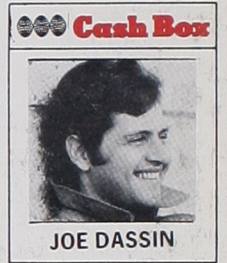


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. . . Snuff Garrett "Concept" Product Through
ondon (Disks & Ampex Tapes . . . British Decca
starts Cassette Line,) Budget Classics . . .

September 20, 1969

Cash Box

75¢



TOPS: 'SOUL DEEP' ON THE CHARTS

INT'L SECTION BEGINS ON PAGE 59



If you're not going to play it, we'd like our record back.



Several weeks ago, twelve to be exact, we sent you copies of a new single that everyone here thought was hit material. "Cherry Hill Park" by Billy Joe Royal. Then we waited, glued to the radio. After about three weeks of coming unglued, we sent out more copies of the record.

Then a few weeks ago, concerned that the post office might have blown up, we sent out a search party. Convinced that "Cherry Hill Park" was a really good song, out went still more copies.

And now our faith has been rewarded. The song's on the move. On the charts in Cleveland. Number two in San Antonio. Breaking out in San Francisco, Atlanta, Jacksonville, Houston, Kansas City, Seattle, Savannah, Macon, Augusta and Marietta. And in a little more than a week, sales have tripled.

So please. If you can still find one of the copies, give it another listen. Because now it's not just our opinion that "Cherry Hill Park" is a winner for Billy Joe. But if you still don't dig it, send back your copy. They're screaming for them in more and more cities, and with all those samples, our supply is a little low.

Billy Joe Royal "Cherry Hill Park" ⁴⁻⁴⁴⁹⁰²
On Columbia Records

Publication Office / 1780 Broadway, New York, New York 10019 / Telephone: JUdson 6-2640 / Cable Address: Cash Box, N. Y.

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Pop music has always had a tough time proving itself worthy of academic consideration. About as close as most of us got to the pop music scene during "music appreciation" was Burl Ives' singing "Jimmy Cracked Corn" or some other folk song that, we were told, made life in the great push westward more bearable. One music teacher at college refreshingly dared to play a recording of "Die Fledermaus" in English, featuring the charming lyrics of Howard Dietz—and we remembered how we laughed at the irrespressible rhymes.

Anyway, one of the academic debates of today is whether or not rock should be treated as seriously as, let us say, the contributions of the Three B's to music. Certainly, Beethoven, Bach, Brahms were three "revolutionaries" in the evolution of music. Now, of course, we treat the word "revolutionary" quite freely, referring to the next record or work by some so-called underground group as the "next step." Yet, if we tap our memories just a little it's quite obvious that today's pop music—or at least the music that is most often discussed—is, indeed, a vastly different-sounding descendant of the music we may have held as being

"revolutionary" less than a decade ago.

We are not straddling the fence of indecision when we declare that the rock or no rock educational debate is, pardon the pun, academic. For if rock does not enjoy the probing of academic investigation on a formal, music department level, how will the subject be avoided during a social studies or modern history discussion on the great social events of the 1950's and 60's? There has never been a pop music that has commented—in open protest or commentary—on the questions of war, civil rights and the way young people feel. Many of our leading rock artists can claim a direct, personal commitment to social change, too. They and their music cannot be left out of the history books. Thus, even if music departments dismiss rock from their curriculum, the history department down the hall will have to broach the subject, with those sitting in the classrooms making sure that it's not treated lightly. Truly, if our times are not treated lightly in the classrooms, then much of the history of rock merits a serious academic turn. Today's Three R's of music may well be Rock, Revolution and Recordings (the form through which rock has received its widest exposure).

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CashBox TOP 100

September 20, 1994

Rank	Artist	Label	9/13	9/6
1	SUGAR SUGAR	Archies-Calendar 1008	1	3
2	HONKY TONK WOMEN	Rolling Stones-London 910	2	1
3	GREEN RIVER	Creedence Clearwater Revival-Fantasy 625	3	4
4	EASY TO BE HARD	Three Dog Night-Dunhill 4203	5	9
5	GET TOGETHER	Youngbloods-RCA 9752	4	5
6	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones-Parrot 40018	7	14
7	JEAN	Oliver-Crewe 334	10	16
8	LAY LADY LAY	Bob Dylan-Columbia 44926	8	8
9	I CAN'T GET NEXT TO YOU	Temptations-Gordy 7093	9	10
10	THIS GIRL IS A WOMAN NOW	Gary Puckett-Columbia 44967	11	15
11	EVERYBODY'S TALKIN'	Nilsson-RCA 0161	17	24
12	WHEN I DIE	Motherlode-Buddah 131	13	22
13	A BOY NAMED SUE	Johnny Cash-Columbia 44944	6	2
14	HURT SO BAD	Lettermen-Capitol 2482	15	17
15	LITTLE WOMAN	Bobby Sherman-Metromedia 121	27	39
16	OH WHAT A NIGHT	Dells-Cadet 5649	20	23
17	CARRY ME BACK	Rascals-Atlantic 2664	34	52
18	KEEM-O-SABE	Electric Indian-United Artist 50563	18	20
19	I'M GONNA MAKE YOU MINE	Lou Christie-Buddah 116	31	47
20	SHARE YOUR LOVE WITH ME	Aretha Franklin-Atlantic 2650	21	21
21	HOT FUN IN THE SUMMERTIME	Sly & Family Stone-Epic 10497	26	29
22	THAT'S THE WAY LOVE IS	Marvin Gaye-Tamla 54185	24	31
23	YOUR GOOD THING	Lou Rawls-Capitol 2550	23	26
24	WHAT KIND OF FOOL DO YOU THINK I AM	Bill Deal & Rondells-Heritage 817	29	43
25	SOUL DEEP	Box Tops-Mala 12040	25	13
26	PUT A LITTLE LOVE IN YOUR HEART	Jackie DeShannon-Imperial 66385	12	6
27	I'D WAIT A MILLION YEARS	Grassroots-Dunhill 4198	14	12
28	MOVE OVER	Steppenwolf-Dunhill 4205	16	18
29	WHAT'S THE USE OF BREAKING UP	Jerry Butler-Mercury 72960	32	41
30	SUGAR ON SUNDAY	Clique-White Whale 323	49	70
31	BIRTHDAY	Underground Sunshine-Intrepid 75002	19	19
32	LAUGHING	Guess Who-RCA 0195	22	11
33	SUSPICIOUS MINDS	Elvis Presley-RCA 9764	45	-
34	MAKE BELIEVE	Wind-Life 200	44	74
35	NITTY GRITTY	Gladys Knight & Pips-Soul 35063	30	27
36	SWEET CAROLINE	Neil Diamond-Uni 55136	28	7
37	NOBODY BUT YOU BABE	Clarence Reid-Alston 4574	39	40
38	IN A MOMENT	Intrigues-Yew 1001	42	49
39	I'M A BETTER MAN	Engelbert Humperdinck-Parrot 40040	40	44
40	YOU GOT YOURS & I'LL GET MINE	Delfonics-Philly Groove 157	41	48
41	AND THAT REMINDS ME	Four Seasons-Crewe 333	51	61
42	DADDY'S LITTLE MAN	O. C. Smith-Columbia 44948	52	58
43	YOU, I	Rugbys-Amazon 1	55	68
44	DID YOU SEE HER EYES	Illusion-Steed 718	33	30
45	GIVE PEACE A CHANCE	Plastic Ono Band-Apple 1809	35	34
46	MUDDY MISSISSIPPI LINE	Bobby Goldsboro-United Artist 50565	47	55
47	THE WEIGHT	Diana Ross & the Supremes & the Temptations-Motown 1153	58	-
48	LOWDOWN POPCORN	James Brown-King 6250	53	59
49	WE GOTTA ALL GET TOGETHER	Paul Revere & The Raiders-Columbia 44970	60	79
50	MAYBE THE RAIN WILL FALL	Cascades-Uni 55152	56	60
51	TRACY	Cuff-Links-Decca 32533	70	81
52	NO ONE FOR ME TO TURN TO	Spiral Starecase-Columbia 4492	59	66
53	RUNNIN' BLUE	Doors-Elektra 45675	66	80
54	MAH-NA MAH-NA	Ariel-AR 500	64	76
55	BLACK BERRIES	Isley Bros.-T-Neck 906	43	54
56	WORLD	James Brown-King 6258	71	85
57	I COULD NEVER BE PRESIDENT	Johnny Taylor-Stax 0046	54	62
58	HERE I GO AGAIN	Smokey Robinson & Miracles-Tamla 54183	51	69
59	YOU'VE LOST THAT LOVIN' FEELIN'	Dionne Warwick-Scepter 12262	-	-
60	DON'T IT MAKE YOU WANT TO GO HOME	Joe South-Capitol 44924	62	67
61	WEDDING BELL BLUES	Fifth Dimension-Soul City 777	-	-
62	BY THE TIME I GET TO PHOENIX	Isaac Hayes-Enterprise 9003	65	-
63	SAD GIRL	Intruders-Gamble 235	73	83
64	SON OF A LOVIN' MAN	Buchanan Bros.-Event 3805	69	72
65	LODI	Al Wilson-Soul City 775	67	75
66	BABY IT'S YOU	Smith-Dunhill 4206	77	94
67	THE TRAIN	1910 Fruitgum Co.-Buddah 130	72	77
68	GOIN' IN CIRCLES	Friends of Distinction-RCA 0204	75	82
69	LOVE OF THE COMMON PEOPLE	Winstons-Metromedia 142	80	-
70	SO GOOD TOGETHER	Andy Kim-Steed 720	-	-
71	ARMSTRONG	John Stewart-Capitol 2605	79	-
72	CAN'T FIND THE TIME	Orpheus-MGM 13882	76	-
73	LOVE'S BEEN GOOD TO ME	Frank Sinatra-Reprise 0852	78	-
74	JEALOUS KIND OF FELLOW	Garland Greene-Uni 55143	85	-
75	LIFE & DEATH IN G&A	Abaco Dream-A&M 1081	82	-
76	KOOL & THE GANG	Kool & The Gang-Deluxe 519	83	-
77	SEPTEMBER SONG	Roy Clark-Dot 17299	-	-
78	SMILE A LITTLE SMILE FOR ME	Flying Machine-Congress 6000	-	-
79	SLUM BABY	Booker T & MG's-Stax 0049	81	-
80	I WANT YOU TO KNOW	New Colony Six-Mercury 72961	93	-
81	HOLD ME	Baskerville Hounds-Avco Embassy 4504	87	-
82	LET A WOMAN BE A WOMAN	Dyke & The Blazers-Original Sound 18	88	-
83	ETERNITY	Vikki Car-Liberty 56132	-	-
84	GET OFF MY BACK WOMAN	B. B. King-Blues Way 61026	90	-
85	SAUSALITO	Ohio Express-Buddah 117	84	-
86	HARLAN COUNTY	Jim Ford-Sundown 115	-	-
87	ANY WAY THAT YOU WANT ME	Evie Sands-A&M 1090	-	-
88	ECHO PARK	Keith Barbour-Epic 10486	-	-
89	CHAINS OF LOVE	Bobby Bland-Duke 449	-	-
90	TAKING MY LOVE AND LEAVING ME	Martha Reeves & Vandellas-Gordy 7094	-	-
91	SOMETHING IN THE AIR	Thunderclap Newman-Track 2656	94	-
92	WE CAN MAKE IT	Ray Charles-ABC 11239	95	-
93	THE WAYS TO LOVE A MAN	Tammy Wynette-Epic 10502	-	-
94	HELPLESS	Jackie Wilson-Brunswick 55418	97	-
95	HEIGHTY-HI	Lee Michaels-A&M 1095	-	-
96	WALK ON BY	Isaac Hayes-Enterprise 9003	-	-
97	COLOUR OF MY LOVE	Jefferson-Decca 3250	99	-
98	MY BALLOON'S GOING UP	Archie Bell & The Drells-Atlantic 2663	100	-
99	BABY I'M FOR REAL	Originals-Soul 716	-	-
100	A WHITER SHADE OF PALE	Shorty Long-Soul 35064	-	-
100	I STILL BELIEVE IN TOMORROW	John and Ann Ryder-Decca 32506	-	-

