

Vital Statistics

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

*New To The Top 100

#51
TRACY (2:05)
Cuff Links-Decca 32533
445 Park Ave., NYC.
PROD: Paul Vance-Lee Pockriss
160 W 73 St NYC
PUB: VanLee ASCAP 101 W 55 St. NYC.
Emily ASCAP 160 W 73 St. NYC
WRITERS: Paul Vance Lee Pockriss
ARR: L. Pockriss FLIP: Where Do You Go?

#52
NO ONE FOR ME TO TURN TO (2:20)
Spiral Starecase-Columbia 44924
51 West 52 Street, NYC.
PROD: Sonny Knight c/o Columbia
PUB: Spiral BMI 241 Sands Ave, Las Vegas, Nev.
WRITER: P. Upton ARR: Al Capps
FLIP: Sweet Little Thing

#53
RUNNING BLUE (2:27)
Doors-Elektra 45675
1855 Bway, NYC.
PROD: Paul A Rothchild c/o Elektra
PUB: Nipper/Doors ASCAP 51 W 51 St NYC.
WRITER: Krieger FLIP: Do It

#54
MAH-NA-MAH-NA (2:07)
Original Soundtrack-Ariel 500
Div. of Progressive Media 300 W 55 St. NYC.
PUB: E. B. Marks BMI 136 W 52 St. NYC.
WRITER: Piero Umiliani
FLIP: You Try To Warn Me

#55
BLACK BERRIES Pt. 1 (3:20)
Isley Bros-T-Neck 906
1650 Bway, NYC.
PROD: R. Isley O. Isley & R. Isley
c/o Buddah 1650 Bway, NYC.
PUB: Triple 3 BMI 1617 C St. Sparks, Nev.
WRITERS: R & O & R Isley
FLIP: Black Berries Pt. 2

#56
WORLD (Part 1) (3:10)
James Brown-King 6258
1540 Brewster Ave, Cinn. Ohio
PROD: James Brown
PUB: Dynatone BMI (same address)
WRITER: J. Brown ARR: J. Brown
FLIP: World (Part 2)

#57
I COULD NEVER BE PRESIDENT (2:33)
Johnny Taylor-Stax 0046
126 E. McLemore Ave, Memphis, Tenn.
PROD: Don Davis c/o Stax
PUB: East Memphis BMI 1501 Bway, NYC.
WRITERS: We Three
FLIP: It's Amazing

#58*
HERE I GO AGAIN (2:56)
Smokey Robinson & Miracles-Tamla 54183
2457 Woodward Ave, Detroit, Mich.
PROD: W. Moore-T. Johnson c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: Robinson-Johnson-Cleveland-Moore
ARR: Wade Marcus FLIP: Doggone Right

#59*
YOU'VE LOST THAT LOVIN' FEELIN' (4:13)
Dionne Warwick-Scepter 12262
254 W 54 St. NYC.
PROD: Bachrach-David
Produced by Chips Moman-Dionne Warwick
15 E 48 St. NYC.
PUB: Screen Gems/Columbia BMI 711 5th Ave. NYC.
WRITERS: B. Mann-C. Wheel-P. Spector
FLIP: Window Wishing

#60
DON'T IT MAKE YOU WANT TO GO HOME (3:18)
Joe South-Capitol 2592
1750 N Vine, L.A. Calif.
PROD: Joe South c/o Lowery
P.O. Box 9687 Atlanta Ga.
PUB: Lowery BMI (same address)
WRITER: J. South FLIP: Heart's Desire

#61*
WEDDING BELL BLUES (2:42)
5th Dimension-Soul City 779
6920 Sunset Blvd. L.A. Calif.
PROD: Bones Hower 8833 Sunset Blvd. L.A. Calif.
PUB: Tuna Fish BMI 555 Mad. Ave. NYC.
WRITER: Laura-Nyro
ARR: Bob Alciver-Bill Holman-Bones Howie
FLIP: Lovin' Stev

#62*
BY THE TIME I GET TO PHOENIX (6:45)
Isaac Hayes-Enterprise 9003
926 E. McLemore, Memphis, Tenn.
PROD: Al Bell-Marvel Thomas Allan Jones c/o Entrp.
PUB: Johnny Rivers BMI 6400 Sunset Blvd. L.A. Calif.
WRITER: Jim Webb FLIP: Walk On By

