and played with the Air Force Band. Bass guitarist Sonny also sings. He began performing in teen clubs while still in high school. Singing drummer G.C. was a Motown drummer for two years, working mainly with the Marvelettes — he has also worked with Otis Redding, and knew Richard and Quincy from that time. All active sports enthusiasts, the Winstons all hail from the Washington, D.C., area, where the Impresarios heard them playing at a club



and asked them to work as their back-up band. After touring on their own, and, following numerous gigs at clubs, the Winstons were signed by Metromedia Records while they were in Atlanta.

Sagittarius

As a musical group, Sagittarius has as much solidarity as the astrological sign it was named after. Held together by its "chief innovator" Gary Usher, and "life carriers" Curt Boettcher & Keith Olsen, there is no actual musical act that is Sagittarius.

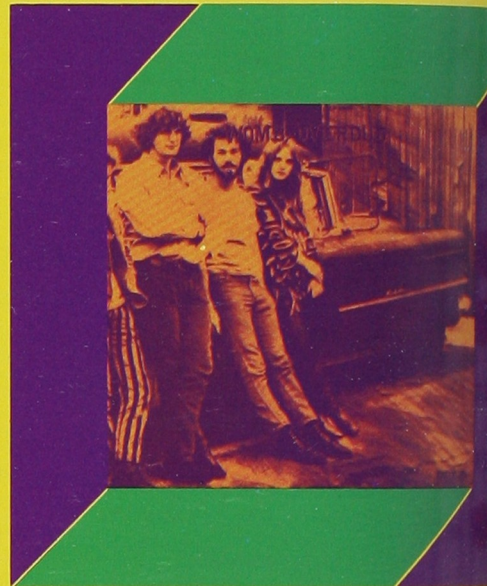
Formed as a studio performing group, Sagittarius has at one time or another included Glen Campbell, Bruce Johnston of the Beach Boys, members of

Millennium, Mike Fennelley, Joey Stec, Van Dyke Parks, a series of producers, engineers and even Gabriel Menkler, producer of Steppenwolf. But the act is not static or official in terms of personnel.

Originally a Columbia team, Sagittarius excited regional and some national action with singles "My World Fell Down" and "Another Time." Sagit was also released as an LP group on "Future Tense."

RARE AND WELL DONE

AUGUST 1969 RELEASE



SOUNDTRACK/"THE ITALIAN JOB"/PARAMOUNT PAS 5007
DIANA TRASK/"FROM THE HEART"/DOT DLP 25957

THE FRATERNITY OF MAN/"GET IT ON"/DOT DLP 25955
JACK BARLOW/"SON OF THE SOUTH"/DOT DLP 25958

THE PLASTIC COW/"THE PLASTIC
COW GOES MOOOOOOG"/DOT DLP
WOMB/"OVERDUB"/DOT DLP
CATCH/"CATCH"/DOT DLP

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TOP 100 Albums

BOTTOM NO. INDICATES 8 AND 4 TRACK AND CASSETTE

August 16, 1969

- | | | | | | | | | | | | |
|----|----------------------------|---|----|----|--|---|----|-----|---|---|-----|
| 1 | HAIR | ORIGINAL CAST (RCA Victor LSO 1150)
(08S-1038) | 2 | 34 | THE STREET GIVETH AND THE STREET TAKETH AWAY | CAT MOTHER AND THE ALL NIGHT NEWSBOYS
(Polydor 24-4001) (M95301) (PDC 14651) | 40 | 67 | FOUR TOPS NOW | (Motown 675)
(MT 1675) (M 5675) | 65 |
| 2 | BLOOD, SWEAT & TEARS | (Columbia CS 9720)
(COL 1810-0552) (COL 1410-0552) | 1 | 35 | STAND! | SLY & THE FAMILY STONE (Epic BN 26456)
(N18-10186) (N14-10186) | 30 | 68 | M.P.G. | MARVIN GAYE (Tamla 292)
(TT8-1292) (T-5292) | 72 |
| 3 | ROMEO & JULIET | ORIGINAL SOUNDTRACK (Capitol ST 2993)
(8XT 2993) (Y 18 2993) | 3 | 36 | MAKE IT EASY ON YOURSELF | BURT BACHARACH (A&M SP 4188)
(8T 4188) (4T 4182) (CS 4182) | 32 | 69 | WHEATFIELD SOUL | GUESS WHO (RCA LSP 4141)
(P8S 1442) | 58 |
| 4 | JOHNNY CASH AT SAN QUENTIN | (Columbia CS 09827)
(18100674) (14100674) | 5 | 37 | ON THE THRESHOLD OF A DREAM | MOODY BLUES (Deram DES 18025) | 36 | 70 | TIME OUT | SMOKEY ROBINSON & THE MIRACLES (Tamla TS 295)
(TT8-1295) (T-5295) | 81 |
| 5 | THIS IS TOM JONES | (Parrot PAS 71028) (79828) | 4 | 38 | HAWAII FIVE-O | VENTURES (Liberty LST 8061)
(8948) (4948) (C-0948) | 35 | 71 | PICKIN' UP THE PIECES | POCO (Epic BN 26460)
(N1810192) | 74 |
| 6 | CROSBY, STILLS & NASH | (Atlantic SD 8229)
(8229) (X5 8229) | 6 | 39 | SWITCHED ON BACH | WALTER CARLOS-BENJAMIN FOLKMAN (Columbia MS 7094)
(COL 1811-0092) | 41 | 72 | A SALTY DOG | PROCOL HARUM (A&M SP 4179)
(8T 4179) (4T 4179) (CS 4179) | 59 |
| 7 | IN-A-GADDA-DA-VIDA | IRON BUTTERFLY (Atco 2501)
(2501) (X52501) | 10 | 40 | GALVESTON | GLEN CAMPBELL (Capitol ST 210)
(8XT-210) (YIT 210) (4XT-210) | 33 | 73 | CRYSTAL ILLUSION | SERGIO MENDES & BRASIL '66 (A&M SP 4197)
(8T 4197) (4T 4197) (CS 4197) | 88 |
| 8 | BEST OF CREAM | (Atco SD-291)
(291) (X5 291) | 11 | 41 | BRAVE NEW WORLD | STEVE MILLER BAND (Capitol ST 184)
(8XT 184) (4XT 184) | 39 | 74 | LOVE CAN MAKE YOU HAPPY | MERCY (Warner Bros./7 Arts 1799) | 68 |
| 9 | A WARM SHADE OF IVORY | HENRY MANCINI (RCA LSP 4140)
(P8S 1441) | 9 | 42 | EARLY STEPPENWOLF | (Dunhill DS 50060)
(823-50060M) (423-50060X) (523-50060X) | 46 | 75 | THE DELL'S GREATEST HITS | (Cadet LPS 824) | 82 |
| 10 | THE SOFT PARADE | THE DOORS (Elektra EKS 75005)
(M 87 5005) (X 47 5005) (X 5 5005) | 29 | 43 | YESTERDAY WHEN I WAS YOUNG | ROY CLARK (Dot 25953) | 50 | 76 | DAVID'S ALBUM | JOAN BAEZ (Vanguard VSD 79308)
(8VM 79308) | 67 |
| 11 | SMASH HITS | THE JIMI HENDRIX EXPERIENCE (Reprise MS 2025)
(8RM 2025) (CRX 2025) | 26 | 44 | FUNNY GIRL | ORIGINAL SOUNDTRACK (Columbia BOS 3220)
(COL 1812-0034) (COL 1412-0034) | 52 | 77 | THE TEMPTATIONS SHOW | (Gordy GS 933)
(GT 8 1933) (G 5 1933) | — |
| 12 | NASHVILLE SKYLINE | BOB DYLAN (Columbia KCS 9825)
(COL 18H0-0670) (COL 14H0-0670) | 14 | 45 | CLOUDS | JONI MITCHELL (Reprise RS 6341)
(8RM 6341) (CRX 6341) | 34 | 78 | MIDNIGHT COWBOY | ORIGINAL SOUNDTRACK (United Artists UA 5198) | 80 |
| 13 | TOMMY | THE WHO (Decca DXSW 7205)
(6-2550) (73-2500) | 7 | 46 | FEVER ZONE | TOM JONES (Parrot PAD 71019)
(M-79819) (X-79419) (X-79619) | 54 | 79 | THE ILLUSION | (Steed ST 37003) | 86 |
| 14 | BEST OF BEE GEES | (Atco SD 292)
(292) (X5292) | 23 | 47 | WITH A LITTLE HELP FROM MY FRIENDS | JOE COCKER (A&M SP 4182)
(8T 4182) (4T 4182) (CS 4182) | 37 | 80 | VINTON | BOBBY VINTON (Epic BN 26471)
(N18-10216) | 75 |
| 15 | THE AGE OF AQUARIUS | 5TH DIMENSION (Soul City SCS 92005)
(8951) (4951) (C-951) | 8 | 48 | DARK SHADOWS | ORIGINAL T.V. MUSIC (Philips PHS 600-314) | 61 | 81 | THE BOOKER T SET | BOOKER T & THE MG'S (Stax STS 2009) | 84 |
| 16 | WARM | HERB ALPERT & TIJUANA BRASS (A&M SP 4190)
(8T 4190) (4T 410) (CS 4190) | 12 | 49 | LET THE SUNSHINE IN | DIANA ROSS & THE SUPREMES (Motown MS 689)
(MT 8 1689) (M5689) | 42 | 82 | MORE TODAY THAN YESTERDAY | SPIRAL STARECASE (Columbia CS 9852)
(18-10-0752) | 89 |
| 17 | BAYOU COUNTRY | CREEDECE CLEARWATER REVIVAL (Fantasy 8387)
(88387) (48387) (58387) | 15 | 50 | HELP YOURSELF | TOM JONES (Parrot PAS 71025)
(79825) (X79625) | 45 | 83 | DIONNE WARWICK'S GREATEST MOTION PICTURE HITS | (Scepter SPS 575)
(4 575) (C 757) | — |
| 18 | BECK-OLA | JEFF BECK GROUP (Epic BN 26478)
(N18-10220) (N14-10220) | 22 | 51 | HAPPY HEART | ANDY WILLIAMS (Columbia CS 9844)
(COL 1810-0688) (COL 1410-0688) | 43 | 84 | LOVE MAN | OTIS REDDING (Atco SD 289)
(289) (X5 289) | 96 |
| 19 | SUITABLE FOR FRAMING | THREE DOG NIGHT (Dunhill DS 50058) | 17 | 52 | MEMPHIS UNDERGROUND | HERBIE MANN (Atlantic SD 1522)
(1522) (X51522) | 47 | 85 | LIVE AND WELL | B. B. KING (Blues Way BLS 6031) | 91 |
| 20 | FELICIANO/10 TO 23 | JOSE FELICIANO (RCA LSP 4185)
(P8S 1479) | 13 | 53 | GRAZIN' | FRIENDS OF DISTINCTION (RCA 4149)
(P8S 1443) | 51 | 86 | BUBBLE GUM, LEMONADE & SOMETHING FOR MAMA | MAMA CASS (Dunhill DS 5055) | 90 |
| 21 | LED ZEPPELIN | (Atlantic SD 8216)
(8216) (X58216) | 18 | 54 | MY WAY | FRANK SINATRA (Reprise FS 1029)
(8FH 1029) (CFX 1029) | 60 | 87 | THE SENSATIONAL CHARLEY PRIDE | (RCA LSP 4153)
(P8S 1452) | 94 |
| 22 | ARETHA'S GOLD | ARETHA FRANKLIN (Atlantic SD 8227)
(8227) (X58227) | 24 | 55 | THE BEATLES | (Apple SWBO 101)
Part I (86W160) (4XW160) Part II (86W161) (4XW161)
(Part I-4XW101) (Part II-4XW-101) | 48 | 88 | ELEPHANT MOUNTAIN | YOUNGBLOODS (RCA LSP 4150) | 112 |
| 23 | DONOVAN'S GREATEST HITS | (Epic BXN 26439)
(N18-10154) (N14-10154) | 16 | 56 | LAST EXIT | TRAFFIC (United Artists UAS 6702)
(8154) (U4154) (K-0154) | 56 | 89 | EMERGE | THE LITTER (Prober CPLP 4504) | 93 |
| 24 | 2525 (EXORDIUM & TERMINUS) | ZAGER & EVANS (RCA LSP 4214)
(P8S 1495) | 44 | 57 | HALLELUJAH | CANNED HEAT (Liberty LST 7618) | 70 | 90 | 2001 A SPACE ODYSSEY | ORIGINAL SOUNDTRACK (MGM STE-13) | 106 |
| 25 | THREE DOG NIGHT | (Dunhill DS 50048)
(823-50048M) (423-50048X) (55048) | 19 | 58 | 8:15/12:15 | BILL COSBY (Tetragrammaton T-5100) | 63 | 91 | WINDMILLS OF YOUR MIND | ED AMES (RCA LSP 4172)
(P8S-1467) | 76 |
| 26 | PETER, PAUL & MOMMY | PETER, PAUL & MARY (Warner Bros./7 Arts WS 1785)
(8WM 1785) (CWX 1785) | 20 | 59 | QUENTIN'S THEME | CHARLES RANDOLPH GREAN (Ranwood R 8055) | 71 | 92 | BLACK & WHITE | TONY JOE WHITE (Monument SLP 18114) | 92 |
| 27 | A TOUCH OF GOLD | JOHNNY RIVERS (Imperial 12427)
(8960) (4960) (C-0960) | 27 | 60 | MOOG, THE ELECTRIC ECLECTICS OF DICK HYMAN | (Command 238-S)
(803-938) (403-938) (5938) | 49 | 93 | GITARZAN | RAY STEVENS (Monument SLP 18115)
(844-18115) (444-18115) (544-18115) | 69 |
| 28 | HOT BUTTERED SOUL | ISAAC HAYES (Enterprise ENS 1001) | 31 | 61 | FOR ONCE IN MY LIFE | VIKKI CARR (Liberty LST 7604)
(8930) (4930) (C-0930) | 66 | 94 | THE SUPER HITS VOL. 4 | VARIOUS ARTISTS (Atlantic SD 8224)
(8224) (X5 8224) | 85 |
| 29 | CHICAGO TRANSIT AUTHORITY | (Columbia GP-8)
(Part I-18-10-0728) (Part II-18-10-0726) | 21 | 62 | THE ASSOCIATION'S GREATEST HITS | (Warner Bros./7 Arts WS 1767)
(8WM 1767) (CWX 1767) | 53 | 95 | AT YOUR BIRTHDAY PARTY | STEPPENWOLF (Dunhill DSX 50053)
(823-50053) (423-50053) (55053) | 78 |
| 30 | BLIND FAITH | (Atco SD-304)
(304) | 64 | 63 | MY WHOLE WORLD ENDED | DAVID RUFFIN (Motown MS 685)
(MT8 1685) (M 5685) | 62 | 96 | MONKEES' GREATEST HITS | (Colgems COS-115)
(P8CG1010) (PKCG 1010) | 77 |
| 31 | TOM JONES LIVE | (Parrot PS 71014)
(MM-79814) (X-79414) (X-79614) | 28 | 64 | CLOUD NINE | TEMPTATIONS (Gordy GLPS 939)
(GT8-1939) (M-5939) | 55 | 97 | BRASS MENAGERIE | ENOCH LIGHT (Project 3 PR 5036 SD) | 95 |
| 32 | FROM ELVIS IN MEMPHIS | ELVIS PRESLEY (RCA LSP 4155)
(P8S-1456) | 25 | 65 | GOOD MORNING STARSHINE | OLIVER (Crewe CR 1333)
(887-1333) (587-1333) | 79 | 98 | LEE MICHAELS | (A&M SP 4199)
(8T 4199) (4T 4199) (CS 4199) | — |
| 33 | OLIVER | ORIGINAL SOUNDTRACK (Colgems COSD 5501)
(08CB-1003) | 38 | 66 | JR. WALKER & THE ALL STARS GREATEST HITS | (Soul 718)
(ST 1718) (S 5718) | 57 | 99 | THE WAY IT WAS, THE WAY IT IS | LOU RAWLS (Capitol ST 215) | 98 |
| | | | | | | | | 100 | SOULFUL | DIONNE WARWICK (Scepter SPS 573)
(SCM 8-573) (CSPS 573) | 100 |