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

A Boy Named Sue (Evil Eye, BMI)	13	Harlan County (Jim Ford, Adam Sean, Handsome—BMI)	86	Little Woman (Green Apple, BMI)	15
And That Reminds Me (Symphony House—ASCAP)	41	Heighty-Hi (LaBrea, Sattwa—ASCAP)	95	Lodi (Jondora, BMI)	65
Any Way That You Want Me (April Blackwood—BMI)	87	Helpless (Dakar—BMI)	94	Love's Been Good To Me (Almo—ASCAP)	73
Armstrong (Great Montana, BMI)	71	Here I Go Again (Jobete—BMI)	58	Love Of The Common People (Tree—BMI)	69
Baby I'm For Real (Jobete—BMI)	100	Hold Me (Robbins Music—ASCAP)	81	Lowdown Popcorn (Golo, BMI)	48
Baby It's You (Doli—ASCAP)	99	Honky Tonk Women (Gideon, BMI)	2	Mah-na Mah-na (E. B. Marks)	54
Birthday (MacLen, BMI)	31	Hot Fun In The Summertime (Stone Flower, BMI)	21	Make Believe (Love Songs/Peanut Butter—BMI)	54
Black Berries (Triple 3, BMI)	55	Hurt So Bad (Vogue, BMI)	14	Maybe The Rain Will Fall (Dunbar, BMI)	50
By The Time I Get To Phoenix (Rivers—BMI)	62	I Can't Get Next To You (Jobete, BMI)	9	Move Over (Trousdale, BMI)	34
Can't Find The Time (Interval, BMI)	72	I Could Never Be President (East/Memphis, BMI)	57	Muddy Mississippi Line (Detail, BMI)	28
Carry Me Back (Slacors, ASCAP)	62	I'd Wait A Million Years (Teenie Bopper Music Publishers, ASCAP)	27	My Balloon's Going Up (Assorted—BMI)	46
Chains Of Love (Progressive—BMI)	89	I'll Never Fall In Love Again (Tro-Hollis Music Inc., BMI)	6	Nitty Gritty (Al Gallico, BMI)	35
Colour Of My Love (Ramrac Ltd—ASCAP)	97	I'm A Better Man (Blue Seas/Jac Music Co. Inc., ASCAP)	39	Nobody But You Babe (Sheryllyn, BMI)	37
Daddy's Little Man (BNB, ASCAP)	42	I'm Gonna Make You Mine (Pocketful of Tunes, BMI)	19	No One For Me To Turn To (Spiral, BMI)	52
Did You See Her Eyes (Un-Art, BMI)	97	In A Moment (Odum and Neilburg, BMI)	38	Oh What A Night (Conrad, BMI)	16
Don't It Make You Want To Go Home	44	In A Moment (Odum and Neilburg, BMI)	38	Put A Little Love In Your Heart (Unart, BMI)	26
Easy To Be Hard (United Artists, ASCAP)	60	I Still Believe In Tomorrow (Dycess—BMI)	100	Runnin' Blue (Nipper/Doors, ASCAP)	53
Echo Park (Hastings—BMI)	4	I Want You To Know (New Colony—BMI)	80	Sad Girl (I.P.G. Music, BMI)	56
Eternity (Saturday—BMI)	88	Jealous Kind Of Fellow (Colfam—BMI)	74	Sausalito (Kaskat/Man-Ken—BMI)	83
Everybody's Talkin' (Third Story, BMI)	83	Jean (20th Century, ASCAP)	18	September Song (Chappell—ASCAP)	77
Get Off My Back Woman (Sounds of Lucille/Pamco—BMI)	84	Keem-O-Sabe (United Artists/Binn/Elain, ASCAP)	18	Share Your Love With Me (Don, BMI)	20
Get Together (Irving, BMI)	5	Kool & The Gang (Stephayne—BMI)	76	Slum Baby (East Memphis—BMI)	79
Give Peace A Chance (MacLen, BMI)	5	Laughing (Dunbar, BMI)	32	So Good Together (Unart—BMI) (Joachim—BMI)	70
Goin' In Circles (Porpete, BMI)	45	Lay Lady Lay (Big Sky, ASCAP)	8	Smile A Little Smile For Me (January—BMI)	98
Green River (Jondora, BMI)	3	Let A Woman Be A Woman (Drive In—BMI)	82	Something In The Air (Track—BMI)	71
		Life & Death In G&A (Daly City—BMI)	75	Son Of A Lovin' Man (Blending Well—ASCAP)	64
				Soul Deep (Earl Barton, BMI)	95
				Sugar On Sunday (Big 7, BMI)	65
				Sugar Sugar (Don Kirshner, BMI)	100
				Suspicious Minds (Press—BMI)	69
				Sweet Caroline (Stone Bridge, BMI)	48
				Taking My Love (And Leaving Me) (Jobete—BMI)	48
				That's The Way Love Is (Jobete—BMI)	24
				This Girl Is A Woman (Three Bridges, ASCAP)	30
				Tracy (Vanlee/Emily, ASCAP)	28
				Train, The (Kaskat Music, BMI)	98
				Walk On By (Jack Blueseas—ASCAP)	46
				Ways To Love A Man (Al Gallico—BMI)	37
				We Can Make It (Tangerine/Jalew—BMI)	37
				Wedding Bell Blues (TunaFish—BMI)	16
				We Gotta All Get Together (Equinox—BMI)	26
				Weight, The (Dwarf—ASCAP)	53
				What Kind Of Fool Do You Think I Am (Whitley, Low-Twi, BMI)	63
				What's The Use Of Breaking Up (Assorted/Parabut, BMI)	85
				When I Die (Modo, BMI)	77
				World (Dynatone—BMI)	20
				You Got Yours & I'll Get Mine (Nickel Shoe, BMI)	79
				You, I (Shelby Singleton Music, BMI)	70
				Your Good Thing (East, BMI)	91
				You've Lost That Lovin' Feelin' (Screen Gems—Columbia—BMI)	78

Welcome Engelbert

*Everybody is excited about
your U.S.A. tour*

Sept. 22-28	GREEK THEATRE—Los Angeles, Calif.
Oct. 11	ABC-TV—HOLLYWOOD PALACE (Guest Appearance)
Oct. 25	ABC-TV—HOLLYWOOD PALACE (Host)
Oct. 20-Nov. 2	LATIN CASINO—Camden, New Jersey
Nov. 6-22	AMERICANA HOTEL (Royal Box) New York City
Nov. 16	CBS-TV—ED SULLIVAN
Nov. 29	CONCORD HOTEL (Thanksgiving Week-End)

...and your latest single

I'M A BETTER MAN

40040



Producer: Peter Sullivan for Gordon Mills Production
New Composition by Burt Bacharach—Hal David



Finally. A clean-living, clean-looking, clean-sounding group that calls itself—of all things— The New Establishment.



Don't let appearances fool you.

These five clean-cut kids are delivering the kind of strong sound that makes hits happen.

Their music doesn't demand a special audience. They appeal to everyone. And everyone is about to discover them.

In his *Personal Pics of the Week*, Bill Gavin said: "I especially like '(One of These Days) Sunday's Gonna Come on Tuesday' by The New Establishment on Colgems. Excellent song and production by Ernie Sheldon and Jack Keller."

Their new single "(One Of These Days) Sunday's Gonna Come on Tuesday" C/W "Baby the Rain Must Fall" #66-500E



COLGEMS

Arnold Burk Leaving Paramount

NEW YORK — Arnold Burk has resigned his posts as vp of the music operations of Paramount Pictures and president of Paramount Records, effective Sept. 30. Move confirms last week's Cash Box story on an impending shakeup at the film company's music division. Burk entered Paramount's music division in 1967 after leaving the music division of Paramount since 1964, as director of business affairs for Paramount's Hollywood Studios. No replacement for Burk was named.

Kass To ASCAP Board

NEW YORK — Ron Kass has been appointed to the board of directors of ASCAP. Kass, at 34 the youngest member of the board, assumes the post following his recent joining of GM as president of its record and music publishing (Big 3) divisions. He fills the unexpired term of Arnold Waxman, who recently left the MGM unit.

Bridge Charity Offer

NEW YORK — The Brooklyn Bridge, Buddah's hit disk act, has made itself available — time and schedule permitting — for performances at various charitable functions, including hospitals, in cities where they appear. The group feels that it is a great deal of free time during concert engagements to contribute its talent for worthy causes. Any local promo man or other industry gure can set up such appearances by contacting Marty Thau, director of promo at Buddah, at 1650 Broadway in New York. A collect call can also be made at (212) 582-6900.

FRONT COVER:



The Box Tops are "Soul Deep" on the Top 100, continuing a run of success that started with their dinking of "The Letter," a two million seller in the U.S. and similarly successful on the world market. The rock favorites are also contributing to the Bell label's impact, including their "Box Tops Super Hits" LP and, currently, "Dimensions." (See story on page 9.) They recently finished a tour with Creedence Clearwater Revival. A new single, "Turn On a Dream," is being released on Mala, a division of Bell, this week.

INDEX

Album Reviews.....	47, 48, 49
Basic Album Inventory.....	46
Clips for DJ's.....	50
Coin Machine Section.....	66-76
Country Music Section.....	52-58
Insights & Sounds.....	20, 22
International Section.....	59-65
Looking Ahead (Singles).....	28
Metanomena.....	18
New Additions To Radio Playlists.....	40
Producer's Profile.....	22
R&B Top 50.....	51
Radio Active.....	12
Radio News Report.....	50
Singles Reviews.....	30, 32
Talent On Stage.....	42
Tape News Report.....	34, 36, 38
Top 100 Albums.....	45
Tuning In On.....	50
Vital Statistics.....	24, 26

NARM Packaging Discussions Indicate A 4 x 12 Interim Standard; 600 At Confab

DALLAS — Planners and shapers at several important manufacturing firms seem to have come to the same conclusion about tape packaging, making this year's NARM tape convention in Dallas an important step forward for the industry. Long regarded as the key to boosting sales and cutting pilferage, packaging was given the spotlight for NARM's first dinner meeting lifting the lid on a Pandora's box of argument regarding standardization, direction and the impact as well as the importance of a change at this time.

Supplying the background for more than 600 members at NARM's largest tape convention, Liberty Stereo Tapes' Earl Horwitz chaired a panel presentation of the packaging problem in which he pointed out that though the hardware had been widely accepted by the public, tape sales were lagging mainly because of the poor consumer motivation offered by currently used packaging and merchandising techniques.

Basic to the drag is the fact that most cartridge and cassette sales are conducted by "behind locked glass" means. The locking away of small packages cuts impulse buying, graphic

impact; and, in fact, makes shopping for tapes a tedious and uncomfortable affair.

Horwitz' visual presentation showed the monotony of searching through titles of cartridges stacked on a one-over-the-counter display; depicted the problems of customer and sales personnel with the lock-up system; and showed the shortcomings of presently used techniques.

He then described the prospects of a sales boom that could be realized by employment of packaging such as the "Recco Box." Named after the Kansas City company that introduced it, the Recco box has been used by LST as a test package in the national market through the last several months by Liberty and several other firms in one or another of its shapes and with a number of modifications.

The chief plus-facts about the box are that it gives the manufacturer a larger surface area to work with in graphic terms; and it is large enough to reduce the pilfer-possibilities of the small tape package, thus enabling merchandisers to place the boxed product on open display for increased customer contact.

The Controversy

Although the Recco box as a covering for the tape cartridge has been used in its six-inch form behind glass, controversy faced the latest Recommendation because the box being backed is a twelve-inch high container, one which requires twice as much total space, thus enabling the merchandiser to display only half as much material in a given area. Another anti-box point was raised by rack merchants who have been stocking tape only, opposed to the record merchandisers who have included

(Cont. on Page 34)

Jaulus, Salidor To Aid Exploitation Of Cole Porter Catalog

NEW YORK — In an unusual arrangement, Jaulus & Salidor have been assigned as public relations counsel for the works of the late Cole Porter. According to John F. Wharton, trustee of the Cole Porter Musical and Literary Property Trusts, Paul Jaulus and Lenny Salidor will promote the actual use of music and supervise general publicity. They will take part in a determination of those Porter songs — standards, rarely heard numbers and some 200 previously unpublished compositions — to be singled out for renewed recording exposure. The pair will work closely with Chappell & Co. and Harms, both firms of which publish the bulk of Porter's songs.

In recent years, there have been a number of successful recordings of material by Porter, who died in 1964 at the age of 72. These include the Four Seasons' "I've Got You Under My Skin," "Anything Goes" by Harper's Bizarre, "Night & Day" by Sergio Mendes and Brasil '66, "Don't Fence Me In" by Vanilla Fudge and "Miss Otis Regrets" by Jose Feliciano. Also, productions of Porter musicals are set for Broadway, Off-Broadway, England and Las Vegas. A show featuring a collection of Porter material never heard in public is set for this season on Broadway.

Stones Tour Set

NEW YORK — The long-rumored Rolling Stones tour is now a reality, according to Abkco Industries, the group's business management office. The firm is now in the process of negotiating bookings with concert promoters, with the tour set to kick off the last week of October.

The Stones are at the height of their popularity and have just earned an RIAA gold disk for their "Through The Past Darkly (Big Hits Vol.2)" album, certified within two weeks of release. The LP becomes the 10th consecutive Stones package to receive the coveted gold award. Their current single, "Honky Tonk Women," is also hovering near the top of the charts, and has also earned gold certification.

Lead singer Mick Jagger is currently on location in Australia, filming his second feature film, "Ned Kelly."

Graham, Rubinson Launch Labels; Distrib Rights To CBS, Atlantic

Entrepreneur Bill Graham and producer Dave Rubinson, have joined forces in The Fillmore Corp., a multi-firm complex topped by two new labels. In an unusual move, the firm simultaneously set two different distribution deals for the labels, assigning one to CBS and the other to Atlantic. Rubinson stressed that both companies were fully aware of the joint negotiations, handled for Fillmore by attorney Brian Rohan. The names of the labels will be revealed at a later date.

"Each of the distribution systems, company-owned and independent, have different advantages and disadvantages," Rubinson told Cash Box last week, "and we didn't want to be tied down to one system. Consequently, we picked the top company in each field." An artist's market appeal will be the deciding factor in assigning him to a label.

The CBS deal will be handled by Epic, as are all CBS-distributed labels. Artist roster, product and releasing announcements for both labels will be made later this month, with first album product set for release in late September.