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 revolving list presented in alphabetical order. It is advised that this card be kept until the list returns to this alphabetical section.

BELL

The Box Tops
The O'Jay's
The Box Tops
Spooky Tooth
Merrilee Rush

The Box Tops
The Box Tops
Smokestack Lightnin'
Legend
Chad Mitchell
Bob Teague
Various Artists
Jolliver Arkansasaw
The Box Tops
Solomon Burke
Crazy Elephant
Various Artists
Dale Hawkins
Gladys Knight & Pips
Leslie West Mountain
James Carr
Bob Darin
Bob Darin
Bobby Russell
Larry Page Orch.
Sentimental String
Chorale
The Delfonics
The Delfonics
Mitch Ryder
Mitch Ryder
Mitch Ryder
Mitch Ryder
Mitch Ryder

The Letter/Neon Rainbow
Back On Top
Cry Like A Baby
Spooky Tooth
Angel Of The Morning/
That Kind Of Woman
Nonstop
Super Hits
Off The Wall
Legend
Chad
Letters To A Black Boy
Dial-A-Hit
Home
Dimensions
Proud Mary
Crazy Elephant
Summer Souvenirs
L.A. Memphis & Tyler Texas
Tastiest Hits
Mountain
A Man Needs A Woman
Born Walden Robert Cassotto
Commitment
Words, Music, Laughter, Tears
Page Full Of Hits
Anniversary

La La Means I Love You
Sound Of Sexy Soul
Take A Ride
Breakout
Sock It To Me
All Mitch Ryder Hits
Sing The Hits

Bell 6011
Bell 6014
Bell 6017
Bell 6019

Bell 6020
Bell 6023
Bell 6025
Bell 6026
Bell 6027
Bell 6028
Bell 6029
Bell 6030
Bell 6031
Bell 6032
Bell 6033
Bell 6034
Bell 6035
Bell 6036
Bell 6013
Windfall 4500
Goldwax 3002
Direction 1936
Direction 1937
Elf 9500
Page One 2500

Page One 2501
Philly Groove 1150
Philly Groove 1151
New Voice 2000
New Voice 2002
New Voice 2003
New Voice 2004
New Voice 2005

BLUE NOTE

Lee Morgan
Horace Silver
Horace Silver
Jimmy Smith
Jimmy Smith
Lou Donaldson
Lou Donaldson
Horace Silver
Jimmy Smith
Stanley Turrentine
Herbie Hancock
Lou Donaldson
Lee Morgan
Lonnie Smith
Donald Byrd
Duke Pearson
Eddie Gale
Reuben Wilson
Jimmy Smith
Wayne Shorter
Stanley Turrentine
Lou Donaldson
Blue Mitchell
Three Sounds
Andrew Hill
John Patton
McCoy Tyner
Horace Silver
Lee Morgan
Lonnie Smith

The Sidewinder
The Cape Verdean Blues
Song For My Father
Midnight Special
The Sermon
Alligator Boogaloo
Mr. Shing-A-Ling
Serenade To A Soul Sister
Greatest Hits
Look Of Love
Speak Like A Child
Midnight Creeper
Caramba
Think
Slow Drag
The Phantom
Ghetto Music
On Broadway
Plain Talk
Schizophrenia
Always Something There
Say It Loud
Collision In Black
Elegant Soul
Grass Roots
Understanding
Time For Tyner
You've Gotta Take A Little Love
Charisma
Turning Point

84157
84220
85185
84078
84011
84263
84271
84277
89901
84286
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The Midnight Voices

Bell 6011
Bell 6014
Bell 6017
Bell 6019

1910 Fruitgum Co.
U. S. 69
The Brooklyn Bridge
Ohio Express, 1910
Fruitgum Co., Super
Cirkus & More
Bob McAllister
Barry Goldberg . . . and
Melanie
Barry Goldberg
Magic Band ("Late
Night" Series)
Jerry Butler
John Lee Hooker
Jimmy Reed
Eddie Harris
("Sunday" Series)
The Five Blind Boys
Caravans
The Harmonizers
Staple Singers
(Black America)
Dr. Martin Luther King
G. W. Carver, Samuel
Coleridge Taylor,
Booker T. Washington,
etc.
James Baldwin
Langston Hughes
(Curton)
The Impressions
5 Stairsteps & Cubie
The Impressions
(Cobblestone)
The Joe Thomas Group
Ohio Express
Songs From
"Midnight Cowboy"
Various Artists
Eisenhower

Rotary Connection
Electric Mud
Aladdin
The Howlin'
Wolf Album

Etta James
Etta James
Etta James
Etta James
Etta James
Bob Hope
Etta James
Johnny Watson

BRAVO

This Guy's In Love With You

BUDDAH

Indian Giver
Yesterday's Folks
The Worst That Could Happen

Bubble Gum Music Is The Naked Truth
Bob McAllister
2 Jews Blues
Born To Be
The Barry Goldberg Reunion

The Very Best Of Jerry Butler
The Very Best Of John Lee Hooker
The Very Best Of Jimmy Reed

Sculpture
Can I Get A Witness?
Caravans In Concert
Singing Is Our Life
The Very Best Of The Staple Singers
The Buffalo Soldiers
The Man Of Love

The Black Pace Setters
The Struggle

The Black Verse
The Young Mod's Forgotten Story
Love's Happening

This Is My Country
Comin' Home
Mercy

Elephants Memory
Buddahs 360 Dial-A-Hit
A Decent Man

CADET/CONCEPT SERIES

Muddy Waters
Rotary Connection

CADET "4000" SERIES

At Last
The Second Time Around
Etta
Top Ten
Rocks The House
On The Road To Vietnam
Call My Name
I Cried For You



TOP 100 Albums

101 TO 140

101 TRACES
Classics IV (Imperial LP 12429)
(8947) (4947) (C-0947)

102 EVERYBODY KNOWS THIS IS NOWHERE
Neil Young with Crazy Horse (Reprise RS 6349)

103 SON OF A PREACHER MAN
Nancy Wilson (Capitol ST-234)
(8XT-234) (4XT-234)

104 THE ICE MAN COMETH
Jerry Butler (Mercury SR 61198)
(MC8 61198) (MCR 4-60098)

105 DOING HIS THING
Ray Charles (ABC ABCS 695)

106 THE GOLDDIGGERS
(Metromedia MD 1009)
(890-1009) (590-1009)

107 SEATTLE
Perry Como (RCA LSP 4183)
(P8S 1477)

108 DEEP PURPLE
(Tetragrammaton 119)

109 TRUE GRIT
Original Soundtrack (Capitol ST 263)

110 THE CHOKIN' KIND
Joe Simon (Sound Stage 7 SSS 15006)
(884-15006) (444-15006) (544-15006)

111 THE BUCKINGHAMS' GREATEST HITS
(Columbia CS 9812)
(COL 1810-0650)

112 IN PERSON
Ike & Tina Turner (Minit LS 24018)

113 BROOKLYN BRIDGE
(Buddah BDS 5034)

114 COLOR HIM FATHER
The Winstons (Metromedia MD 1010)
(890-1010) (590-1010)

115 WITH LOVE
Boots Randolph (Monument SLP 18111)
(884-18111) (444-18111) (544-18111)

116 WILDFLOWERS
Judy Collins (Elektra EKS 74012)
(M 87 4012) (X 47 4012) (X 54012)

117 TODAY
Bobby Goldsboro (United Artists UAS 6704)

118 CHILDREN OF LIGHT
Biff Rose (Tetragrammaton T-116)

119 GREAT CONTEMPORARY HITS
Various Artists (Dunhill DS 50057)

120 WICHITA LINEMAN
Glen Campbell (Capitol ST 103)
(8XT-103) (YIT-103) (4XT-103)

121 ITS YOUR THING
Isley Brothers (T-Neck TNS 3001)
(1-3001)

122 THE ORIGINAL DELANEY & BONNIE
(Elektra 74039) (84093)

123 SWEET CHARITY
Original Soundtrack (Decca DL 71502)
(6-1502) (73-1502)

124 I HAVE DREAMED
Lettermen (Capitol ST 202)
(8XT-202) (4XT-202)

125 GREEN, GREEN GRASS OF HOME
Tom Jones (Parrot PAS 71009)
(M 79809) (X 79409) (X 79609)

126 PORTRAIT OF PETULA
Petula Clark (Warner Bros. /7 Arts WS 1789)
(8WM-1789) (CWS-1789)

127 1776
Original Cast (Columbia BOS 3310)
(COL 1812-0044)

128 HAPPY HEART
Roger Williams (Kapp KS 3595)
(K-83595)

129 ENGELBERT
Engelbert Humperdinck (Parrot PAS 71026)
(79826) (X79626)

130 GENTLE ON MY MIND
Glen Campbell (Capitol ST 2809)
(8XT-2809) (YIT-2809) (4XT-2809)

131 JOHNNY ONE TIME
Brenda Lee (Decca DL 75111)
(6-5111) (73-5111)

132 JOHNNY WINTER
(Columbia CS 9826)
(COL 1810-0672)

133 THE METERS
(Josie J05 4010)

134 LET US GO INTO THE HOUSE OF THE LORD
Edwin R. Hawkins Singers (Pavilion PBS 1000)
(1-10001)

135 BOBBIE GENTRY & GLEN CAMPBELL
(Capitol ST 2928)
(8XT-2928) (YIT-2928) (4XT-2928)

136 NEW IMPROVED BLUE CHEER
(Philips PHS 600-305)
(PCR 4-600-305)

137 THE SOUL OF PAUL MAURIAT
(Philips PHS 600-299) (PCR4-600-299)

138 IT'S NOT UNUSUAL
Tom Jones (Parrot PAS 71004)

139 TCB
Diana Ross & The Supremes & The Temptations
(Motown MS 682) (MT 8 682)

140 COWILLS IN CONCERT
(MGM-SE 4619)
(88-4619) (B4-4619)

Metanomena

Tom Donahue



As a director he sometimes is a drag. The beautiful scenery behind the two motorcyclists wending their way to New Orleans for the Mardi Gras after a successful sale of cocaine (to Phil Spector!) takes on a travelog monotony after a while. The pacing is ragged, the pre-flash technique similar to Richard Lester's in *Petulia* is awkward in its mathematical precision and the religious symbolism is a bit heavy handed. Jack Nicholson as an alcoholic "liberal" attorney turns in a fine performance in the kind of role that it is hard to miss with. He will probably get most of the kudos. Peter Fonda, who was heavily involved in the writing and production of the picture, and who performs in the starring role as Captain America, rides a beautiful motorcycle.

Easy Rider depends heavily for its feel and its philosophical flow on the records that are used on the sound track. They include *The Pusher* and *Born to be Wild* by Steppenwolf. *Wasn't Born to Follow* by the Byrds, *The Weight* by the Band, *If You Want to be a Bird* by the Holy Modal Rounders, *Don't Bogart Me* by the Fraternity of Man, *If 6 Was 9* by Jimi Hendrix, *Flash Bam Pow* by the Electric Flag, *It's Alright Ma* and *Ballad of Easy Rider* by Roger McGuinn and *Kyrie Eleison* by the Electric Prunes. It is a selection that reflects excellent taste and understanding of current rock music and the resulting Dunhill soundtrack LP should be a big seller. The film has only recently opened on a nation wide booking after a brief initial run in New York. It is grossing at a level you would have to call sensational. *Monterey Pop* figures to be the all time documentary grosser. The success of these two films at a time when the Hollywood motion picture industry finds itself between the rock and the hard place will probably bring about a flood of films involving rock music and rock musicians as well as the life style of the audience with whom they maintain a constant philosophic dialogue.

The tremendous success of two recent films with heavy emphasis on the contemporary pop music scene could indicate that the motion picture industry attitude toward rock may be maturing. *Monterey Pop*, the Leacock-DeBenedictis film of the 1967 Monterey Pop Festival is meeting with incredible success in first run movie houses. The way that this one came about, as were told (and it may be just one of those great L. A. hallucinations), that ABC fronted a half million dollars to the Festival in a deal that included an option on the film. When they looked at an all but finished print early a year later they were scared of the death of Jimi Hendrix balling his guitar and how it would affect the movie's necks in their audience — whether the heartland of America would learn to embrace a constantly changing Janis Joplin and whether an audience trained on the musical pap at television usually serves up would be on a 25 minute performance by Ravi Shankar.

They opted out and sold their rights to the whole thing for a rumored \$1,000,000. To me that's a \$300,000 bath in the high priced TV business scalculations of this nature are built into the overhead.

Think the film misses a lot of what happened at Monterey and misrepresents some more of it but is nevertheless a groovy entertainment experience. There are things that I don't like about it — I don't think you alternate your camera between Janis' feet and her head because that whole body is part of what's singing and you don't make stakes like showing Grace Slick singing while Marty Balin's voice heard on the soundtrack and if you cut it on purpose it was still a mistake.

The flick successfully captures Hendrix's energy and magnetism, the musicianship and powerful personality projection of the Airplane and Keystone Kop antics of recording engineer Wally Heider and some of the great hands when Who launched their musical destruction derby. Ravi Shankar is beautiful and they capture the deity in a manner that does more to claim the religious mysticism that surrounds Indian music than any eighty tome ever could. *Monterey* audiences really get involved in film and applaud their favorites in live performance.

A short film usually accompanying *Monterey Pop* called *Chiefs* done by some filmmakers is a tiny gem cinematic art.

Easy Rider is a different thing. It mates between brilliance and embarrassment and will be criticized by the hip community for the embarrassing parts and by the overly right because they will consider it a harsh misrepresentation of "those people's" life style or it will just only scare the hell out of them.

Dennis Hopper, who directs the picture, delivers a frighteningly brilliant performance as Billy, sidekick to Peter Fonda's Captain America as two of them cycle across America in a way that which is not there. Hopper is some part of a lot of the people I know in San Francisco in the last five years. He is not necessarily the best part of any of these people. He is not too bright. He has the unpredictability of a semi-speed freak, a sense of social anarchy that sometimes is afloat of other quasi-anarchistic styles, a philosophical attitude that is much more akin to his great grandfather than his father with a great deal of heart and purpose that really part of that original creature they'd had a hippy before media sprayed it with plastic. The mixture has to do with Dennis Hopper and part brilliant actor in proportions I would dare to guess. It is a performance whose brilliance should earn an Academy Award while its reality will surely deny him that.



GOLD, AND PLATINUM TOO — The Iron Butterfly was last week presented a specially prepared platinum disk award for attaining sales of \$2,000,000 with their "In-A-Gadda-Da-Vida" LP. Then, to top things off at the celebration staged by Atlantic-Atco Records, the team also obtained gold certification for their last "Ball" album. All in all, according to Atco president Ahmet Ertegun (left center) and exec vice president Jerry Wexler (right center) this is only the second time that the label has made such an award (the first being for Cream's "Disraeli Gears") and the LP is "moving so well a year after release, that it could soon hit the \$3 million mark." Flanking the executives at the party in New York's Hampshire House Hotel, were group members (from left) Ron Bushy, Lee Dorman, Doug Ingle and Erik Brann.