Rubinson, who as a staff producer for Columbia Records produced such acts as the Chambers Brothers, Taj Mahal, Moby Grape, Mongo Santamaria, the Clancy Brothers and Tommy Makem and the United States of America, holds strong views on San Francisco as a creative gold mine. "There are some 2000 rock musicians working in the Bay area on any given

weekend, each exploring their own directions. Because of the loose atmosphere, they gravitate here from all parts of the country, are accepted, and grow swiftly. Growth, however, is a relative thing, and too often in the past record companies have signed and recorded groups before they were fully matured. We'll sign them early if they show potential, but they won't be moved into a studio situation until they're totally ready. Unlike most other cities, groups have little trouble staying together here, partly because living is so relaxed, and partly because they are not forced to learn the top 10 hits in order to get work, so there's no rush to record them before they breakup."

"The second generation of San Francisco groups, Creedence Clearwater, Santana, Aum and others," continued Rubinson, "is every bit as good as the first, and in many ways more musically developed than their predecessors at the same comparative stage."

School Bells

Both Rubinson and Graham believe that old-line record execs are preserving an aura of enforced ignorance among the new young, creative talent trying to emerge into the record world, and because of this, they have been conducting a series of free seminars dedicated to educating the music community in the ways of the industry. "There has been a tendency in recent years towards separation

(Cont. on Page 10)

Snuff Garrett 'Concept' Product Thru London (Disks), Ampex (Tapes)

HOLLYWOOD—A deal whereby Snuff Garrett Productions will produce "concept" albums for tape sales through Ampex and disk exposure on London Records is underway.

According to Snuff Garrett, president, and Ed Silvers, exec vp of SGP, Garrett will personally produce the product, with simultaneous release by Ampex and London. Also, promotion and advertising programs will be shared by Ampex and London, although coordinated through Garrett's company. Ampex and London will have global rights to the product.

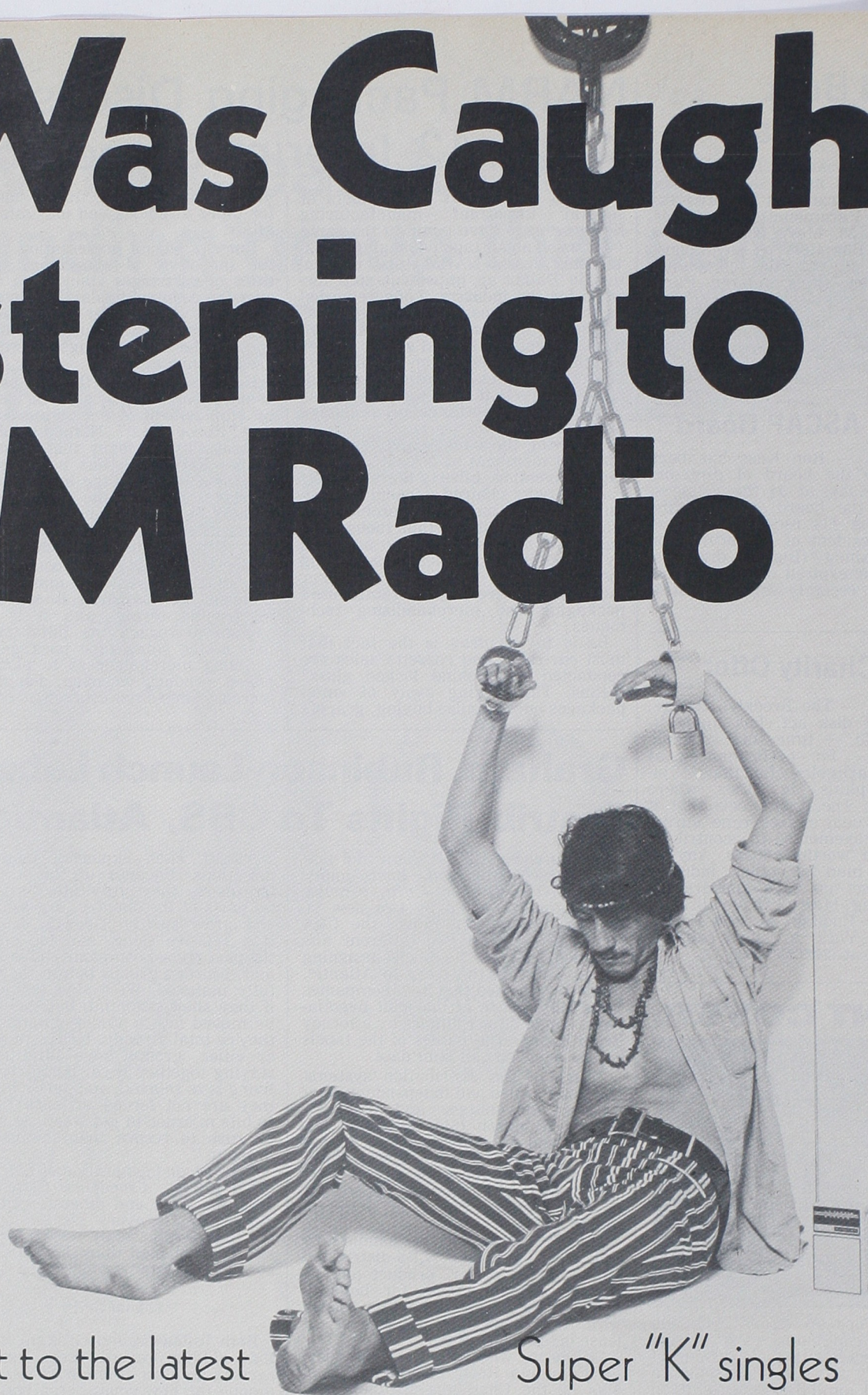
Walt Maguire, director of pop A&R

for London, termed the arrangement "ideal" for London, since Maguire feels it "fills a void in an area where there is a substantial consumer demand." This view is also held by Herb Goldfarb, national distribution manager of London, and Marty Wargo, tape administrator for the label.

Through its Viva and Bravo labels, SGP has concentrated on "concept" product, such as the Midnight Strings and "Themes Like Old Times" radio sets. Silver said that SGP would expand its in-store merchandising techniques in the "concept" area to the new arrangement.

**British Decca Cassettes,
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On
Int'l News Page**

He Was Caught Listening to AM Radio



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Chess Sales 100% Over Forecast; LP's Ready For Fall Release

AGO — With first quarter sales up 100% over forecast for 1970, Chess Producing Corp. is getting into the second quarter with an album release from the Chess, Chess and Cadet labels.

Arnie Salvador, general manager of Chess, said that reasons for the success are the strong sales on the product, including their "Dells Best Hits" and "Love Is Blue" and "Love Is Blue" and "Oh A Night" singles; good action on Ramsey Lewis' "Mother Nature's" and "Another Voyage" LP's and on the climbing "Julia" single; continued success by Little Milton; surprising acceptance to Woody Herman's "Light My Fire" album. Production of Gamble and Huff's new label, exclusively distributed by Chess, was also a factor, as was heavy pre-release order pattern from "Fathers and Sons," the new 12-inch LP featuring Muddy Waters with top contemporary musicians.

New Product

presentation of Chess Fall product begins Oct. 1, when Salvador, manager Arnie Orleans and advertising director Dick LaPalm begin a country trek to meet with key distributor salesmen in 17 key cities. Salvador stated that he will bring all the label's key personnel together Sept. 25 & 26 to plan a complete promotional program.

The Fall release will feature albums by Eddie Fisher, Ray Bryant,

New LP's Mark T-Neck's 2nd Half

YORK — The Isley Brothers' label-distributed T-Neck Records promotion moves into its second six months of business with the release of new albums. First six months proved highly productive, with gold disk and several million in album sales rung up, and Ray Isley, who, along with his brothers Ronnie and Rudolph, owns the label, said "By the end of our first year, we expect those figures to be exceeded."

"Live At Yankee Stadium" which features the Isley Brothers, the Brook-Bridge, and the Edwin Hawkins Singers; and "Baby Cortez The Isley Brothers' Way." All of the label's product is produced by the Isleys, who recently finished sessions for upcoming singles from Judy White and Sweet Cherries as well as albums from the Clara Ward Singers and the Isleys Three.

With T-Neck as their base, the Isleys have expanded their interests to include a management firm, Soul and Enterprise Enterprises, and music publishing interests, Triple Three Music (BMI), Three Boys Music (BMI), and the Music (ASCAP).

Our first major project with Soul Enterprises was the production of our first television special," said Rudolph. "We filmed our concert at Yankee Stadium this summer and have already sold the show as a 90-minute special which features thirteen artists besides ourselves. With a sound track of the concert being released as an album on T-Neck, I believe we are in a position to realize the full benefits of this project."

Already planning other labels, the Isleys emphasize that they will be involved in all forms of music. "Private, for example, is a white rock group formed by two former members of the Soul Survivors. We don't want T-Neck to be classified as a strictly anything label, be it R&B, soul, or pop," said Ronnie.

Pointing out that they are one of the few black owned record labels, the Isleys stress the responsibility they feel to the community. They have already contributed a portion of the proceeds of some of their major concerts to charity, and they plan to continue this policy. In addition,

(Con't. on Page 42)

Brother Jack McDuff, Marlana Shaw and the Soulful Strings (on Cadet); KoKo Taylor, Pigmeat Markham and various artists singing "Blues at Big Bill's Copacabana" (on Chess); and gospel sets from the Salem Travelers, Soul Stirrers and the Violinaires (on Checker).

Topping the release will be the first in a series of special releases of "vintage" blues albums, carefully selected from the Chess blues vault. The series is being prepared for the serious blues collector and will represent the most thorough set of Chess blues ever assembled.

All the above mentioned albums will be available for shipping by Oct. 6.

Scepter's Fourth Quarter Program Is Expected To Surpass \$2 Million

NEW YORK — Scepter Records has initiated a sales program for a 60-day period starting Sept. 15 that the company expects to produce \$2 million in sales during the fourth quarter of 1969.

A sales incentive program, reports Sam Goff, vp, will be launched in which distributors earn points for album purchases for credit towards an array of gifts, including a yacht, autos and color TV sets.

During the incentive months, points will be earned by distributors on purchases from the regular Scepter/Wand/Hob-

UA Places A New Emphasis On Indie Production Deals

NEW YORK — United Artists Records has established a new production policy which will widely utilize the talents of independent producers to obtain product and secure promising new artists. Underscoring this new indie approach is the announcement of some current and imminently forthcoming product totally in the contemporary musical vein and solely contributed by independent producers.

"Youth-oriented product," noted UA vice president and general manager Mike Lipton, "must come in the main from youthful producers with new musical ideas, new production concepts and the willingness to back up their production efforts with their promo-

tional assistance in the marketing of their product."

Lipton recalled that some of the label's most notable successes had come from independents, and he pointed to England's Jimmy Miller who, along with Chris Blackwell of Island Records in England, was responsible for Spencer Davis, Wynder K. Frog, and Traffic. Stevie Winwood, lead singer of Traffic and once a member of the Spencer Davis Group, though now with Blind Faith, will record a solo album for UA, due to be released in November. A recent label million seller, "This Magic Moment" by Jay and the Americans, was produced by that group's own Jata Productions, and the current hit "Keem-o-sabe" by the Electric Indian was brought to the company by young Len Barry.

"Exciting new product — call it underground, call it contemporary, give it your own name—" said Lipton, "is on the boards for release and will find our label deeply involved and committed to this type of highly marketable recorded product."

Included in UA's forthcoming releases are McKenna Mendelson Mainline, a Canadian group whose blues-rock album already has scored in England and is presently rising in Canada. A single was released this past week and an album is scheduled for early Fall release. Eric and Steve Nathanson, comprising Music Asylum Productions, are currently producing two acts for UA with others to come. They are Omnibus, and a hard rock group named Boffalongo who have etched a debut LP for release in the next few weeks.

Vinny Testa, via his Trinity Productions, has brought to the label a group called Pookah and may develop other new acts, while Al Levine is responsible for Valhalla, another new act from the New York area.

Lipton added that the new era of music and the acceptance it has found firmly refutes the claims of skeptics who long considered the "underground" movement as a passing fancy and declared that with their flexibility and their resources major labels can merchandise Progressive Rock effectively.

The expanded use of FM radio spots, selective print media advertising, posters and similar ads are all playing a major role in a concentrated effort to expose and sell this product through creative promotion and creative salesmanship.

Although United Artists Records is moving solidly into the contemporary arena and actively engaging outside production talents, it will not neglect the traditional musical areas. Its internal A&R staff will continue with the production of product in film scoring, Broadway shows, country and western, Latin, and easy listening idioms.

Bell Rings Up Album Gains

NEW YORK — "I think it's safe to say we've added successful LP merchandising to our pre-eminence in singles," said Bell Records topper Larry Uttal, referring to fast-rising chart LP's by the Box Tops ("Dimensions") and Leslie West ("Mountain"), and strong sales action on albums from Solomon Burke ("Proud Mary"), Crazy Elephant and the "Flight To The Moon" documentary package.

Uttal said that Bell's album growth "was the outcome of a specially created LP department headed by Gordon Bossin, plus the merchandising and advertising programs we've devised. We've brought the same excitement

catalog. Also included are new Oct. releases, featuring Dionne Warwick, "Golden Hits Part 2," B.J. Thomas, "Greatest Hits Vol. 1," Buddy Greco's "Let the Sunshine In" and Joe Jeffrey's "My Pledge of Love." Full-page, full color ads in the trades listing all U.S. distributors, radio ads and other sales tools. Ed Kushins, national LP sales manager, says the new Dionne Warwick album, "Soulful," containing her latest hit, "You've Lost That Loving Feeling," will get the program off to a fast start.

to the promotion of our album product that we have with our singles."