RIAA Award For 3 Dog Night LP

NEW YORK — Following its RIAA-certified award for "One," the Dunhill stars Three Dog Night now has a gold LP for \$1 million in sales of their debut album. LP is named after a group. Act is currently on a 14-city concert tour, returning to Hollywood Aug. 25 to start recording their third album for the label.

Roulette To Handle Elephant V Records

NEW YORK — Roulette Records will distribute Michael Conti's Elephant V label, according to Morris Levy, president of the label. Product includes singles and LP's. Initial dates on release are Freddie Scott's "Sugar on Sunday," a single, and two LP's, "Thanks for Nothing" by Nappy Brown and "Do It in the Road" by the Midnight Movers. Along with Conti, Sam Kaplan and Tommy Kaye are principals of Elephant V.

Window Promo For ESP-Disk

NEW YORK — A major window promotion plan has been established by ESP-Disk with its distributor Peters International to deal with ESP-Disk's current release of 18 new LP's. LP releases include ESP's first full-color double album "We Are The Levitts," Montego Joe's *Har-You* Group, Erica, Mij, Todd Kelly, Cromagnon, and Octopus. All window promos for ESP-Disk will be handled by Peters International, 600 8th Avenue, New York with phone (212) LA 4-4020.

Big Bopper Still Bops

CHICAGO — The 1958 smash single "Chantilly Lace" by J.P. Richardson, who is more commonly remembered as the Big Bopper, has been released again, this time on Mercury's Wing label. Since Wing normally does not deal in the singles market, promotion for the single "Chantilly Lace" b/w "Someone Is Watching Over You" is being handled by the promotion staff of the other members of the Mercury family of labels.

Doors' Fourth Diskovers Gold

NEW YORK — The latest in a chain of gold record awards for the Doors is the Gold Album Award for "The Soft Parade," the group's fourth album, released the week of July 18. The RIAA certified last Tuesday that the LP had reached million seller status and was entitled to the gold record award.

"The Soft Parade" is the Doors' seventh million-seller that the Elektra group has amassed. The others are the Doors' first three albums, "The Doors," "Strange Days," and "Waiting For The Sun," and the singles, "Light My Fire," "Touch Me," and "Hello, I Love You," all produced by Paul A. Rothchild.

The Doors recorded a live album on July 21 at the Aquarius Theater in Los Angeles, an album which Elektra expects to release in November.

Mercury Inks 2 West Coast Groups

CHICAGO — The Mercury Record Corporation, through deals negotiated by the company's Hollywood and San Francisco offices, has signed the Advancement and Prince Albert and the Cans, two west coast groups.

Formerly known in the Bay area as Pure Funk, the San Francisco-based Prince Albert group was brought to the corporation by Bob Sarenpa, head of Mercury's San Francisco office. Composed of Chris Hewlett, guitar, Jimmy Jenkins, drums, Bobby Ballard, bass, and Red Angeli, electric piano and harpsichord, the rock group will be produced by Mercury staff producer Frank Morin and will be released on the Philips label.

The Advancement, based in Los Angeles, came to the corporation through the efforts of Sarenpa and Frank Leffel, administrative A&R director of the company's Hollywood office. Composed of Hal Gordon, congas and percussion, Lou Kabok, bass, John DeRose, classical guitar, Lynn Blessing, vibes, Richard Thompson, organ, and Colin Bailey, drums, the instrumental group specializes in weaving rock, jazz, and classical forms. Gordon and Kabok are former members of the Gabor Szabo Quintet. Label designation is expected in the near future.

Picks of the Week

THE TEMPTATIONS (Gordy 7093)

I Can't Get Next To You (2:53) (Jobete, BMI — Whitfield, Strong)
Everyone in the Temptations gets a show-line or three in this no-psyche love side built on the "Runaway Child" vamp. The same production impact, new blues/rock love lyrics and a powerhouse vocal performance guarantee terrific teen and r&b sales showings. Flip: "Running Away (Ain't Gonna Help You)" (2:53) (Same credits)

GARY PUCKETT & THE UNION GAP (Columbia 44967)

This Girl is a Woman (3:09) (Three Bridges, ASCAP — Millrose, Bernstein)
Complete change of pace in the Union Gap's styling of this new ballad. Still spearheaded by Gary Puckett's singular vocal power and featuring solid teen material and arrangements, the new Gap offering is blended more toward MOR tastes to spread its sales solidarity. Flip: "His OtherWoman" (3:07) (Blackwood/Meloran, BMI — Allen, Chater)

JAMES BROWN (King 6250)

Lowdown Popcorn (2:47) (Golo, BMI — Brown)
Having broken the popcorn through his instrumental hit, and carrying the dance into a center-stage spotlight by "Mother Popcorn," James Brown turns back to the orchestral line on this funky flavored dance track. Strong organ and rhythm section work should put the tune on the charts. Flip info not included.

MARVIN GAYE (Tamla 54185)

That's the Way Love Is (3:15) (Jobete, Whitfield, Strong)
"I Heard it Thru the Grapevine" with new lyrics for the latest Marvin Gaye offering. Melody, arrangements and total effectiveness are about as solid as the biggest hit yet for Gaye and should bring in yet another explosive sales run up the charts. Flip: "Gonna Keep on Tryin' Till I Win Your Love" (2:52) (Same credits)

ENGELBERT HUMPERDINCK (Parrot 40040)

I'm A Better Man (2:50) (Blue Seas/Jac, ASCAP — Bacharach, David)
This first union of Humperdinck vocal and Bacharach/David material is hardly what might have been expected. The song seems to have been tailored to Engelbert's earlier releases in its manner, but adds enough of the mystical B&D splendor to turn the side into a standout for teen and MOR programming. Flip: "Cafe" (3:00) (Leeds, ASCAP — Christian-Dee, Del Turco, Bigazzi)

JERRY BUTLER (Mercury 72960)

What's the Use of Breaking Up (2:36) (Assorted/Parabut, BMI — Gamble, Bell, Huff)
The distinctive Gamble/Huff sound and Jerry Butler's own unique power are welded once more into a pulverizing soul-rock ballad monster. Carrying a better dance tempo that his last ("Moody Woman"), the new outing should prove an explosive item with top forty and r&b audiences. Flip: "A Brand New Me" (2:35) (Same credits)

OHIO EXPRESS (Buddah 129)

Sausalito (Is the Place to Go) (2:20) (Kaskat/Man-Ken, BMI — Gouldman)
Getting closer to the blues rock phase that preceded their bubble-gum entry, the Ohio Express delivers its new side with a rock punch to pulverize the teen market. Not to be confused with the softer ballad, "Sausalito" is a spirited top forty side this time round, and a winner. Flip: "Make Love Not War" (3:35) (Kaskat, BMI — Katz, Kasenetz)

BUCHANAN BROTHERS (Event 3305)

Son of a Lovin' Man (2:43) (Blendingwell, ASCAP — Cashman, Pistilli, West)
The "Medicine Man" crew bounces back with a heavy-hitting side to turn the group into an established act. Same rollicking-rock impact and a bright lyric give the Buchanan Brothers a powerhouse follow-up to tantalize top forty fans once more. Flip: "I'll Never Get Enough" (2:32) (Same credits)

CARLA THOMAS (Stax 0011)

I've Fallen in Love with You (2:39) (East/Memphis, BMI — Thomas)
The sensual stage presence that has earned Carla Thomas a heavy blues market following, gives her an extra edge on this new ballad side. Slow, smoky vocal fireworks and a sparkling production backdrop should put this side into the running for blues and pop exposure. Flip: No information supplied.

J.J. Jackson (Warner Bros-7Arts 7321)

That Ain't Right (2:31) (Meager, BMI — Jessup, Foster)
Bouncing back from a re-cap breakthrough with "It's Alright," J.J. Jackson turns around title-wise on another high-stepping dance side that should see rock and blues market action from his revitalized fans. Flip: "Four Walls" (2:16) (Meager, BMI — King, Jackson)

ARTHUR CONLEY (Atco 6706)

Star Review (2:25) (Marsaint, BMI — Toussaint, Lee)
Returning to the formula that produced his "Sweet Soul Music" smash, Arthur Conley turns his booming talent to a dance fan session with powerhouse prospects on teen and blues circuits. Fine teen action can be anticipated. Flip: "Love Sure is a Powerful Thing" (2:04) (Malaco/Kemisco, BMI — Davis, Soule)

CHER (Atco 6704)

For What It's Worth (2:21) (Ten-East/Cotillion/Springaglo, BMI — Stills)
First heavy hitting Buffalo Springfield single is returned to the teen scene in a reading that proves it as timely today as it was a few years back. Emphasis is on the lyric in a performance that features some excellent top forty and FM production touches. Flip: "Hangin' On" (3:17) (Alanbo, BMI — Mize, Allen)

CANEY CREEK REUNION (Apt 26007)

Break My Mind (2:58) (Windward Side, BMI — Loudermilk)
One of those songs that has been tried before and not quite mastered the overall national break, "Break My Mind" returns by a group that has itself been moving toward recognition. Initial strength in Chicago should help put this single into the pop/MOR spotlight. Flip: "Come with Me" (2:50) (Ampco, ASCAP — Fried, Matthews)

Picks of the Week

VINNIE BELL (Decca 732530)

Ballad of John & Yoko (2:19) (Maclen, BMI — Lennon, McCartney)
The tune that has got to be remembered as the first Beatles' record to just barely scratch top ten surfaces, "John & Yoko" appears now as an instrumental with effective treatment by studio craftsman Vinnie Bell. Attractive for stations that had lyric problems before, the new "Ballad" could see across-the-board activity. Flip: "Les Bicyclettes de Belsize" (3:20) (W-7, ASCAP — Reed Mason)

Newcomer Picks

THE FLAMING EMBER (Hot Wax 6902)

Mind, Body & Soul (2:57) (Gold Forever, BMI — Dunbar, Wayne)
Fast beginning, powerful, emotional side develops listener interest from the start and maintains its intensity on a trip that should see the single exploding with teen and r&b markets. Excellent track and an outstanding lead vocal sound give the side skyrocket potential. Flip: No info included.

WIND (Life 200)

Make Believe (2:50) (Love/Peanut Butter, BMI — Gentry, Levine)
Slow in getting to the punch, but filled with the power to climb into top forty charts once the group picks up the momentum. Side is a medium-slow dance outing with solid rhythm punch and a fine vocal performance to carry it up the sales lists. Flip: "Groovin' with Mr. Bloe" (2:43) (Love, BMI — Gentry, Naurmann, Laguna)

KEITH BARBOUR (Epic 10486)

Echo Park (3:42) (Hastings, BMI — Clifford)
Musically a bit like "MacArthur Park," but with a lyrical tale of the male counterpart to Eleanor Rigby, this brilliant descriptive ballad comes on with an emotional impact that should start immediate action from teen, progressive and many MOR stations. Powerhouse. Flip: "Here I Am Losing You" (2:32) (Satrycon, BMI — Flemming)

JOHN BELAND (Ranwood 853)

Baby You Come Rollin' Cross My Mind (2:47) (Bresnahan, BMI — Kincaid)
A medium-sized hit for the Peppermint Trolley about a year back, "Baby You Come Rollin'" comes on once more as a slightly slower, somewhat more lyrical/less rock side in this new performance. Side adds further MOR impact to the teenflavor of the track giving it a broadened hit momentum. Flip: long version (3:20) featuring a pretty intro.

BUGSY (Dot 17297)

I Thank Heaven (2:33) (Curtom, BMI — Mayfield)
Making a mark through FM and MOR exposure of his current LP, Buggy enters singles competition with a splendid ballad from the Curtis Mayfield catalog. Slow, sentimental-teen and easy listening material is stunningly delivered for across-the-board acceptance. Flip: "Rush Hour" (3:12) (Cale, ASCAP — Maugh)

THE MORNINGSTAR (Kef 2581)

Wonderful Day (2:34) (Kef, ASCAP — Messina)
Simply presented light-hearted teen track with a mixture of the giddiness that scored for "Good Morning Starshine" or a "Zippodee-do-dah" and the rock touch of an "Ob-La-Di." All brightness and sprightliness in a cutie with the power to become a runaway seller. Flip: "Out There Somewhere" (2:11) (Kef, ASCAP — Chiprut)

RONNIE JAMES (Uptite 0017)

War on Your Mind (2:43) (Popdraw, ASCAP — Curtiss)
Representing a new breed of protest, Ronnie James' pounding folk ballad shapes up as a likely follower for "In the Year 2525." Less an overt complex than an artfully descriptive side, "War on Your Mind" tells less, asks more and creates a blast of emotion to stir AM/FM results. Flip: complete 2: version.

MOUNTAIN (Windfall 530)

Dreams of Milk & Honey (2:45) (Windfall, BMI — West, Pappalardi, Venturi, Landsberg)
Power-packed instrumentals in the Cream tradition give Mountain a side start toward winning recognition from progressive and top forty programming. The pulverizing workout here makes this act a heavy comer with the stunner impact to create runaway sales. Flip: "This Wheel's On Fire" (3:18) (DM, ASCAP — Dylan, Danko)

Choice Programming

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

THE KINKS (Reprise 0847)

The Village Green Preservation Society (2:45) (Noma/Hi-Count, BMI — Davies)
Quietly making their own noise, the Kinks have maintained a staunch following that will enjoy this cute Anglo-rock effort. Flip: "Do You Remember Walter" (2:23) (Same credits)

JIMMIE & VELLA (Imperial 66395)

Love Is Colour Blind (2:41) (ASCAP — Cameron)
Building West Coast team comes on strongly with an FM aimed ballad. Side's lyric and performance should obtain progressive market results. Flip: "Free Yourself" (2:42) (Same credits)

MISTY MORN (Epic 10495)

Summer Sunshine (2:55) (East, BMI — Fields, Stuart)
Slow building ballad with the stylish to attract notice on MOR and circuits. Flip: "Oh What a I Found" (2:10) (Same credits)

SOULFUL JEB STUART

American 601
Cause I Got Soul (2:55) (Satin, BMI — Fields, Stuart)
Off-1 sound becomes a bit too infectious. Side is a fine dance that could become a blues hit. Flip: "You're Mine" (2:58) (Crash, BMI — Fields)

CashBox Record Reviews

Choice Programming

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THEE PROPHETS (Kapp 2038)
Rag Doll Boy (2:48) (Mee Moo, BMI — Salisbury) "Playboy" team is back with a driving teen-rock side that opens on a strong rhythmic emphasis and costs into a Four Seasons take off that could win teen rock action. Flip: No info supplied

GERALDINE STEVENS (World Pacific 77927)

Billy, I've Got to Go to Town (2:55) (Cedarwood, BMI — Dana, Tillis) Answer version to the current top ten "Ruby" packs a semi-country whallop that could spark back-to-back action **teen and MOR**. Flip: It's Not Their Heartache, It's Mine" (2:47) (Huntly, BMI — Dana)

RENE NORDAN (Lovett 69715)
Alanta (2:27) (Azinda, BMI — Norman) Ear-tingling ballad with the **teen/young adult** market in mind could earn enough respectful play to kick his track into the running for chart activity. Flip: "Dreams of Her" (3:14) (Same credits)

MOTHER BROWN (Band Box 392)
Meets Up, Mother Brown (1:46) (Band Box, BMI — Adpt: Kemm, Craig) Cute rendering of a familiar English pub song that could become a staple in juke boxes around the tavern circuit. Flip: "When You Got It, Flaunt It" (1:45) (Band Box, BMI — Kemm)

ORMAN GREENBAUM (Reprise 346)
Annubilee (2:45) (Great Honesty, BMI — Greenbaum) One of the best in this artist's catalog yet. Featuring a Dy-nesque blend of folk-rock-country, the side comes off fresh and likely to attract pop notice. Flip: "Skyline" (3:12) (Same credits)

ROBERT JOHN (Columbia 44950)
Who Could Ever Believe It (2:28) (Five Arts, BMI — John, Stallman) Soft ballad with a teen interest along the lines of a Classics IV or Joe South easy going track. **Pop, MOR and top forty potential**. Flip: "Children in the Making" (3:22) (Five Arts, BMI — John, Stallman)

MARRY SANTOS (Evolution 1010)
Woman-Child (3:23) (Michlar, BMI — Santos) Arrangement touches taken from the "Wichita Lineman" and an original ballad selection create a emotive backdrop for this easy **listening/MOR/teen powerhouse**. Flip: "Subway Man" (3:08) (Michlar/Five Line, BMI — Defren, Wissen-son)

THE ALEXANDER RABBIT (A&M 601)
Malaguena (6:43) (E.B. Marks, BMI — Lecuona) Progressive handling of the Ernesto Lecuona classic is only slightly patterned after Vanilla Fudge advances along this line. The airier quality should serve it well in tempt-ful FM exposure. Flip: "I Didn't Even Thank Her" (4:31) (Guelph, ASCAP — Schier, Holmes)

FRANK'S IDOLS (RCA 0223)
Working My Troubles (2:36) (Percom, BMI — Miles) Medium-paced **teen** rock outing aimed at the top forty market. Gruff old-fashioned produc-tion and good group showing could pay off. Flip: "Tin Soldier" (3:25) (Five Songs, BMI — Marriott, Lane)

JOHN ADAM (Earth 100)
Time To Get It Together (2:25) (Pea-ter Butter, BMI — Levine, Resnick, Adman) Could pass for a Box Tops thing with less of the lead vocal im-pact. **Young-teen rock** effort that could pick up a good share of attention. Flip: "Rainmaker" (2:13) (Peanut Butter, BMI — Levine, Resnick, Berk-son)

JOHN MAYALL (Polydor 14004)
Don't Waste My Time (3:11) (St. George, BMI — Mayall) England and America have backed Mayall's LP blues crusades, but the exponent turns on strongly toward the singles front with this slightly country touched side. Good FM and AM top forty side. Flip: "Don't Pick a Flower" (3:52) (Same credits)

ARIF MARDIN (Atlantic 2658)
Glass Onion (2:42) (Maclen, BMI — Lennon, McCartney) Beatles track is tuned toward the **young-MOR** crowd on an instrumental adaptation that should grace enough playlists to attract sales. Flip: "Sympathy for the Devil" (3:56) (Gideon, BMI — Jagger, Richard)

NRBQ (Columbia 44937)
C'mon Everybody (2:20) (Metric, BMI — Cochran, Capehart) Still punching with the **oldie-rocker** teen sound, NRBQ follows "Stomp" with a sprightly revamping of this oldie. Could capture top forty interest. Flip: "Rocket #9" (2:07) (Interplanetary, BMI — Sundra)

ANDRE WILLIAMS (Checker 1219)
Girdle Up (2:39) (Heavy/June 16, BMI — Williams) Slow shotgun dance deck that packs enough whallop to set the side soaring up the **blues** charts and breaking into the **pop** teen charts. Just an r&b Gass. Flip: "Instrumental" (2:42) (Same credits)

BROTHER JACK McDUFF (Blue Note 1953)
Down Home Style (2:49) (Pelew, ASCAP — McDuff) Hearty jazz com-bo workout with a funky organ and flashy brass punctuation to put the side on playlists as an **r&b dance** track. Flip: "Theme from Electric Surfboard" (2:57) (Same credits)

PAT LUNDY (DeLuxe 114)
One Woman (3:15) (Rhomers, BMI — Chalmers) Powerful song that has had one or two singles versions and a strong Isaac Hayes reading in his hot LP. Latest reading is from the "other woman" point-of-view. Flip: No info included.

THE BUENA VISTA (Marquee 2061)
The Soul Ranger (2:10) (Tincal/Bridgeport, BMI — Cisco, Shannon, Ameno) Novelty hit act before with their "Here Come Da Judge," the Buena Vistas are back in another sparkler for **r&b and possible teen** action. Flip: "Kick-Back" (2:20) (Same pubs, BMI — Dunson, Warren, Footaine, Cisco)

SYL JOHNSON (Twilight 118)
Don't Give it Away (2:43) (Midday/Syl-Zel, BMI — Johnson, Watts) Bright blues dance deck brings Syl Johnson to life in an effort that could have his coasting back into the **blues** market picture in style. Flip: "Going to the Shack" (2:40) (Same pubs, BMI — Johnson, Steward)

JOHNNY ANDREWS (Post 4418)
My Amazing Dream (2:00) (Decca, BMI — Lockman) Straight out of the fifties blues scene, this side could find r&b receptiveness. Flip: "I'm Not Just Pretending" (2:59) (Same credits)

SHIRLEY VAUGHN (Columbia 44919)
Society (3:23) (Warner-SevArts, BMI — Clark) Bright new star Shirley Vaughn comes on in a powerful blast which is likely to bring her an on-the-rise reputation at **r&b** stations. Flip: "Escape" (2:40) (Little Rick/Somes, BMI — Arrington)

JOHN GARY (RCA 0218)
Natalie (2:44) (Northridge/April, ASCAP — McKuen, Mancini) Highly attractive soft ballad from the new movie. Material is stunningly render-ed for **easy listening** audiences. Flip: "Summer Me, Winter Me" (2:50) (WB-7A, ASCAP — Legrand, Berg-man, Bergman)

JIMMY ROSELLI (United Artists 50546)
Senza Mamma e Inamurata! (5:20) (E Rossi, BMI — Donadio) Though aimed at the ethnic front, the total emotional impact of this excellent side could break its linguistic barrier. Flip: "E Rose Parlano" (4:10) (Italian Book, ASCAP — Pisano, Cioffi)

TOMMY SANDS (Superscope 007)
Seasons in the Sun (3:45) (BMI — Brel, McKuen) Soft side in the French balladic tradition that is cur-rently moving on the charts via Roy Clark's hit. Side could happen by breaking **MOR/easy listening**, then spreading pop. Flip: "Ain't No Big Thing" (2:18) (BMI — Lee)

THE LOVATIONS (Cap City 113)
Later Baby (2:55) (Three, Part, BMI — Wilson, Eaton) Team had a noise-maker last time out and should con-tinue to grow as a solid r&b act with this tempting mid-speed lover's ballad. **Blues market** attraction that could mount a sales effort. Flip: "Drifting Off Shore" (2:24) (Three Part, BMI — Prentice)

SCIENTISTS OF SOUL (KaShE 442)
Be's That-A-Way Sometime (2:12) (Johallie, BMI — Wells, Ridgeway) Oldie with a taste of swing and early blues style make this side a conten-der which could spring into **r&b/MOR and some easier listening** lists. Flip: "Baby Baby I Love You" (2:30) (Johallie, BMI — Wells, Shy) KaShE Records, 1697 Broadway, NYC.