Uttal was quick to point out that Bell is "not abandoning singles. We're still promoting them as energetically as we always have — and always will." The label is currently on the charts with "Soul Deep" (Box Tops) and "You've Got Yours And I'll Get Mine" (Delfonics) and seeing good reaction to "Gimme Some More" (Crazy Elephant).

"Every label has to make the transition from singles power to album power without losing strength in one to add to the other," said Uttal. "Our transition has been aided by our position as the record division of Columbia Pictures. As that role expands, the transition will be solidified. We've been getting the promotional mechanics together and our current LP success is the first indication of our new promotional strength in albums. And there's more to come."

Schroeder Buys Great Mountain

LOS ANGELES — Aaron Schroeder's January Music has acquired John Stewart and Jerry Nims' Great Mountain Music. Under the deal, a separate company, with Stewart, Nims and Schroeder as principals, with music to be administered by January, is also being formed and the Great Mountain roster will be expanded.

Stewart, a former member of the Kingston Trio, is currently on the charts with "Armstrong," a self-penned entry on Capitol, and has written such tunes as "Daydream Believer," "Never Goin' Back" and "July You're A Woman." Terms of the deal, which bring sixty unpublished Stewart tunes into the January fold, were an initial cash payment, with additional payments to be made in the 3rd year based on sales.

Stewart joins a highly select number of talented people, including Jimi Hendrix, Al Kooper and Randy Newman, in the Schroeder fold. The Schroeder organization, which includes the A. Schroeder Music Corp., has offices in 15 foreign countries, as well as in New York and Los Angeles. Dave Mook, head of the west coast office, will coordinate the activities of the new company.

Cooperstein Heads MGM's Chi Branch

NEW YORK — Max Cooperstein has been appointed Chicago branch manager for MGM Records. The vet sales and distribution figure replaces Henry Grossman, who has left the company. Before joining MGM, Cooperstein was general manager for Chess-Checker-Cadet and also acted as head of sales and promo for the company. Before this, he's held exec posts with King Records, David Rosen & Co., Gotham Distributors and Lesco Distributors.



Max Cooperstein

Catero Sound Co. Formed

SAN FRANCISCO — The Catero Sound Company, headed by ex-Columbia engineer Fred Catero, has leased the Pacific Recording Studios in San Mateo, California for use by its parent company. The studio offers complete 16-track facilities and is having a digital recording system for exploring computerized techniques developed.

Elektra-Acoustic Deal

LOS ANGELES — Elektra Records has purchased a substantial though non-controlling interest in the Acoustic Control Corp. of Calif. Acoustic manufactures and merchandises a full line of instrument amplifiers and PA systems. Jac Holzman, president of Elektra, and Steven Marks, president of Acoustic, who jointly announced the new affiliation, did not disclose terms of the deal.

Holzman said, "Acoustic is a company whose products we have admired for a long time. We are particularly fortunate in the management capabilities of Acoustic and in their superlative engineering skills. Elektra has always had a strong interest in electronics, as evidenced by our pioneering use of new techniques and products for recording and also in our construction of studio facilities. We have ideas to contribute to Acoustic's growth. Perhaps the thing that pleases us most is that Acoustic is a young company with firm and creative management and with a staff that is very much like us in outlook, quality and purpose."

Graham, Rubinson Form 2 Labels

(Con't. from Page 7)

of the creative and business ends of the industry. Freeing creative talent from the day to day business affairs is a step in the right direction, but in the process, the artists, writers, producers and others have not gained the knowledge necessary to consummate the occasional, but important, deals that come up. We're teaching them how to read contracts, pick record labels, make publishing deals, find the right manager. We're teaching them how promotion and publicity should work. Just as it's important for the record executive to understand and appreciate the music he's involved with, so it's important for the artist to understand the business situations he's involved in."

"San Francisco today can be compared to Nashville and Memphis several years ago. The same amateur zeal and love for music exists there, but Bill and I are trying to make sure that San Francisco musicians are not exploited in the way the country musicians were. In short, we're



CLIVE DAVIS shown (with Bill Graham): "It is a special privilege for us to be working closely with Bill and his creative and talented associate, Dave Rubinson. We know that the label will be outstandingly successful and that the label will attract the same enthusiastic audience that Bill's other ventures enjoy."

trying to create an enlightened musical community."

Other Facets

The San Francisco-based corporation will also have sub-divisions involved in publishing (the Fillmore Music Group), artist management, movie soundtrack production, and the Catero Sound Company.

Although Rubinson still has existing indie production commitments (the Chambers Brothers and Taj Mahal for Columbia, and Group Therapy for Mercury), he is trying to avoid future indie deals. The one exception will be in the soundtrack area, where the firm has already completed one project, "The April Fools," has several others on the drawing boards, and plans to become increasingly active.

Although previous rumors had Graham quitting San Francisco at the end of the year, current rumors say that his lease on the Fillmore West has been extended thru June 1970 and that Graham will remain until it expires. Graham's weeknight audition series, a popular feature in San Francisco, will be tried in New York beginning in late October.



AHMET ERTEGUN (shown with Dave Rubinson): "We have long admired Bill Graham as a leader in all aspects of the youth movement in the United States. David Rubinson is one of the country's outstanding producers, who has demonstrated his remarkable ability time and again. We are very pleased to be associated with both of them in their new venture."



REAPING THEIR REWARDS — The two groups of men in the photos above are Columbia Records staffers being honored for outstanding service to the label. Columbia's distributor of the year award was presented to the New Orleans branch for their top quota attainment and distinctive advertising and promotional activities. Sharing in the honor of accepting the award are members of the branch (top photo, left to right): Tom Croft, salesman; Bert Cass, salesman; Bill Shaler, sales manager; Norm Ziegler, regional sales director; Bill Williams, salesman; and Sam Harrell, local promotion manager. Columbia's award for the outstanding regional promotion performance of the year went to the southern region. The newly-created award was presented to the region as a whole and was accepted by the four winning regional promotion managers (bottom photo): Fred Ware, R&B, southern region (center); Zim Zemarel, mid and southeast region (second from left); Gene Denonovich, south central region (second from right); and Lou Wills, R&B, West Coast, Dallas and Houston (not shown). On hand to share the honors were Columbia's regional sales manager, southern region, Don Dempsey (far left), and regional sales director, southern region, Norm Ziegler (far right).

John Davies Tops UA Music Promo

NEW YORK — John Davies has rejoined United Artists, assuming the post of national promotion director for the UA Music Group. According to Murray Deutch, executive vice-president and general manager of the publishing group, Davies will head a large promotion team, including 13 independent promotion men covering the major buying areas of the U. S. The appointment makes United Artists one of the first in the industry to offer such complete promotion facilities.

Prior to his recent, brief stint as national promotion manager for Bizarre/Straight, Davies spent 2 years at UA Records as national album promotion director. He also served two years as national promotion director for Kama Sutra. He has established himself as a major promotion asset with the successes of Traffic, Gordon Lightfoot, Bobby Goldsboro, Jay and the Americans, and the Lovin' Spoonful.



John Davies



RARE EARTH SEEDLINGS — Executive and sales heads of Motown's newly formed Rare Earth Records reap comments following performances by two of the label's first signed acts. Al Di-Noble (left) and Joe Summers (center) discuss their performers with Motown exec vp Barney Ayles and Cash Boxers Marty Ostrow (right) and Marv Goodman (second from left). The occasion was the Rare Earth debut in Detroit attended by Motown's national promotion force and members of the press, who wrapped up festivities at the Roostertail with previews of the Rustix and a group called Rare Earth.

Atlantic Promotes Iehle

NEW YORK — Atlantic Records has just promoted Phil Iehle to technical director of the studios, Atlantic's New York studios are presently undergoing a massive re-modernization program. In order to facilitate these changes, which include the installation of new equipment, the main studio and control room have been closed for general recording until October 6th.

Jimmy Angel To Avco

NEW YORK — Jimmy Angel, the hip-tossing vocalist in the 1950's Presley style, has been signed to Avco Embassy Records by vice presidents and chief operating officers Hugo and Luigi. Angel's first disk, "The Meanest Girl In The Whole Wide World," produced by staffers Bill and Steve Jerome, ships this week.

Memphis-born Angel has already established a strong following thru his in-person appearances at such clubs as the Bitter End and several TV shots, and was already accorded a "Jimmy Angel Day" at Palisades Park earlier this year. Because of the built-in following, Angel's single will ship in a special picture sleeve. Both Avco Embassy and Ted Eddy, Angel's personal manager, will mount a full scale promotion and publicity campaign to support the deck.

S. D. R. Hires Irv Schwartz

NEW YORK — Irv Schwartz has been named Stereo Dimension Records' national sales manager, it was announced by Loren Becker, head of S. D. R. Previously, Schwartz has been national sales manager North American Leisure Co.

Richard Schulenberg To Columbia On Coast

NEW YORK — Richard Schulenberg has been appointed to the position of director of west coast business affairs for CBS Records. Schulenberg will be replacing Richard Klingler, who has been appointed west coast professional manager, April-Blackwood. The announcement was made by Dick Asher, vice president of business affairs CBS.

Schulenberg will be responsible for advising Columbia and Epic A&R on the April-Blackwood companies and other CBS departments on the west coast concerning matters arising out of current business relationships relative to talent and music properties and for assisting them in related negotiations.



Richard Schulenberg

Bornwin Signs Wecht

NEW YORK — Murray Wecht has been signed to an exclusive writer's contract for Bornwin Music, a subsidiary of Beechwood Music Inc., by Sam Trust, vice president and general manager of Beechwood. Wecht's first release with the firm, "Drummer Man" by Nancy Sinatra, is on the Repertoire label.

Memo from — AHMET ERTEGUN

**Atlantic-Atco-Cotillion Records
Congratulate
Robert Stigwood
and
The Robert Stigwood Organization
for
three albums in the Top Ten**



* Blind Faith
Atco SD 33-304



* Best of Cream
Atco SD 33-291

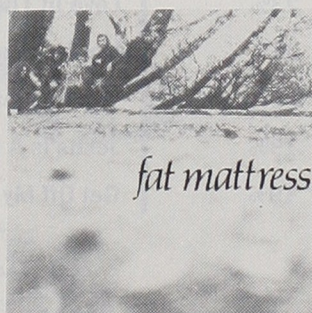


Best of Bee Gees
Atco SD 33-292

**And coming up,
two of the most important
albums of the year**



* Jack Bruce/Songs For A Tailor



* Fat Mattress (Eric Dillon,
Jimmy Leverton, Neil Landon,
Noel Redding)

* Released in America on Atco Records by special arrangement with Polydor Records Ltd., Great Britain.



POOR MAN

LITTLE MILTON
CHECKER 1221

B/W SO BLUE

CHESS
RECORDS



CashBox Radio Active

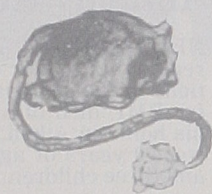
A survey of key radio stations in all important markets throughout the country to determine by percentage of the reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate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

% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TITLE	ARTIST	LABEL	TOTAL % OF STATIONS TO HA ADDED TITLES PROG. SCHED. TO DATE
18%	And That Reminds Me	Four Seasons	Crewe	87%
18%	Smile A Little Smile For Me	Flying Machine	Congress	51%
18%	Cherry Hill Park	Billy Joe Royal	Columbia	18%
17%	Going In Circles	Friends Of Distinction	RCA	50%
17%	She's Got Love	Thomas & Richard Frost	Imperial	17%
17%	Hold Me	Baskerville Hounds	Avco Embassy	17%
16%	How Are You	Jake Holmes	Polydor	16%
16%	World	James Brown	King	43%
14%	September Song	Roy Clark	Dot	31%
14%	Love Of The Common People	Winstons	Metro Media	69%
11%	I Want To Know	New Colony Six	Mercury	50%
10%	Mind Body Soul	Flaming Embers	Hot Wax	26%
43%	So Good Together	Andy Kim	Steed	43%
38%	Wedding Bell Blues	5th Dimension	Soul City	38%
36%	Reuben James	Ken Rogers & First Edition	Reprise	54%
34%	You'll Never Walk Alone	Brooklyn Bridge	Buddah	34%
32%	Anyway You Want Me	Evie Sands	A & M	53%
30%	We Gotta All Get Together	Paul Revere & Raiders	Columbia	70%
27%	Echo Park	Keith Barbour	Epic	49%
25%	I Still Believe In Love	John & Ann Ryder	Decca	25%
23%	You've Lost That Lovin' Feelin'	Dionne Warwick	Scepter	45%
23%	Love In The City	Turtles	White Whale	23%
21%	Harlan County	Jim Ford	Sundown	38%
20%	The Weight	Diana Ross & Supremes & Temptations	Motown	60%
19%	Jesus Is A Soul Man	Lawrence Reynolds	WB	44%
19%	Get Off My Back Woman	B.B. King	Bluesway	19%

LESS THAN 10% BUT MORE THAN 5%

TOTAL % TO DATE

One Tin Soldier — Original Caste — T. A.	9%	Something In The Air — Thunderclap Newman — Track	62%	Like A Rolling Stone — Phil Flowers & Flower Shop — A & M
Get Ready — Ella Fitzgerald — W. B.	9%	All Gods Children Got Soul — Dorothy Morrison — Elektra	27%	Tracy — Cuff Links — Decca
Time Machine — Grand Funk R. R. — Capitol	9%	Baby It's You — Smith — Dunhill	91%	Barabajagal (LP) — Donovan — Epic
				Evil Woman — Crow — Amaret



Make Believe



IS for real.