THE VIOLATORS (New Chicago Sound 6920)
Hung Up (Part 1) (2:32) (Oga-Chic, BMI — Davis) Fine, funk flavored side with this instrumental workout. Track is a jazzy blues effort that could become an **r&b left-fielder**. Flip: part 2 (3:34) New Chi Sound Records distributed thru Summit Records, Skokie, Ill.

NICKY C & THE CHATEAUX (Bay Sound 67012)
Try Some Soul (2:37) (Bay City, BMI — Constantinides) Just a hint of humor puts this side out of the ordinary on the dance-fan level. **Blues** throbber with a distinctive touch to spark pro-grammer reaction. Flip: "Those Good Times" (2:43) (Bay City, BMI — Constantinides, Chemay)

DON PITTMAN (Seven B 7027)
St. Louis Blues (2:30) (Handy-Russ, ASCAP — Handy) "Truck Stop" inspired rejuvenation of the John Handy classic could bring it forcefully back into the **MOR and easy listening** picture, with country appeal as well. Flip: "Didi-Wa" (2:48) (Morningview, BMI — Pittman)

GEORGE WALKER (Polydor 15006)
Where Is the Summertime (2:58) (Croma, ASCAP — Marks, Cosma) Melancholic ballad from the movie "Alexander" features a soft instru-mental and very fine vocal to win **easy listening, MOR** acceptance. Flip: "The Lonely Season" (2:28) (Croma, ASCAP — Colby, McGuire, Basselli, Canfora)

JOHN MCCARTHY (Murbo 1037)
Alleluia Fugue (2:35) (Bourne, ASCAP — Hourdeaux, McCarthy, Vic) Some-thing like a Swingle Singers trying their hand with a gospel overtone, this polished soft side is an attractive change-of-pacer. Flip: "Ding-Dong, Ding-Dong" (2:28) (Same credits)

LON RITCHIE (Riparia d'Oro 54560)
A Time for Us (2:35) (Famous, ASCAP — Kusik, Snyder, Rota) "Romeo & Juliet" theme has had its day instrumentally and is in the throes of a vocal battle between Mathis & Gilberto. Add Lon Ritchie as a possible contender with a more teen than adult oriented reading. Flip: No info. Riparia d'Oro Rec-ords, 475 5th Ave., NYC.

HORST JANKOWSKI (Mercury 72948)
Pink Balloon (2:43) (Evilot, ASCAP — Jankowski, Rabe) Pressure packed instrumental with a kick that should set it moving into the playlists at enough MOR stations to spark action. Flip: "Dreamflight" (2:38) (Evilot, ASCAP — Jankowski)

HANK BALLARD (King 6244)
Butter Your Popcorn (2:26) (Golo, BMI — Ballard) Spectacular vocal delivery by Hank Ballard makes this side a strong prospect to break the James Brown monopoly on the popcorn. **Blues** powerhouse. Flip: No info included.

RICHARD HAYMAN (Command 4131)
Hare Krishna (2:45) (United Artists, ASCAP — Rado, Ragni, MacDermott) Electrification of this "Hair" piece gives it a booster that could return it to top forty playlists back to back with the Happenings' vocal version. Flip: "Magic Carpet Ride" (3:25) (Trousdale, BMI — Moreve, Kay)

NEIL MACARTHUR (Deram 85050)
Don't Try to Explain (3:18) (Black-wood, BMI — Vera) Former Zombie Neil MacArthur has been shooting for solo recognition and has a solid vehicle this time. Comes on with Pro-col Harum-esque **teen/FM** excitement. Flip: "Without Her" (3:10) (Rock, BMI — Nilsson)

DON COOPER (Roulette 7057)
Miss Georgia (6:14) (Planetary, ASCAP — Cooper) Tough way to break into a singles spotlight, but this long, West Coast ballad material could see heavy enough FM exposure to put the side on **top forty** footing. Flip: "Alice (Song for)" (2:30) (Same credit)

BONNY ST. CLAIRE (Philips 40629)
Marley Purt Drive (3:18) (B.I.E.M. — B, R & M Gibb) BeeGees' written, Jose Feliciano tested, and now a new powerhouse version could turn "Mar-ley Purt" into a major hit yet. Ex-tremely fine **FM and AM top forty** reading. Flip: "Let Me Come Back Home, Mama" (4:52) (B.I.E.M. — Koelewijn)

PUZZLE (ABC 11181)
Hey Medusa (2:51) (Hampstead Heath/Ampco, ASCAP — Grasso, Jonnie) Riotous dance stomper with the **AM/FM** impact to entice airplay and **teen** sales. Flip: "Make the Children Happy" (2:48) (Same credits)

THE BANANA SPLITS (Decca 732536)
Long Live Love (2:30) (Arch, ASCAP — Schroeder, Goehring, Ronga) TV's animal act that has been stirring re-cord action, the Banana Splits come on with a cutie that should delight **young-teen and some MOR** audiences. Flip: "Pretty Painted Carousel" (2:34) (January, BMI — Schroeder, Barberis, Ronga)

DIPLOMATS (Dynamo 137)
In The Ghetto (2:59) (B-N-B/Gladys, ASCAP — Davis) A natural song for **r&b** programming, the Diplomats turn the Elvis Presley smash into a mighty side which is bound to reach the audience which overlooked it first time out. Flip: "I've Got the Kind of Love" (3:42) (S-E-T, BMI — Culley, Waters, Price)



CashBox Album Reviews

Pop Picks



A MAN ALONE — Frank Sinatra — Reprise FS 1030

Sales of any Frank Sinatra album are big; this new LP by the chairman of the board will be no exception. For extras, Rod McKuen has written words and music for the disk, especially for Frank Sinatra; so watch out, this package is going to take off. The brilliant sounds include the title song, "The Beautiful Strangers," "Love's Been Good To Me," and "Empty Is." Stock up heavily on this set.



WHAT ABOUT TODAY? — Barbra Streisand — Columbia CS 9816

Barbra Streisand, whose sound is always distinctive, has moved into the contemporary bag with a vengeance on her new set. The Beatles ("Honey Pie," "With A Little Help From My Friends," & "Goodnight") are represented on the LP, as are Jimmy Webb ("Little Tin Soldier"), and Paul Simon ("Punky's Dilemma"), among the 11 stellar tracks. (Including the fine title song.) The songstress' vocalizing, dramatic and sizzling, and, with this album, she's in a brand new bag, the color of which looks gold.



THE BEST OF BILL COSBY — Warner Bros./Seven Arts WS 1798

The "Best of Bill Cosby" is very good, indeed, as the comedian demonstrates the art of humorous storytelling hilariously and vividly on this set. Childhood conundrums involving "Old Weird Harold," "Revenge," and "Fat Albert" are included on the album, as well as tales of the Bible ("Noah: Right!" and two other Noah tales), and the perils of fatherhood ("Babies"). LP should be on the charts shortly.



JUDY GARLAND'S GREATEST HITS — Decca DL 75150

This is, indeed, the late star's greatest hits, recorded between 1937's "(Dear Mr. Gable) You Made Me Love You" and 1945's "On The Atchison, Topeka and the Santa Fe." In between, such classics as "Over the Rainbow," "Trolley Song," "The Boy Next Door" and "Have Yourself a Merry Christmas," among others. Peak recordings at the peak of Judy's stardom.



APOLLO 11: FLIGHT TO THE MOON — Narrated by Walter M. Schirra Jr. — Bell 1100

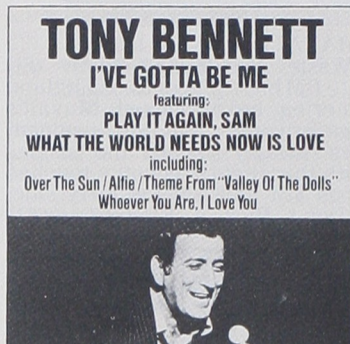
The event of the century has been recorded in stereo by Bell Records. 'Nuff said, except that the album reproduces with fidelity the epoch-making flight of Apollo 11 to the moon and back to earth. Side 1 contains the actual voice transmissions from man's historic voyages into space; there is a message by the late president John F. Kennedy; and, on Side 2 "Apollo 11: Flight To The Moon." The recorded history on this LP will obviously result in super sales.

Pop Best Bets



TRACES OF LOVE — Bert Kaempfert & His Orchestra — Decca DL 75140

Bert Kaempfert and His Orchestra interpret 12 contemporary tunes in a manner guaranteed to please MOR audiences everywhere. Sweet, appealing renditions of "Traces," "Games People Play," "I've Gotta Be Me," and "I Love How You Love Me" are among the tasteful tracks. Mark this one down as a certain good music market pleaser.



I'VE GOTTA BE ME — Tony Bennett — Columbia CS 9882

Tony Bennett's socko version of "I've Gotta Be Me", and his flavorful renditions of such tunes as "Play It Again, Sam," "What The World Needs Now Is Love," and "They Laughed" should put the artist's new offering into good sales shape. Bennett's previous albums have seen copious chart action, and the latest set should prove no exception.