Number **(34)** in Cashbox

Number **(40)** in Record World

Number **★70** in Billboard

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WIND

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200 

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Ross, Gentry Pubs Into Alouette Fold

NEW YORK — Mort Ross and Bo Gentry, both currently represented on the Top 100, have become the latest producers to entrust the exclusive administration and exploitation of their publishing interests to Kelli Ross and Art Wayne's Alouette Productions. Ross and his Revolution (ASCAP) pub firm are currently in the Top 20 with Motherlode's "When I Die" (Bud-dah), while Gentry's Love Songs (BMI) is hot with "Make Believe" by Wind (on Gentry's Life label, distributed by Earth Records).

Alouette president Kelli Ross is currently negotiating foreign sub-publishing deals for the new companies and will be traveling to Europe in the near future to solidify the agreements.

The new deals bring the number of publishing firms in the Alouette orbit up to 26. Included are two wholly-owned firms, Tattersall (BMI) and Twill (ASCAP); four 50% owned firms, Quincy Jones' Earth (BMI), Bonjour (ASCAP) and Pawanbroker (ASCAP) firms and Janis Ian's Dialogue (BMI).

NARAS Honors Hammond

NEW YORK — The New York chapter of NARAS, the record academy, has set a special luncheon to honor John Hammond, Tuesday, Sept. 30, at New York's Essex House.

Hammond, a former NARAS chapter president and national trustee, has carved a unique niche as one of the industry's all-time great talent discoverers and producers, displaying a constant and infectious enthusiasm for, and devotion to the music with which he has been so deeply involved.

Best-known in his early career for his championing and recording such budding stars as Benny Goodman, Count Basie, Teddy Wilson, Billie Holiday and others, Hammond has in recent years played an important role in the careers of Bob Dylan, Aretha Franklin, Pete Seeger, Donovan, Leonard Cohen and others. Hammond is currently director of talent acquisition for Columbia.

Nesuhi Ertegun is serving as chairman of the luncheon's organizing committee, with Willard Alexander, Count Basie, Benny Goodman, Irving Green, Senator Ernest Gruening, Sir Edward Lewis, Goddard Lieberson, Robert Sarnoff, Ben Selvin, Ted Wallerstein and Teddy Wilson, all close friends of Hammond, serving on the honorary committee. Frank Driggs and George Simon are preparing a special tape and slide presentation.

Per Hammond's wishes, ten dollars from each ticket will go to the Symphony of the New World. Tickets can be obtained from NARAS, 21 W. 58th St., New York.

The remaining twenty firms that are administered by Alouette include Levine-Resnick-Berkman's Peanut Butter (BMI) and Jelly (ASCAP) combo; Ron Haffkine's Blue Snow (BMI); Leslie Gore's Buffee (BMI) and Enchanted (ASCAP); Ed Vallone and Bruce McGaws' McLone (ASCAP); and Andalusian Music (ASCAP), formed after the acquisition of the Geld-Udell catalog by the H.L. Federman Co. of Wall Street.

Activity

In-release or forthcoming decks from Gladys Knight and the Pips, the Clique, Up N' Adam, the Cowsills, Motherlode, Mama Cass, Wind, Horizon, Matthew Reid, B.J. Thomas, Marion Love and the Guess Who are all contributing to Alouette's current activity.

Wayne, the firm's vice president, is currently concentrating his efforts on promoting "What Your Horoscope Never told You," an Alouette-produced comedy album on Fontana. Wartoke Unlimited, the Pat Costello, Jane Freidman and Rod Jacobson public relations firm, responsible for publicity for the recent Woodstock Music and Art Fair, has been retained to assist on the project. A TV special based on the album is currently in the works.

Under Wayne's direction, Alouette is moving strongly in the production area. His recent talent expeditions have increased the artist roster 400% and independent producers have been contracted to help fulfill commitments with Schwaid-Merrenstein Productions, Buddah, Roulette, Intrepid and Columbia. In addition to Wayne, Alouette's non-exclusive producer's roster includes Ron Haffkine, Paul Leka, Neil Goldberg, Howard Boggess and Richard Baskin.

Mrs. Ross and Wayne attribute much of their current success in consummating deals to their "Have Suitcase, Will Travel" philosophy. Wayne keeps a packed bag in his office and has been known to take off on an hour's notice. A recent example were the Roadrunners, whose Rochester-postmarked tape was among the dozen such offerings received that day, and who found Wayne on their doorstep that night, with contract and pen in hand. Within the next week, Wayne brought them to New York, cut some sides, and signed them to Jerry Ross Productions. Their first single is due out shortly on Collosus, backed by the biggest promo campaign Ross has yet mounted.

Colanzi Joins Audio Fidelity

NEW YORK — Dick Colanzi has been named national promotional manager of Audio Fidelity, effective immediately. Word of the appointment came from the company's president, Herman Gimbel. Prior to joining Audio Fidelity, Colanzi was national promo manager for Musicor and Dynamo Records.

His first major promotion effort for the label will be the current Fran Warren single now breaking on all country stations, nationally "All American Sports." A national promotion campaign is also currently being planned for the new Barbara McNair album, the new Hubbells and the new Tony Martin LPs.

Cotillion Buys Masters

NEW YORK — Cotillion Records, a division of Atlantic Records, has secured the recording "Wonderful" by the group Blackwell. The record, on the Astro label, has already broken in Houston and is being featured on KILT there. The record will remain on the Astro label, and will be distributed by Cotillion. In addition to the master, Cotillion also purchased a number of sides by the group. The songs will be on Blackwell's first album which will be released shortly.

Silver Fattens Staff At Fat Zach

NEW YORK — Fat Zach Music, the publishing arm of New Dawn Management, Ltd., has acquired Arnie Silver as professional manager. Silver, who is also half of the performing team of the Silver Brothers and who was a member of the Dovells for eight years, will be actively placing material originating within the firm as well as looking for copyrights and writers. Fat Zach Music already holds the tunes originating with such groups as the Golden Earrings and Cloud.

Four singles currently in release are published through Fat Zach: "Love My Soul" by Salt and Pepper on Kapp; "Spooky's Day Off" by the Swinging Soul Machine on White Whale; "Dong Dong Diki Diki Dong" by the Kaznetz-Katz Super Circus on Super K; and also on Heritage, "Venus" by Shocking Blue. Silver works out of New Dawn's 162 West 56th headquarters in New York.

Metromedia Signs Singer Alex Harvey

NEW YORK — Young singer-composer Alex Harvey has signed an exclusive, long-term recording contract with Metromedia Records. Produced by Tommy Allsup in Nashville, his debut single, "Louisiana River Rat," will be released this week.

Harvey has been involved in various types of popular music and draws on the influences of his early childhood. As a boy in Brownsville, Tennessee, he was taught to play harmonica by his father and taught himself to play guitar. Later, he often listened to and joined in with local blues bands, and in high school, he played with a rock and roll band. Finally, while attending college at Murray State University, he organized a folk group called Alex, Bill, Jack, and the Post Road Singers.

Songs by Alex Harvey already recorded by other performers include: "Dissatisfied Mind" by Vikki Carr; "Love Of A Gentle Woman" by John Gary; "Ain't That Livin'" by Bobby Goldsboro; and "Ruben James" by the First Edition.

Josh White Dies

NEW YORK — Famed folk singer Josh White died last Friday while undergoing heart surgery. He was 61.

White was one of the early popularizers of folk songs for the masses, arriving on the national scene in the early 1940's with his rendition of chain gang songs. He appeared in such non-folk spots as New York Cafe Society and the Blue Angel and later became a favorite on the college circuit.

White is survived by his wife, Catherine, his son Josh Jr. and three daughters, Bunny, Carolyn and Judy.

Mitchell Ayres, 59, Dies In Accident

LAS VEGAS — Mitchell Ayres rose to prominence in the 1940's as a bandleader and then gained further fame as musical director for Peppermint Frisco for 16 years, died last Friday (5) when he was struck by a car. Ayres, 59, in Las Vegas as conductor for Connie Stevens, who had opened at the Landmark Hotel on Thursday was hit while crossing the busy intersection between the Landmark and International hotels.

After serving with Como through his radio and television shows, Ayres went west to become musical director for the Hollywood Palace TV show. He is survived by his wife, Georgia, and two children.

Anthony Keelker Dies

NEW YORK — Anthony J. Keelker, regional manager of broadcaster stations in the southeastern United States for BMI, died of a heart attack (7) at his home in Aiken, South Carolina. He was 60 years of age and leaves a wife and three children.

Phil Turetsky Dies

HOLLYWOOD — Phil Turetsky, died at Veterans Administration Hospital (1) after a long illness. He handled such personalities as Steve Allen and Jim Webb.



NEW BRANCHES ON TREE — Tree International, the large Nashville-based music business complex, still a growing concern, as was evidenced last week by the announcement of two new staff members. Shown above, apparently already all tied up in their work, are Hank Cochran (third from left) who has been named director of music and talent coordinator; and Early Williams (extreme left), who assumes the post of national promotion director. Making the announcement of the appointments were Tree International president Jack Stapp (fourth from left) and executive vice president Buddy Killen (second from left). The three smiling young ladies in the photo are (from right) Betty Fowler, Susan Himmel and Judy Harrison. Cochran is a former execu-

tive with Pamper Music, which acquired by Tree in May of this year. He is a famous songwriter, having 10 BMI awards in the country category with such songs as "I Fall Pieces," "Make The World Go Away," "You Comb Her Hair," "L Bitty Tear" and "Don't Touch I." Early Williams, a native of Maine former front man for Gene Vincent and broadcasting. With the appointments of Cochran and Willie Tom Hartman, who has been with Tree for two years, advances into post of professional manager. He remains as director of Enterprises, and Tom Casassa is in his position as chief engineer technical director.

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Reprise. With a recorded in London
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Written by Smokey Robinson
R 0850

ELLA is now on Reprise albums and tapes —
where she belongs.



Piggy-Back Promo Disks Go With New MGM LP's

NEW YORK — To aid radio stations with selecting album tracks for air-play, MGM Records is including the two top tracks on a special 45, inserted in a miniature album jacket sleeve, and included with the album. According to Ken Mansfield, director of exploitation for the label, the new innovation also permits concentration on exposing the same selections nationally, offering a greater opportunity of breaking a single from the album.

London Sets Drive For Allen, Green

NEW YORK — London Records is launching a special promotional effort on behalf of two American singing talents in connection with their two LP's, which have just been rush-released. The two artists are Michael Allen and Kathe Green.

Allen, a baritone, who has appeared at New York's Copacabana and the Fontainebleu Hotel in Miami Beach, will engage in a personal promo tour in connection with his second LP release, "For The Love Of Mike." His first London LP, "Act One," was released earlier this year.

Kathe Green is the daughter of Hollywood arranger-composer-conductor Johnny Green. A rock artist, she is the composer of all the tunes in her album.

McDougal Goes Straight

LOS ANGELES — After a lengthy stay with the Tetragrammaton organization, Allan McDougal has joined Straight Records in the position of national director of promotion. Prior to his association with Tetragrammaton, where he served first as European general manager and most recently as director of special promotion with the company's Los Angeles home office, McDougal headed his own publicity and promotion company in London, Mayfair Public Relations, where he handled many of the top English groups over a period of several years. Among the acts represented by McDougal were the Kinks, the Hollies, the Seekers, and the Spencer Davis Group.

McDougal, who will work out of Straight's home office in Los Angeles plans to work upcoming as well as existing Straight product through all channels of media including above as well as under ground. He feels that the music scene in the U.S. is "incredibly healthy" and the listeners and buyers are open to almost any type of product if it is presented to them.

McDougal's first major projects for the label will involve the company's five new LP's, two having just been released. Two more, Jeff Simmons' first and the G.T.O.'s debut are set to appear in Sept. and Tim Buckley's first for the label is scheduled for Oct. release.

Mansfield pointed out that by using the miniature album jacket sleeve, both the single and album being promoted will receive a good cross-representation among those stations that specifically program singles and those that air albums. The piggy-back promotional singles will be marked "not for sale" and will be identified with a "PB" prefix preceding the album number.

A spokesman for the company stressed that the piggy-back disk would not automatically be released as a single, and that reaction from the field would be taken into consideration as always. The new program goes into effect with the September album release.

New Prexy & VP Elected By NCPM

NEW YORK — Raymond Katz, retiring president of the National Conference of Personal Managers, last week announced the election of Sherwin Bash as new president and Ken Greengrass as vice president of the organization.

Bash was formerly president of the Conference's West Coast chapter. Greengrass was formerly president of the East Coast chapter.

The NCPM was established in 1967 with Katz chosen president and Richard O. Linke vice president for two-year terms. Prior to 1967, individual chapters functioned on the East and West coasts. Due to the rapid growth of the entertainment industry, however, it became necessary to establish a national organization with members throughout the country.

Greene's Etcetera Signs First Artists

BEVERLY HILLS — Etcetera Records, the new label formed by Charlie Greene, founder and president of Entertainment Trust Corporation, has signed its first artists. Inking include a rock group, the Cross, featuring singer Ted Mundo, former lead singer, lead guitarist and writer for the Blues Magoos; singer Terry Kellmen, a single artist-writer; and the singing-song-writing duo of Gary Richardson and Gino Callies. Each artist has been signed to an exclusive long-term recording contract with publishing commitments to Greene's ASCAP firm, Eltolad Music.

In addition, composer-arranger Malcolm Rebennack, has been signed to Etcetera Records as a staff producer. Under the name of Dr. John The Night Tripper, Rebennack has two albums out on Atco on which he sings and plays his own brand of Cajun Music. The LP's have excited underground interest.



HAPPY GATHERING — At a recent reception and trade screening hosted New York on behalf of the label's new group, the Hardy Boys, who sing for Saturday morning ABC Network TV show which bears their name, Ed Altschuler (third from left), RCA division vice president and executive pop A&R producer, posed for this photo with the group. Members of the Hardy Boys are (from left) Pete Jones, Frank Hardy, Wanda Kay, Joe Hardy and Chum Morton.

RCA Drive On Mancini's Philadelphia Pops Debut

NEW YORK — RCA Records has launched a major campaign in conjunction with Henry Mancini's first recording as conductor of the Philadelphia Orchestra Pops.

The album, "Debut," is a Sept. release and features compositions by Mancini, including one written in honor of the Philadelphia Orchestra, titled "Beaver Valley '37."

The campaign also supports the entire Mancini catalog on RCA's Victor label and Stereo 8 cartridge tapes.

The new album marks Mancini's debut not only with the Philadelphia Orchestra Pops but also his first appearance on the Red Seal label. Other original selections include "Dream of a Lifetime," "Strings of Fire," "Cameo For Violin," "Drummer's Delight," "The Ballerina's Dream" and "Speedy Gonzales."

Mancini currently is represented on

the best selling album charts with "Warm Shade of Ivory," in which also performs as pianist and for which his million-selling single, "Love Theme From 'Romeo and Juliet'" was taken.

The campaign includes trade, radio and local advertising, a four-color standing mobile/display featuring "Debut" album and Stereo 8 tape four-color consumer catalog containing complete Mancini album and tape product, album and Stereo 8 tape notes and a deluxe promotion-publicity kit which has been sent to class and popular reviewers, distributors and record and tape managers.

Ambassador Cuts 6-LP Popular Song Anthology With Ray Bloch Singers

NEW YORK — A 6-LP anthology of popular songs performed by the Block Singers has been recorded by Ambassador Records. The six which make up the anthology are "Hits of '66,'" "Hits of '67,'" "Hits of '68,'" "Hits of '69,'" "Songs For Love Only" and "All Time Movie Hits." The albums include such songs as "Georgy Girl," "To Sir With Love," "Elusive Butterfly," "Everybody Loves Somebody," "Spinning Wheel," "Both Sides Now," "Those Were the Days," "Hey Jude," "Happy Together," "Up Up And Away," "Monday Monday" and "Sunny." All LP's are set for immediate release.

Chess To Nashville W/Salloom-Sinclair And Joel Vance

CHICAGO — A sound that Chess Records reports has yet to be heard any of its labels has been waxed on the diskery in Nashville. Irv Mosko of the Chess A&R department was in charge of the project, which spotlighted a group, Salloom-Sinclair, and a performer in the Chess fold, Joel Vance.

Salloom-Sinclair has Charlie McCann noted for his work with Bob Dylan as their producer. This is the second album for Salloom-Sinclair with Chess. Vance, who signed with Chess months ago, figures very strongly in future plans to develop new talent. Once his first release is set, a heavy promotion campaign will begin to bring this new artist into the public eye.

GRT Adds One

LOS ANGELES — Joan McCann Neckar has joined the staff of Mercury Records as production office manager. Mrs. Neckar had previously been in inventory control at Liberty Records.

Ross, Leib Join Ren Grevatt PR

NEW YORK — Penny Ross has been named account executive with Ren Grevatt Associates, the music business PR firm. Also joining the company is Patti Lieb, assuming the post of office manager.

Miss Ross, a Canadian born and raised in Toronto, most recently was associated with the Gifford-Wallace publicity agency, where she handled accounts such as Fillmore East, Mason Williams and the Procol Harum. She is expected to be closely involved with such RGA accounts as Creedence Clearwater Revival, the Kinks, the Nice, Collesseum, and the newly-signed Nashville-based Neon Philharmonic.

Miss Lieb, who was most recently associated with Janus Films, is a graduate of Oberlin College, where she was a music major. An accomplished harpist, she has performed extensively in concert and has worked in on and off-Broadway pit orchestras.

Flying Dutchman Inks Esther Marrow

NEW YORK — Bob Thiele's Flying Dutchman Records has just signed songstress Esther Marrow to a recording contract. Her initial release on the label, now being rush-released, couples "Mama" with "He Don't Appreciate It." Work on an LP by the artist is scheduled to begin shortly.

Happy Tiger Hires Ruff

LOS ANGELES — Ray Ruff has been hired by Happy Tiger Records as executive producer. Ruff, who has just completed a fourteen month stay with Dot Records, will headquarter at Happy Tiger's home office in Hollywood.



MAGNIFICENT! — The Magnificent Men (standing) have just signed with Mercury Records, and Bob Reno (seated right), Mercury's director of recorded product, and Ron Gittman (seated left), the group's personal manager, seem pretty happy about it. The Magnificent Men, formerly with Capitol, will have their first Mercury single released in less than two weeks, and an album will follow in November. Single is being produced by Ted Cooper, who produced "Life And Death In G & A," the current charter by the Abaco Dream on A&M.



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More • Oliver • Clair De Lune • Mozart Piano Concerto • Moon River • The Girl from Ipanema • Green Sleeves • Aquarius • Those Were the Days • Misty • Tara's Theme*



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Palmer Records Returns

MARYLAND — Palmer Records has been reactivated by the Handleman Co., with John Kaplan named as president of the wholly-owned subsidiary. Joey Welz, once an artist on the label, has returned as A&R director, bringing with him the entire stable of artists handled by his Dawn Productions firm.

In addition to running his production company, in which he is partnered with Ray Vernon, Welz has been with the Handleman company in various capacities since 1966. He currently holds the position of district sales supervisor for Delaware, Maryland, Virginia and parts of North Carolina. Welz has spent several stints as featured pianist with Bill Haley and the Comets.

First product from Palmer will be a single coupling Welz with the New Century Singers, "I'll Remember Our Summer Love" b/w "What Did She Wear," to be followed by a Welz album, "Vintage Ballads to Remember Her By." Also set is an album by the Bluze Revival, "Rock Revival." Other artists with product forthcoming include Link Wray, Bunker Hill, Ben Train and the New Century Singers.

Cerulli Is IRTS' Workshop Aide

NEW YORK — Dom Cerulli, executive vice president and creative director of the broadcast advertising firm Spots Alive, Inc., has been appointed vice chairman of the International Radio and Television Society's (IRTS) Radio Commercials Workshop.

The annual event is to be held this year on Oct. 16 at the Hotel Waldorf-Astoria.

ABC L.A. Moves, Smith Transferred, Whittaker Retained

LOS ANGELES — Major operations for ABC, APT, Bluesway, Impulse and Twentieth Century were moved last week to new headquarters at 8255 Beverly Blvd., Los Angeles, (213-651-5530). The building, which is owned by ABC, underwent extensive renovation prior to the move while they functioned out of temporary headquarters in Beverly Hills.

Howard Stark, vice-president of ABC Records, in addition to the statement on the new offices, said that Otis Smith, national sales manager of the company, will be working permanently out of the company's new offices, instead of the New York offices.

Norma Whittaker of N. Whittaker and Associates will be handling all PR nationally on the company's ABC, APT, Bluesway and Impulse labels.

Calufield's New Office

NEW YORK — The New York City based talent agency J.L. Caulfield Enterprises, Ltd. has just opened new branch offices at 6515 Sunset Blvd., Hollywood, California. While the Caulfield home office, which will remain at 144 West 57th Street, New York City, is under the direction of vice president Bruce Nichols, the West Coast facility will be operated by John Caulfield, president of the firm.

Metanomena

Chuck Kaye is the general manager of A&M Records' extensive publishing operation. Among the most valuable titles in the company's catalog is a very successful Mason Williams song called **Classical Gas**. Recently an agency called Chuck on behalf of a large oil company that was interested in using **Classical Gas** for a three year period as a television theme song for their gas and oil products. They were offering a three year deal in excess of \$100,000 and Chuck quickly called Mason to report the good news, but Mason turned the offer down. "They pollute the air," he said. You've got to love Mason for that one man stand against ecologic rape and respect Chuck for going along with Mason's position.

Since the subject of rape has come up I would like to discuss the attitude of the performing rights societies toward FM broadcasting. As the situation now stands, neither BMI nor ASCAP is logging any FM stations. I believe this reflects an incredible lack of understanding of radio in this country today by two organizations who should know enough about the changes on the communications scene to adjust with them.

If I correctly understand the basic purpose of performing rights societies it is to achieve an equitable distribution of performance monies to writers and publishers. If this is to be effectuated these organizations must stay current. The rapid growth of BMI came about because it created a payment method that was more consistent with the reality of a new age. ASCAP over the years has adjusted its payment methods in such a manner that today they attract many of the young writers, particularly in the rock field, that once would have automatically gone only to BMI. It is now necessary that one or both of these organizations adjust to a new age before they are dragged kicking and screaming into it. There are some fifty or more FM stations that are involved to some degree in the playing of underground music. In many markets they are the major influence on contemporary LP sales which account for a large portion of the record industry's revenue today. There is every reason to encourage the new young writers, yet I feel that the performing rights societies in their logging procedures and in the formulas they use to project the number of performances of a composition are still deliberately weighting their calculations in the direction of the Broadway musical comedy writers as they have in the past while holding the bulk of the young contemporary writers in low basic rate positions and failing, perhaps because of their personal musical tastes, to give today's young composers and young publishing companies their due.

The average young rock group starts its own publishing company and signs a contract with a performing rights society for a small advance and figures that that is all there is to publishing. Let it be said to the credit of the performing rights societies that they have tried to discourage this kind of attitude toward publishing. The musician-publisher is in no position to properly exploit and promote his work, knows nothing about foreign contracts or collections and receives the absolute base rate available from the performing rights societies.

Where the societies have failed is in educating new writers, new publishers, to the pitfalls but also to the potential of publishing and what is even more harmful is that they have failed to give them an equitable situation in the computation of performances.

BMI says it is working on a formula to cover FM stations. They also say that it will involve very little in performance monies since "FM stations can't afford to pay licensing fees as high as AM stations." On the basis of past practice of the performing rights societies themselves this is a ridiculous attitude. In the past the societies have adjusted their methods of computing performances to encourage certain sectors of the music writing community. This they must do again even if it is necessary to restructure their payment methods.

The rumbling among musicians is growing greater daily and there is talk now of the possibility of legal action against the performing rights societies to force a more equitable distribution of performance monies. This is unnecessary. The societies themselves should take the lead in encouraging new writers and in seeing that all publishers and writers are paid according to their actual production, to their acceptance by the public, not as a reflection of the musical tastes of those people who dominate and influence the policies of the performing rights societies.

I realize that the idea of this kind of reform within the performing rights societies may be looked upon as radical, but we live in a radical age. It may comfort those who sit on the governing boards of ASCAP and BMI to know that in the opinion of at least one psychologist their success of affluence does not bar them from radical activity.

Harvey L. Molotch, professor of sociology at the University of California at Santa Barbara, recently spoke before the 64th anniversary meeting of the American Sociological Association in San Francisco. He told of the experience of the wealthy privileged residents of Santa Barbara who discovered that their usual sources of political power were useless against the massive wealth of the giant oil companies. To some degree it destroyed their faith in the Establishment. The legislators they owned proved impotent; the scientists they sought help from turned out to be subsidized by oil money and the Secretary of the Interior couldn't make up his mind, first banning drilling in the Santa Barbara area, then rescinding the ban and eventually declining to support legislation to limit or regulate drilling. As the beaches of Santa Barbara became increasingly clogged with oil, the wealthy residents took to the streets, blocking oil trucks with their bodies, conducting yacht sail-ins and making non-negotiable demands. Santa Barbara's mayor and councilman Molotch ended his report on Santa Barbara by saying "My perspective differs from those who would regard the radical response as appropriate to some form or another of social psychological freak."

"Radicalism is not a subtle form of mental illness caused by 'rapid technological change' or increasing 'impersonality' in the modern world. Radicals are neither 'immature' or 'undisciplined', or 'anti-intellectual'."



MAY I PRESENT . . . At a party held in her honor at New York's Spindletop Restaurant, songstress Karen Beth was introduced by Decca Records to members of the music industry. The party was held to celebrate the release of the singer's first LP, "Joys Of Life". Karen, who writes most of her own material, will soon be appearing cross-country on the coffee house circuit. Shown in the photo with Karen are (left to right) Dave Rothfeld, head record buyer for the Korvette chain of department stores; Sam Stollen, executive of Sam Goody's, well known record retailers; and Bill Gallagher, executive vice president of Decca Records.