THEMES LIKE OLD TIMES, Volume Two — Viva V 36020

Success of the first collection of old radio themes ("Themes Like Old Times, Volume One), which was a chart rider some months back has sparked this second audio-anthology and the fun is still available in abundance. Collectors of camp, collectors of radio curios and just plain collectors should find this a genuine treat. Included are such gems as "Inner Sanctum," "The March of Time," "The Adventures Of Ozzie and Harriet," and "Sergeant Preston Of The Yukon," not to mention some rare moments with Orson Welles and his Mercury Theater and Albert and Costello. Bound again for charts.



SINCERELY — Paul Anka — RCA Victor LSP 4203

Paul Anka sang his way into the Top 10 with "Sincerely," and also saw chart action recently with "Good Night My Love," both of which are included in the chanter's new LP. The excitement generated in the Copacabana in NYC spills onto the live album, in the chart items, and in such sparkling tracks as "Watch What Happens," "By The Time I Get To Phoenix," and "Gentle On My Mind." Anka's audience should be out in force for the one.



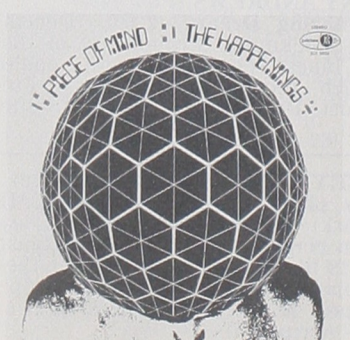
LEE MICHAELS — A & M SP 4199

This is Lee Michael's third album for A&M, and having already hit the charts, it's shaping up as his first big success. Michaels, a contemporary rock artist and songwriter, takes care of vocal, keyboard and bass chores on the set. Bartholomew Smith-Frost (Frost) is percussion. 6 of the 9 cuts on the set are Michael's compositions. One cut is a long drum solo by Frosty. LP has a heavy soul influence.



WE CAME IN PEACE FOR ALL MANKIND (A RECORDED HISTORY OF SPACE EXPLORATION AND THE TRIUMPH OF LUNAR LANDING) — Decca DL 79172

The flight of Apollo 11 to the moon and spacecraft's return to planet Earth are detailed on Decca Records' album of the historic and awesome event. Voices of the Apollo 11 crew are heard during the flight. Armstrong, Michael Collins, and Edwin "Buzz" Aldrin are featured. Presidents Kennedy and Johnson, NASA administrator Thomas O. Paine, and cosmonaut Yuri Gagarin speak on the LP. A treasure of data and drama make this set vividly valuable.



PIECE OF MIND — The Happenings Jubilee JGS 8028

Though the album cover concept and appearance of the group in enclosed package would seem to indicate a change, the fact that despite a freaky, semi-psychedelic look the Happenings remain as polished and slick as ever. Always first-rate vocalists, they here reveal themselves to be preoccupied with the ways of the world. Songs, including their current hit "Where Do I Go/Be-In" from "Hair" about the confusion and strife of modern life, Happenings fans will enjoy this LP.

Top Best Bets



SWEETS FOR MY SWEET — The Sweet Inspirations — Atlantic SD 8225

Gospel vocal styles subtly wind themselves around rhythm-rock songs on this LP, and the result is pure soul. The four Sweet Inspirations make themselves heard (and felt) on "But You Know I Love You," "It's Not Easy," their recent single. "Sweets For My Sweet" and a host of other tunes. Set should appeal to many soul fans.



FIENDS AND ANGELS — Martha Velez — Sire SES 97008

The trend that started with the success of Janis Joplin is here ably continued by Martha Velez on a very heavy album. Filled with energy and power, Martha's voice tears into such shakers as "Drive Me, Daddy," "I'm Gonna Leave You," and her current single entry "Tell Mama." Attractive package (and attractive Martha) could spark initial sales response, and with FM action, LP could move to charts.



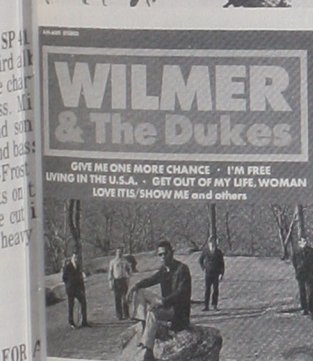
PREFLYTE — Crosby, McGuinn, Hillman, Clark, and Clarke — Together ST T 1001

All the original members of the Byrds are here in eleven beautiful tracks cut in 1964 shortly before the group was signed by Columbia Records. The album is pleasant nostalgia, but it is also a peek at the beginnings of some very current sounds. Most of the material is by Gene Clark, now of Dillard and Clark, and songs like "The Reason Why," "She Has A Way," and "Boston" have all of the joy and beauty of the Byrds we know. Real standout is the original, never-before-released cut of their first hit record, "Mr. Tambourine Man."



WILMER AND THE DUKES — Aphrodisiac APH 6001

A mixture of rock, rhythm and blues and jazz seems to be the keynote here, as Wilmer and his very able band lay down some fine, bouncy tracks. LP is marked by gutsy vocals and powerful instrumentation, and overall effect is pure excitement. Standout selections are "St. James Infirmary," the Rolling Stones' oldie, "I'm Free," the lush and pretty "Count On Me," and the powerful, message-laden "Living In The U.S.A." Inclusion of the group's successful disk "Get Out Of My Life, Woman" should spark sales.



BREAD — Elektra EKS 74044

Elektra's find here is a team of three west coast country-folk-rockers, together called Bread. Current interest in country styles should spark interest in this deck, and pleasant sound of the group should mean plenty of FM and some Top Forty radio play. All of the members write, and the material is excellent. In addition, the boys really know how to handle their instruments and their fine voices. Airplay and general quality of the album could lead to chart action.



AMAZING ADVENTURES OF THE LIVERPOOL SCENE — The Liverpool Scene — RCA LSP 4189

A fascinating album, "The Amazing Adventures Of The Liverpool Scene" is a collection of songs and poetry readings by this extremely talented group. The songs are treated either in a rather straightforward folk fashion or in a heavier rock-jazz manner, both styles highly effective for the material. Many of the poems, the brilliant "Tramcar To Frankenstein," for instance, are read to musical accompaniment. FM and underground airplay should generate interest and resultant sales.



NEW YORK

(Cont. from Page 18)

Hardin's latest single release, "Simple Song Of Freedom," was written by Bob Darin and is currently 56 with a bullet on Cash Box's Top 100 chart . . . KJR/Seattle, WCAO/Baltimore, WEAM/Washington, D.C., and KJRB/Spokane, Washington giving very heavy play to "Blue-Green Eyes" by Decca's Sundowners. Side is flip of "Let It Be Me," which saw some action a few months back . . . The Rascals, winners of 9 certified gold records, will be making their second New York appearance of the year, this Wednesday, August 13. The concert, sponsored by Manhattan College, will take place at Galic Park, 240th St. in the Bronx. Also on the bill, the Drifters . . . Due to the illness of Graham Nash, Crosby, Stills, Nash, and Young have been forced to cancel an appearance at Kennedy Stadium, Bridgeport, Conn. on August 13th. Doctors, who diagnosed Nash's malady as throat disorder nodes, have ordered him to refrain from using his voice for at least three weeks . . . Sly and the Family Stone set to leave on a genuine, bona fide African safari beginning January 18 . . . Amaret Records has developed a new merchandising device for its first album by Crow that is sure to displace the oft-used and popular bumper sticker. Called a "Rumper Sticker," the item is made out of cloth with adhesive on the back made to fit right where the man says: on the rump. Crowe, whose new single is entitled "Evil Woman," will be giving away rumper stickers at concerts during their first

tour which gets underway in Colorado . . . Indie record producer Jackie Mills has been signed by Epic Records to produce LP for label's group West, a very fine country-folk-jazz-rock team . . . George Grant wrote the new Pendulum Kama Sutra release, "And She Walks In Innocence" . . . Time for Marlene Dietrich performance on August 13 at the Merriweather Post Pavilion in Columbia, Maryland, changed from 8:30 p.m. to 9 p.m. . . . Jefferson Airplane to guest with Dick Cavett Show August 18 with Janis Joplin and the Jimi Hendrix Experience . . . Atlantic Records and Adrian Barber have announced the first European commitment for the New York Rock & Roll Ensemble. First engagement will be with the New York Chamber Soloists at Festival Hall, London, England. Abbt Music and J.L. Caulfield, Enterprises are presently working on surrounding European dates . . . Atlantic's heavy British recording group Led Zeppelin has been awarded a gold record for their first LP. Second album is presently in the completion stages and with advance orders totaling over 200,000, it will be issued shortly . . . Oliver's recording of "Jean" promises to top his "Good Morning Starshine" smash. This would make "Jean" and not "If You Go Away" the best known song written by Rod McKuen. . . Groovy comments about the Scientists of Soul whose appearance at the Crystal Ballroom last week for a hop turned 'em on. The group is featured on the Kashe label with their current release "Be's That-A-Way Sometime." The label operates out of 1697 Broadway.

Stax Tunsmiths Form 'We Three'

MEMPHIS, TENNESSEE — The team of Bettye Crutcher, Homer Banks, and Raymond Jackson, three young songwriters at Stax Records, are now signing all their compositions "We Three," and will work solely under this joint nom de plume. Stax/Volt Records and its music publishing division, East Music, has a long roster of tunsmiths, including the Issac Hayes-David Porter duo who are responsible for "Soul Man," "Hold On, I'm Coming," "B-A-B-Y," and many others; Booker T. Jones and the MG's who have produced "Time Is Tight," "Soul Limbo," "Green Onions," and others; and the team of Steve Cropper and Otis Redding who created scores of songs. Crutcher, Banks, and Jackson are responsible for "Who's Making Love?" and "Take Care Of Your Homework" for Johnnie Taylor, "My Whole World Is Fally Down" for William Bell,

"I Like What You're Doing To Me" for Carla Thomas, and "The Ghetto," "Long Walk To D.C.," and "We'll Get Over" for the Staple Singers. The trio also penned "I Could Never Be President," which is Johnnie Taylor's new release, and "Just Because Your Love Is Gone" for Darrel Banks, and "Slum Baby," an instrumental for Booker T. and the MG's. Mitch Ryder, who's being produced for Dot Records in the Stax studios by Steve Cropper, has recorded four songs by "We Three": "Wear And Tear On My Heart," "The Meat," "Sugar Bee," and "Eeny, Meeny, Miny, Moe." After Crutcher, Banks, and Jackson worked together on Johnnie Taylor's million seller "Who's Making Love?" they decided to work as a team from then on. "After that," says Bettye Crutcher, "We decided it would be a good idea if we stuck together."