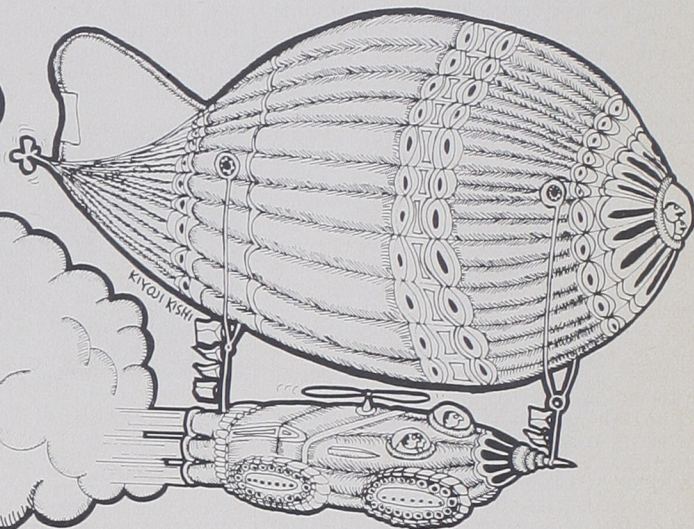
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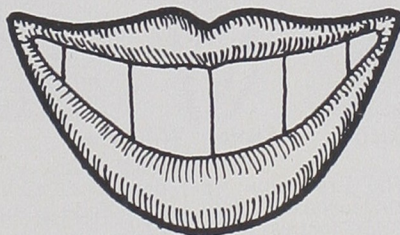


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NEW YORK

The Great Back-Track Fake-Out

While making money should certainly be one of the chief concerns of the record industry, it is nevertheless a disgrace to the record industry that so many record companies, some of them our best known and most respected firms, insist upon releasing old tracks made by currently hot artists in the early days of their careers when their talents were not yet realized, their presentation not yet refined, and in some cases their style not yet even formulated. There is no doubt that many fans are interested, out of sheer curiosity, in the work their favorite artists were doing long ago, even if that work is in no way up to the level those artists have attained in the work that actually made them famous. And since fans are interested, there is no reason why a record company should not acquire and release old tracks by current artists, if the packaging and the presentation are done responsibly and honestly. That is, an album of old tracks by an artist that masquerades as the latest album by that artist is a crime. It is a black eye to the entire record industry, when a supposedly responsible company, in the hopes of making a fast buck, embarks upon a campaign of attempting to hoax the public.

Again, it must be stressed that there is nothing wrong with a record album of old tracks by current artists if the package of the album clearly indicates the nature of the contents to the consumer. Together Records, for instance, has recently issued a fascinating album of old tracks made by Jim (Roger) McGuinn, Gene Clark, David Crosby,

Chris Hillman, and Michael Clarke before they were professionally known as the Byrds, and for any Byrd fan the album is charming, pleasant, and nostalgic. The nicest thing about the album, which incidentally features the original, pre-Columbia track of the Byrds' first hit single "Mr. Tambourine Man," is that it is clearly stated on the back right where everyone can see that the LP is made up of early Byrd tracks recorded back in 1965. Anyone who buys the album knows exactly what he's getting. He doesn't wonder if this is the Byrds' new al-



Robbs



Bertha and Tina



Scientists of Soul

bum. The pictures of the Byrds on the cover are clearly ancient, and no Byrd fan, even if he didn't see the notice that the tracks are old, would dream that the "Preflyte" album is new.

Not all record labels have been this honest in their packaging. Many labels have released old material in packages with new pictures of the artists and no

notification that the tracks are old. This is simply piracy. The consumer will soon tire of purchasing albums which he later recognizes as frauds. This kind of a hoax is no more forgivable than the hoax of a few years back when an album made by a one-time-Beatle Pete Best was released in a package called "Best Of The Beatles." It was a charming pun, but if we remember correctly it brought floods of complaints from disgusted customers and finally legal proceedings.

It is to be hoped that the record industry, in the midst of its greatest boom, will not allow itself to be disgraced at the hands of a few disreputable figures. You know who you are.

EAST COAST GIRLS OF THE WEEK:

The next time someone corners you in a bar and says, "Oh! Have I got a pair of girls for you, Bertha and Tina, both with excellent personalities and

mous Nugget circus room. Bertha fat one, can not only stand up on two hind feet but also is a rather accomplished instrumental artist. W little Tina dances, Bertha plays monica, drum, tambourine, tubaph and modified trumpet. Born in I in 1945, Bertha weighs in at pounds, while Tina, born in Thailar 1965, weighs a mere 1200 pou though if she continues to eat as now does she will gain 400 pound year until she is 21. Both elephants trained and directed by C. J. Mac (the one with the bowtie), who away from home at age 14 to join circus. How about a recording tract for Bertha and Tina. First bum could be titled "Music From Pink Elephants."

IN SOUNDS: The new Beatles album, titled "Abbey Road," will be leased in London on September 1. Informers from the Beatles' home swear by Paul's beard that Ca Records will have the Apple LP tributed in the U. S. by the end o month. . . The Scientists of Soul a gas at a benefit at the Rye Cou Club in New York last week. group is currently represented on Kashe label with their soul readir "Be's That A Way Sometime" . . . grats to Mr. and Mrs. Frankie Av who have been blessed with the l of a son Joseph Nicholas, who wei, in at 7 pounds, 9 ounces, at St. Jose Hospital in Burbank, Wednesday, ust 27th. The couple has four c children. . . Dan Langdon, accoun ecutive with the Richard Gersh A ciates, Inc., public relations firm, married September 6th to Miss F Bras, a nurse and the daughter of A. Bras who is executive editor o Tiempo, New York's leading Spa language newspaper. Langdon, was with Go Magazine before g

(Cont. on Page

HOLLYWOOD

Newport (And Peekskill) Riots Revisited

One more word on rock festivals (maybe a couple) and then we'll shut up.

You remember, of course, the Newport Pop Festival way back in June? It was in all the newspapers — like World War II — the event held at Devonshire Downs in Northridge. It drew about 200,000 to a town that offered parking spaces for 3,500 cars, no motels, hotels or camping facilities. There were 165 arrests during the three day meet which involved crowds of kids storming the gates, tossing rocks and bottles. It made front page headlines — the L.A. Times screamed "Hundreds Injured As Violence Erupts At Rock Music Festival." "Officers Assaulted, Scores Arrested." We kind of liked the Van Nuys News banner — "Dual Valley Jam Session — Pop and Traffic."

This past Tuesday the Times published the results of a lengthy and intense police investigation. We're reprinting a portion of the story and, just so you don't think we borrowed it from Look or Art Buchwald's column, we'll pinpoint the article — pages 1 and 9 of the San Fernando Valley section — late edition, Sept. 9th.

It reads (in part) "information from two sources indicated that youths were hired by as yet unknown persons or organizations to agitate and lead crowds to violent acts . . . investigation revealed that Ultraliberal (sic) organizations were involved . . . one person was reported to have Commun-



Byner and Action Faction



Richard Williams



Todd and Tapp

ist connections." Sound familiar? The first time we came across that unreasonable facsimile was in the early forties when Paul Robeson performed at an outdoor concert in Peekskill. But what really disturbs us — more than any-

thing else about the report — is that, after all these months, our police have managed to come up with just one lonely soul out of 200,000 who has "Communist connections." Joe McCarthy, in his heyday, did so much better.

Our "West Coast Girl of the week" is Nashville songstress Demetriss Tapp, in town to cut her first LP for ABC. Demetriss began her show biz career in Roxboro, N. C. at the age of 11, singing on radio and later on TV. She moved to Nashville when she was 17 and, within a year, was appearing on the Grand Ole Opry Shows. Her biggest hit (on Monument) was "Lip-

TV show featuring the sounds sights of modern America, wh be aired starting in January. of the series, which'll star John B utilizes the talents of John Hart Merrilee Rush, Three Dog N Mephistopheles and Jim Webb. I will also feature, regularly the A Faction Dancers (8 attractive sels); Kim Condon, Gayle D Emalina Escariz, Virginia Lee, Mann, Dawn Nichols, Elaine Pepp and Judy Pierce. It will be a travel program with shows currently s cled to be shot in Hollywood, Valley, Texas and Hawaii. The i show was filmed in and around Francisco. The shooting sche we are told, utilized more tha different locations and went a mod cable car tour of the cit the traditional Fisherman's W to the lesser known Fort Point was once an Army fortress gua what has been termed the gre natural harbor in the world. C Town is there and Lake Merced Golden Gate Park as well. And photography (by Laszlo Kovacs shot "Easy Rider) is rather ma cent. Unfortunately San Franc one of the most photogenic citie our nation, doesn't get the cov one would expect from the ta involved. China Town, for exar is hardly glimpsed and there ar tended studio sequences which n have been shot anywhere. The AV

(Cont. on Page

CHICAGO

CHICAGO — London's Michael Allen, who just wrapped up a very successful engagement at the Copa in New York, will be in Chicago Sept. 15, for a few days, to promote his latest LP "For The Love Of Mike" and single (from the album) tagged "Early In The Morning". Label's local promo rep Erwin Barg arranged a full p.a. schedule for the artist, including appearances

on every major radio and TV show both here and in Milwaukee! . . . Indie producer Eddie Mascari stopped by the office last week to tell us the new Kenanya Collins single "You Don't Own Me" (Itco), which he produced and which received a CB newcomer pick, has started happening in several markets. Deck's reportedly enjoying pop and r&b exposure! . . . A week-long celebration is being held at the Happy Medium Theatre to salute the first year's run of "Jacques Brel Is Alive And Well And Living In Paris". Show has been doing tremendous business since its opening there in September of

'68 and is still going strong! . . . Glenn Yarbrough will be appearing in Mister Kelly's for one week only, opening September 15 . . . Steve Stafford, formerly with WOL-Washington, has joined WGLD-Chicago, as operations manager . . . Local songster Ric Martin opened in the Flame West (9) . . . Among the new singles making noise out at United Record Dist. are Dionne Feeling" (Scepter), "Bad Condition" by Lloyd Price (Turntable), "Backfield In Motion" by Mel & Tim (Bamboo) and "Open Up Your Heart, Let Me In" by The Newcomers (Volt) . . . Popular pianist Eddie Higgins, who only re-

cently announced his temporary re ment after 12 years at London H is back in action for an unlimited gagement in the Backroom on St. The Eddie Higgins Trio consis Eddie on piano, Richard Evan bass and Norby King on dr Group's current Limelight albu "Electric Love". Charles and Dick Gassen, heads of 22nd tury Productions, will unveil concert schedule for the new se at a press conference on the t torium Theater stage. Lead-off bil feature Smokey Robinson & The acles, at Orchestra Hall, October 3

SAMANTHA SANG

and the world listened to

'THE LOVE OF A WOMAN'



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NEW YORK

(Con't. from Page 20)

into publicity, has been with the Gersh office for the past year... John Sebastian, ex-leader of the ex-Lovin' Spoonful and one of the finest song-writers of this or any generation, will be returning to his Greenwich Village roots when he opens a four week stay at the Bitter End on Wednesday, September 17...

James William Guercio, chairman of the board of James William Guercio Enterprises, Inc., announced today that the Firesign Theatre, a quartet of writers/actors specializing in Dadaistic comedy, have been assigned to write the screenplay for "Zachariah" to be filmed by ABC Films/George Englund Productions.

or Hungry I would have been more compelling as backdrops for indoor sequences, particularly with audience reaction. Jim Webb, billed as a featured performer, gets in two cryptic lines, introducing his backup group — but never performs. It'll be a syndicated weekly, hitting at least 100 markets in January.

the last. At the Fillmore with Crosby, Stills, Nash, and Young will be Elektra's Lonnie Mack. In addition, the British group the Move will be on hand... Tetragrammaton recording artists, the Steve Baron Quartet, are currently in the mid-west on a record promotion tour. First stop on the agenda is Cincinnati to tape the newly-syndicated and widely acclaimed Dennis Wholey Show.

HOLLYWOOD

(Con't. from Page 20)

special. But, thankfully, we'll be able to hear those redolent and sometimes scratchy 78 RPMs — Glen Miller, Benny Goodman, Louis Armstrong, Artie Shaw, Andy Kirk, Tommy Dorsey, Duke Ellington, The Merry Macs, Fats Waller etc. When the show was dropped more than 1,000 letters were received at KFI's offices.

Producer's Profile



JIMMY WISNER

The 60's seem to be times when talent is, to a large extent, measured in versatility, and clearly one of the most versatile talents in the record industry is Jimmy Wisner.

It was in December 1960 that Jimmy Wisner got his first hit. The record, titled "Asia Minor," featured Jimmy as producer, composer, arranger, and under the assumed name "Kokomo," as artist as well.

Fitzpatrick & Benci Start Production Co.

LOS ANGELES — Robert Fitzpatrick, president of the Robert Fitzpatrick Corporation, and Jim Benci, independent record promotion man, announced today the formation of Sound Is Now Productions to function in the area of record production and management.

Both Fitzpatrick and Benci will operate Sound Is Now as a joint venture and will continue to helm their own respective operations.

The Robert Fitzpatrick Corp. has signed Gary LeMel to produce and Tommy Oliver to arrange an album for Spirit of U.S. Spirit is a 19-member vocal-dancing group formed last summer by the Theodore Hamm Brewing Co. for their admission-free, patriotic musical road show, "America Sings."

With "To Rome With Love" set to debut shortly, Jay Livingston and Ray Evans will have five main title tunes represented on TV this season. The others are "Bonanza," "Doris Day Show," "Mr. Ed" and "The Good Guys."

Al Martino opens this week at the Westside Room of the Century Plaza Hotel... Ed Ames goes into the Grove next week. And Bill Cosby

originally from Philadelphia, had had considerable success in a stint with the Charley Ventura Band, as accompanist and conductor for Mel Torme, Carme McRae, and the Hi-Lo's, and as a performing pianist on two albums with his own jazz trio.

As an arranger, Jimmy's success has been phenomenal. He has arranged three gold singles: "One, Two, Three" for Len Barry; "I Think We're Alone Now" for Tommy James and the Shondell and "The Rain, The Park, And Other Things" for the Cowsills. In addition there have been numerous chart records with such artists as Spanky and O'Gang, Jay and the Techniques, Miriam Makeba, Jerry Butler, Marilyn Maye, Herbie Mann, Tamiko Jones, Barb Streisand, Robert Goulet and Al Kooper exhibiting the wide range of his arranging talents.

Jimmy joined Columbia Records in April, 1968 as a producer and in a few months became director of A&R, on the East Coast. He resigned from Columbia in July of this year to form his own independent production company. His more recent production credits include the singles, "People World" for Jimi Hendrix; "Back In Love Again" for the Bunch; "People" for the Tympany 3; "Didn't We" for Robert Goulet; and "I Gotta Be Me" for Tony Bennett. In addition, there were albums by Goulet, Bennett, Gloria Lynne, Joel Grey, and Jimmy Wisner Sound. "Manhattan Safari," a composition performed, arranged, produced, and written by Jimmy Wisner, is his latest single on Columbia Records.

A few of the initial projects for Jimmy Wisner Productions, Inc. are Elly Strunk of the "Jacques Brel Is Alive" Show, Jim Strunk, the Farmington, Maine humorist and singer who has recently been inked to a CBS television contract, and the Coronados. All of this indicates that Jimmy Wisner's versatility has not gone to waste and has not been overlooked. The future seems to hold a great deal for this exceptional talent.

Mizrahi In Two Deals

LOS ANGELES — Hy Mizrahi, Rama Records topper, has set production deals with Buddah and Intrepid Records. Both deals involve the services of New York-based producer Danny Jordan and Stan Hermon handling production for Mizrahi's firm.

For Buddah, Mizrahi is supplying a new single by the Invictus, "N.B. Babe," set for release this week. The album, from the group "Surprises, Surprises," will be out by the end of the year.

Also set for Sept. 15 release is "Don't In The Boondocks" by Stoneridge Intrepid. A Stoneridge LP, "Game" will be out in December.

Michael Tschudin To Produce For Vanguard

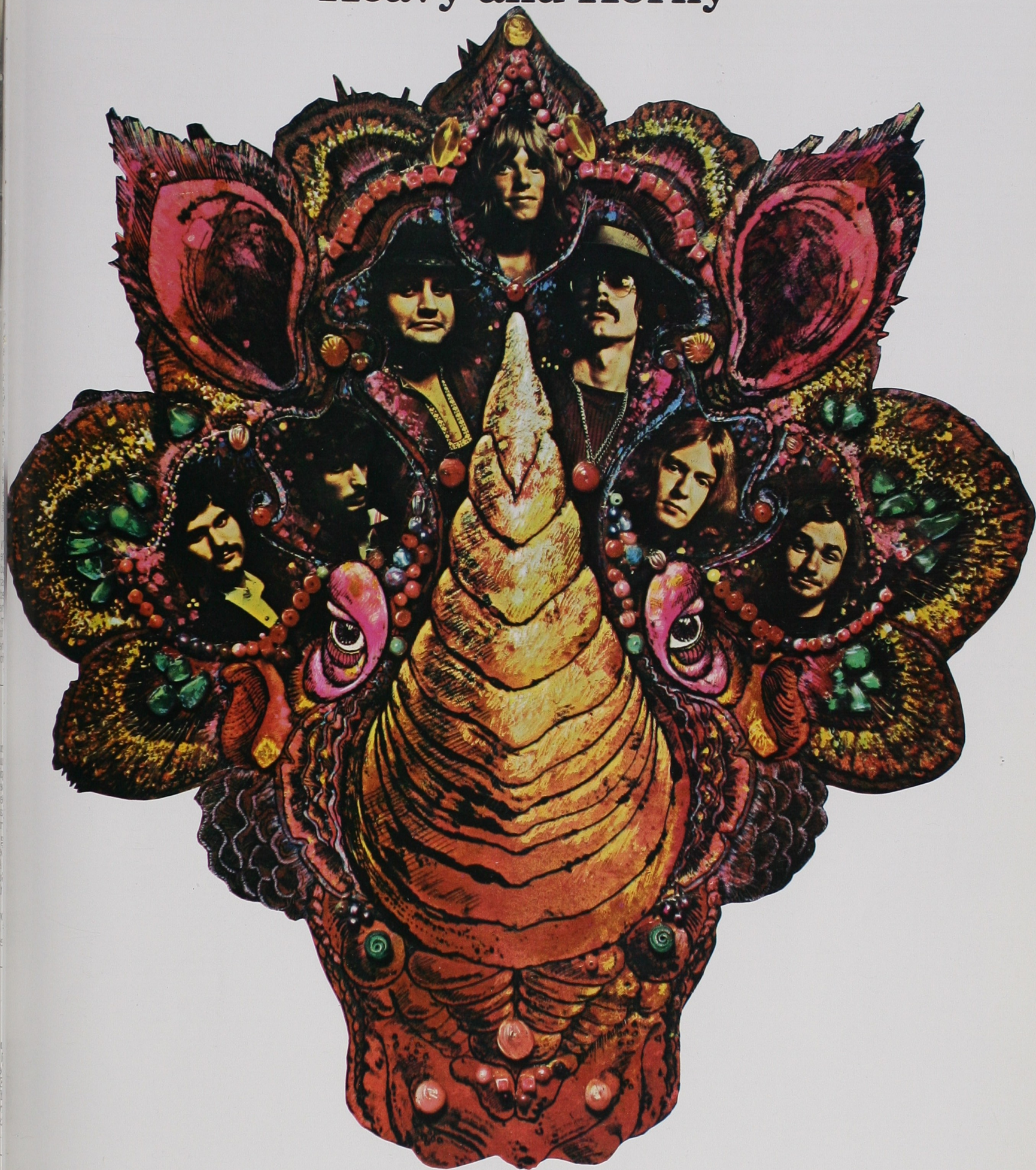
NEW YORK — Independent producer Michael Tschudin has been signed by the Vanguard Recording Society. Tschudin, who has produced for Elektra and Mercury, has completed his first album for Vanguard by the group The Train. He will now spend six weeks in Europe scouting talent for the label.

Mercury Names Eargle New Chief Engineer

NEW YORK — John Eargle has been named chief engineer for Mercury Sound Studios. This was announced by Irving B. Greene, president of Mercury Record Corporation. Eargle, who has previously been with Capitol Records, will be based in New York.

debuts at the International Hotel in Vegas beginning Sept. 19th... Richard Williams, who just closed at the Little Club, packed for a quick week return in Oct. His initial Forth LP set to ship to distributors in a three weeks. It's titled (what else?) Richard Williams.

Heavy and Horny



RHINOCEROS comes thundering with *Satin Chickens*.
But don't let the title fool you. There's nothing fowl about
it. Their latest album on



PRODUCED BY DAVID ANDERLE
RHINOCEROS/SATIN CHICKENS, EKS 74056
ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX

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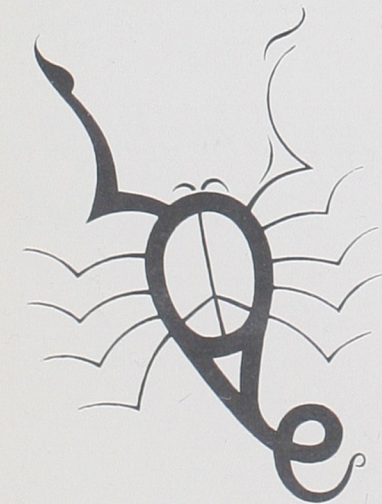
DETAILED INFORMATION ABOUT TITLES ON THE CASH BOX TOP 100 THIS WEEK

*New To The Top 100

- #1 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
- #2 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
- #3 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
- #4 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. McDermott-J. Rado-G. Ragne
FLIP: Dreaming Isn't Good For You
- #5 GET TOGETHER (4:37)**
Youngbloods-RCA 9752
1133 Ave. of the Americas, NYC.
PROD: Felix Poppalardi for BSM-161 W. 54 St. NYC.
PUB: Irving BMI 1416 N La Brea Ave., L. A. Cal.
WRITER: Chet Powers FLIP: Beautiful
- #6 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
- #7 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
- #8 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
- #9 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
- #10 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
- #11 EVERYBODY TALKIN' (2:43)**
Nilsson-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: Gerge Tipton
FLIP: Don't Leave Me
- #12 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 Allouette 1650 Bway, NYC.
WRITERS: Kennedy-Smith FLIP: Hard Life
- #13 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
- #14 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, Calif.
WRITERS: Teddy Randazzo-Bobby Hart-Bobby Wilding
ARR: Mort Garson FLIP: Catch The Wind
- #15 LITTLE WOMAN (2:22)**
Bobby Sherman-Metromedia 121
1700 Bway, NYC.
PROD: Jackie Mills Of Wednesday's Child Prod.
PUB: Green Apple BMI
6430 Sunset Blvd. L.A. Calif.
WRITER: D. Janssen ARR: Al Capps
FLIP: One Too Many Mornings
- #16 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. Stepany
FLIP: Believe Me
- #17 CARRY ME BACK (2:50)**
Rascals-Atlantic 2664
1841 Bway NYC.
PROD: Rascals in Coop. with Arif Mardin
c/o Atlantic
PUB: Slacсар ASCAP 444 Mad. Ave NYC.
WRITER: F. Cavaliere FLIP: Real Thing
- #18 KEEM-O-SABE (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
- #19 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
- #20 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, Tex.
WRITERS: D. Malone-A. Braggs
FLIP: Pledging My Love/The Clock
- #21 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
- #22 THAT'S THE WAY LOVE IS (3:15)**
Marvin Gaye-Tamla 54185
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
ARR: Wade Marcus-Paul Riser
FLIP: Gonna Keep On Tryin' Till I Win Your Love
- #23 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
- #24 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

- #25 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
- #26 PUT A LITTLE LOVE IN YOUR HEART**
Jackie DeShannon-Imperial 66385
6920 Sunset Blvd. L.A. Calif.
PROD: V.M.E. 54 E. Colorado Blvd. Pasadena, Cal.
PUB: Unart BMI 729 7th Ave, NYC.
WRITERS: J. DeShannon-Jimmy Holiday-Randy Myers
ARR: V.M.E.-J. Langford FLIP: Always Together
- #27 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
- #28 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
- #29 WHAT'S THE USE OF BREAKING UP (2:36)**
Jerry Butler-Mercury 72960
35 E. Wacker Dr. Chicago, Ill.
PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
PUB: Assorted BMI c/o Gamble Huff
Parabul BMI 1501 Bway, NYC.
WRITERS: Gamble-Bell-Butler
ARR: Martin-Bell FLIP: A Brand New Me
- #30 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
- #31 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
- #32 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
- #33 SUSPICIOUS MIND (4:22)**
Elvis Presley-RCA
1133 Ave. of the Americas, NYC.
PUB: Press BMI 905 16th Ave S. Nashville, Tenn.
WRITER: Mark James FLIP: You'll Think Of Me
- #34 MAKE BELIEVE (2:50)**
Wind-Life 200
c/o Earth 322 W 48 St. NYC.
PROD: Bo Gentry c/o Earth
PUB: Love Songs/Peanut Butter BMI
1650 Bway, NYC., % Alovette
WRITERS: Bo Gentry-Joe Levine
FLIP: Groovin' With Mr. Bloe
- #35 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
- #36 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
- #37 NOBODY BUT YOU BABE (2:46)**
Clarence Reid-Alston 4574
1841 Bway, NYC.
PROD: Brad Shapiro-Steve Alaimo c/o Alston
PUB: Sheryl BMI 495 S.E. 10th Ct. Hialeah, Fla.
WRITERS: Reid-Clarke ARR: The Zoo
FLIP: Send Me Back My Money

- #38 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: Scotchman Rock
- #39 I'M A BETTER MAN (2:50)**
Engelbert Humperdink-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)
- #40 YOU 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
- #41 AND THAT REMINDS ME (3:25)**
Four Seasons-Crewe 333
1841 Bway, NYC.
PROD: Bob Crewe-Bob Gaudio (same address)
PUB: Symphony House ASCAP
Taventzien Strasse, Berlin W. Germany
WRITERS: Stillman-Bargoni
FLIP: The Singles Game
- #42 DADDY'S LITTLE MAN (3:59)**
O.C. Smith-Columbia 44948
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: B&B BMI P.O. Bx 7816 Detroit, Mich.
WRITER: Mac "Scott" Davis ARR: H.B. Barnum
FLIP: If I Leave You Now
- #43 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
- #44 DID YOU SEE HER EYES (2:47)**
Illusions-Steed 718
729 7th Ave, NYC.
PROD: Jeff Barry c/o Steed
PUB: Unart BMI B (same address)
WRITER: Barry FLIP: Falling In Love
- #45 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 Lov
- #46 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
- #47 THE WEIGHT (3:00)**
Diana Ross & Supremes & Temptations-Motown 11
2457 Woodward Ave, Detroit, Mich.
PROD: Frank Wilson c/o Motown
PUB: Dwarf ASCAP 640 5th Ave, NYC.
WRITER: Jaime Robertson ARR: Tom Baird
FLIP: For Better Or Worse
- #48 LOWDOWN POPCORN (2:47)**
James Brown-King 6250
1540 Brewster Ave., Cinn. Ohio
PROD: James Brown (same address)
PUB: Golo BMI (same address)
WRITER: James Brown FLIP: Top Of The Stack
- #49 WE GOTTA ALL GET TOGETHER (2:58)**
Paul Revere & The Raiders-Columbia 44970
51 W 52 St. NYC.
PROD: Mark Lindsay 9125 Sunset Blvd. L.A. Cal.
PUB: Boone BMI Box 200 Des Moines, Iowa
WRITER: F. Weller ARR: M. Lindsay
FLIP: Frankfort Side Street
- #50 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





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