MIKE ROCOSM — The first LP to come out of Stereo Dimension's package deal with Good Time and Coleoptera Music is perused by the members of Medicine Mike and label executives. The contemporary rock act is scheduled to hit the singles market mid-August and is currently lining up East Coast bookings enabling them to make key promotional visits on behalf of the 45 and LP to come. Participants in the package signing include production staffers Joe Palmer (second from left), Bill Giant (third from left) and Bernie Baum (third from right). Also at the product unveiling were Medicine Mike members Bob Klein (seated), Dave Gasman (left) and Doug Ferrara (center) with SD execs Bobby Byrne (right) and Loren Becker beside him.

WB/7 Music Inks Don Freed To Roster

NEW YORK — Don Freed, a young Canadian songwriter-artist to be seen in the Johnny Cash-starred film, "Cash," has become a writer for Warner Bros-Seven Arts Music, according to George Lee, vp and general manager. Freed is an artist on the Dominion label, a Canadian label which is now represented outside of Canada by WB/7 Music.

Lee just returned from two weeks in England, following meets with Ian Ralfim and Tony Roberts of WB/7 Music Ltd, who will come to New York on Aug. 15. WB/7 Music has been on its own for the past three weeks.

Mahendra Dave Is Big 3 Controller

NEW YORK — Mahendra Dave has been named controller of The Big 3 Music Corp. (Robbins-Feist-Miller). Big 3 general manager Sy Lesser said Dave will be working out of the firm's New York headquarters and will be responsible for coordinating the music firm's financial planning with current activities.

The 36 year-old Mahendra Dave has had broad experience as a financial executive, having previously served with the MGM parent company as an accounting supervisor. Most recently, he was an Associate Professor at the Graduate School of Bombay University and was Controller of a subsidiary of The Universal American Corporation in India.

Colossus Acquires Kaplan-Cullen Master

NEW YORK — Jerry Ross' Colossus Records has purchased a new master from Artie Kaplan and Bob Cullen of Kaplan-Cullen Associates, Ltd. Produced and written by Howard Bogess and Neil Goldberg, the single, called "Toot, Toot, Toot (Hear The Whistle Blow)", is performed by a group called Gnippgnop and is published by Kaplan-Cullen's Thrice Music (ASCAP).

Boy For Andy

LOS ANGELES — It's a boy for Andy Williams and Claudine Longet. Their third child weighed in at 7 lbs and has been named Robert Andrew Williams. He was named after Williams' dear friend the late Senator from New York, Robert Kennedy.

Luttman Named Murbo Promo Rep.

NEW YORK — Kenny Luttman has been appointed Eastern district promotion representative for Murbo Records. The first Murbo disks to receive Luttman's attention will be the following albums: "The New Sound Of The Golden Trumpet" featuring Stanko Selak; "Wandering Dreams" featuring composer-conductors Ernest Tomlinson and Ron Goodwin with the London Orchestra; and "The Sound Is All Around Us" featuring the John Cacavas Singers. Luttman will also be working on the following singles: "It Is A Great Day Of Joy (Alleluia Fugue)" featuring John McCartney conducting the Ambrosian Singers; and "Take Off" featuring the Soul Rock Organization.

New Brass TV Spec Due

NEW YORK — Herb Alpert and the Tijuana Brass will star in a television special next season to be titled "The Brass Are Coming." Colorcast on the NBC television network, the one-hour musical will pre-empt The Kraft Music Hall on October 29th. Fully sponsored by more than 2700 Bank Americard banks throughout the country, the show will have Nick Vanoff and Bill Harbach as executive producers, with Frank Peppiatt and John Aylesworth as producer-writers.



FRUITFUL DECADE TOGETHER: The Hi Records and London Records distributing relationship over the past 10 years was celebrated last month at a meeting in Memphis. The top photo shows Joe Coughi, president of Hi, receiving a special plaque, from Herb Goldfarb and Walt Maguire of London; in the second photo, Maguire and Goldfarb present Bill Biggs of Record Sales in Memphis with an award signifying outstanding achievement on Hi product by the distributorship; in the third photo, Marty Ostrow, vp of Cash Box, presents artist Willie Mitchell with a Cash Box award plaque; bottom photo pictures meet guests Sam Cerami, London Records, Chicago; Ray Milanese, Universal Distributing, Philadelphia; Dave Marshall, London's eastern promo manager; John Armetta, Baltimore promo; Tommy Ray of TDC's Los Angeles promo; Bill Ham of H.W. Daily in Houston; Lenny Meisel, London's promo manager of LP's; Al Mitnick, London's Michigan/Ohio promo manager; and Sy Warner, London's single sales manager.

Vital Statistics

(Con't. from Page 53)

- #84
THE YOUNG FOLKS (2:59)
Diana Ross & The Supremes-Motown 1148
2457 Woodward Ave. Detroit, Mich.
PROD: George Gordy c/o Motown
PUB: Jobete BMI (same address)
WRITERS: G. Gordy-A. Story
FLIP: No Matter What Sign You Are
- #85
THE TRAIN (2:42)
1910 Fruitgum Co.-Buddah 130
1650 Bway, NYC.
PROD: Super K by J. Katz-J. Kasenetz
200 W 57 St. NYC.
PUB: Kaskat BMI c/o Super K
WRITERS: Katz-Kasenetz-R. Cordell
FLIP: Eternal Light
- #86°
I DO (2:57)
Moments-Stang 5005
106 W Palisades Av. Englewood, N.J.
PROD: Sylvia-Edmonds-Ruffin (same address)
PUB: Gambi BMI (same address)
WRITER: K. Ruffin
FLIP: Pocket Full Of Heartbreaks
- #87°
I'M GONNA MAKE YOU MINE (2:41)
Lou Christie-Buddah 116
1650 Bway, NYC.
PROD: Progressive Media 300 W 55 St. NYC.
PUB: Pocket Full Of Tunes BMI
39 W 55 St. NYC. WRITER: Tony Romeo
ARR: Stan Vincent FLIP: I'm Gonna Get Married
- #88°
LITTLE WOMAN (2:22)
Bobby Sherman-Metromedia 121
1700 Bway, NYC.
PROD: Jackie Mills c/o Green Apple
PUB: Green Apple BMI
6430 Sunset Blvd. L.A. Calif.
WRITER: D. Janssen ARR: Al Capps
FLIP: One Too Many Mornings
- #89°
BY THE TIME I GET TO PHOENIX (2:44)
Mad Lads-Volt 4016
926 E McLemore St. Memphis, Tenn.
PROD: Al Jackson c/o Volt
PUB: Johnny Rivers BMI
6400 Sunset Blvd. L.A. Calif.
WRITER: Jim Webb FLIP: No Strings Attached
- #90
WHAT KIND OF A FOOL DO YOU THINK I AM (2:13)
Bill Deal & Rondells-Heritage 817
1855 Bway, NYC.
PROD: A Jerry Ross Prod. c/o Heritage
PUB: Low Twi-BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Ray Whitley
FLIP: Are You Ready For This
- #91°
GREEN FIELDS (3:18)
Vogues-Reprise 0844
4000 Warner Blvd. Burbank, Calif.
PROD: Dick Glasser
6760 Hill Pk Dr. L.A. Calif.
PUB: Blackwood BMI 1650 Bway, NYC.
WRITERS: Gilkyson-Dehr-Miller
ARR: Ernie Freeman FLIP: Easy To Say
- #92
I WANT YOU SO BAD (4:17)
B. B. King-Bluesway 61026
1330 Ave of the Americas, NYC.
PROD: Bill Szynczyk c/o Bluesway
PUB: Sounds of Lucille/Pamco BMI
(same address)
WRITER: B. B. King ARR: Johnny Pate
FLIP: Get Off My Back Woman
- #93
CHELSEA MORNING (2:50)
Judy Collins-Elektra 45657
1855 Bway, NYC.
PROD: David Anderle c/o Elektra
PUB: Siquomb ASCAP 55 Liberty St. NYC.
WRITER: Joni Mitchell FLIP: Pretty Polly
- #94°
SOMETHING IN THE AIR (3:53)
Thunderclap Newman-Track 2656
1841 Bway, NYC.
PROD: Peter Townshend, Decca Ltd.
London, England
PUB: Track BMI 200 W 57 St. NYC.
WRITER: Speedy Keene FLIP: Wilhemina
- #95
POOR MOON (2:45)
Canned Heat-Liberty 56127
6920 Sunset Blvd. L.A. Calif.
PROD: Skip Taylor 6331 H'wood Blvd. H'wood, Ca.
PUB: Unart BMI 729 7th Ave, NYC.
WRITER: Alan Wilson
FLIP: Sic 'em Pigs
- #96°
GOIN' IN CIRCLES (4:32)
Friends Of Distinction-RCA 0204
1133 Ave of the Americas, NYC.
PROD: John Florez c/o RCA
PUB: Porpete BMI 1820 S. Van Ness Av. L.A. Cal.
WRITERS: Poree-Peters ARR: Ray Cork Jr.
FLIP: Let Yourself Go
- #97
LET ME BE THE ONE (2:28)
Peaches & Herb-Date 1649
51 W 52 Street, NYC.
PROD: L. Kolber-B. Mann c/o Date
PUB: Screen Gems/Columbia BMI 711 5th Ave.
WRITERS: Billy Sherrill-David Kapralik
ARR: B. Sherrill
FLIP: I Need Your Love So Desperately
- #98°
YOU, I (2:50)
Rugbys-Amazon 1
3106 Belmont Blvd. Nashville, Tenn.
PROD: Steve McNicol
5502 Lodima Way, Louisville, Ky.
PUB: Shelby Singleton BMI
3106 Belmont Blvd. Nashville, Tenn.
WRITER: S. McNicol FLIP: Stay With Me
- #99°
SUGAR ON SUNDAY (2:59)
Clique-White Whale 323
8961 Sunset Blvd. L.A. Calif.
PROD: Jerry Zekley for Gulf/Pacific
8961 Sunset Blvd. L.A. Calif.
PUB: Big Seven BMI c/o Patricia 17 W 60 St. NYC.
WRITERS: T. James-M. Vale FLIP: Superman
- #100°
A TIME FOR US (2:50)
Johnny Mathis-Columbia 44915
51 W 52 St. NYC.
PROD: Jack Gold c/o Columbia
PUB: Famous ASCAP 1619 Bway, NYC.
WRITERS: L. Kusik-E. Snyder-N. Rota
ARR: Ernie Freeman
FLIP: The World I Threw Away