#63
SAD GIRL (1:55)
Intruders-Gamble 235
1650 Bway, NYC.
PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
PUB: I.P.G. BMI 1175 Howard St. San Fran, Ca.
WRITERS: Smith-Wiggins
FLIP: Lets Go Downtown

#64
SON OF A LOVIN' MAN (2:43)
Buchanan Bros. — Event 3305
201 W 54 St. NYC.
PROD: Cashman-Pistilli-West
40 W 55 St. NYC.
PUB: Blending Well-ASCAP 40 W 55 St. NYC.
WRITERS: Cashman-Pistilli-West
FLIP: I'll Never Get Enough

#65
LODI (3:05)
Al Wilson-Soul City 775
6920 Sunset Blvd. H'wood, Calif.
PROD: Johnny Rivers
8923 Sunset Blvd. L.A. Calif.
PUB: Jondora BMI
1281 30th St. Oakland, Calif.
WRITER: John Fogerty
FLIP: By The Time I Get To Phoenix

#66*
BABY IT'S YOU (2:24)
Smith-Dunhill 4206
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Joel Sill-Steve Barri c/o Dunhill
PUB: Dolfi ASCAP 1619 Bway, NYC.
WRITERS: Bacharach-David-Williams
ARR: Jimmie Haskell FLIP: I Don't Believe (I Believe)

#67
THE TRAIN (2:42)
1910 Fruitgum Co.-Buddah 130
1650 Bway, NYC.
PROD: Super K by J. Katz-J. Kasenetz
200 W 57 St. NYC.
PUB: Kaskat BMI c/o Super K
WRITERS: Katz-Kasenetz-R. Cordell
FLIP: Eternal Light

#68
GOING IN CIRCLES (4:32)
Friends Of Distinction-RCA 0204
1133 Ave of the Americas, NYC.
PROD: John Florenz c/o RCA H'wood, Cal.
PUB: Porpeta BMI 1820 S. Van Ness, L.A. Calif.
WRITERS: Poree-Peters ARR: Ray Cork Jr.
FLIP: Let Yourself Go

#69
LOVE OF THE COMMON PEOPLE (2:37)
Winstons-Metromedia 142
1700 Bway, NYC.
PROD: Don Carroll 1270 Tacoma Dr. NW. Atlanta, Ga.
PUB: Tree BMI 905 16th Ave S. Nashville, Tenn.
WRITERS: J. Hurley R. Wilkins
ARR: Emery Gordy FLIP: Wheel Of Fortune

#70*
SO GOOD TOGETHER (2:55)
Andy Kim-Steed 720
729 7th Ave, NYC.
PROD: Jeff Barry c/o Steed
PUB: Unart BMI 729 7th Ave, NYC.
Joachim BMI 130 W 57 St. NYC.
WRITERS: Jeff Barry-Andy Kim
FLIP: I Got To Know

#71
ARMSTRONG (2:38)
John Stewart-Capitol 2605
1750 N Vine, L.A. Calif.
PROD: Chip Douglas for Foundation & Great Montana
6922 H'wood Blvd. H'wood, Calif.
PUB: Great Montana BMI (same address)
WRITER: John Stewart FLIP: Anna On A Memory

#72
CAN'T FIND THE TIME TO TELL YOU (2:55)
Orpheus-MGM 13882
1350 Ave of the Americas, NYC.
PROD: Alan Lorber for Lorber Prod.
15 W 72 St. NYC.
PUB: Interval BMI c/o Alan Lorber
WRITER: Bruce Arnold ARR: Alan Lorber
FLIP: Lesley's World

#73
LOVE'S BEEN GOOD TO ME (3:25)
Frank Sinatra-Reprise 0852
4000 Warner Blvd. Burbank, Calif.
PROD: Sonny Burke c/o Reprise
PUB: Almo ASCAP 1416 N La Brea, L.A. Calif.
WRITER: Rod McKuen
ARR: Don Costa FLIP: A Man Alone

#74
JEALOUS KIND OF FELLOW (2:45)
Garland Greene-UNI 55143
8255 Sunset Blvd. L.A. Calif.
PROD: Joe Armstead-Mike Terry for
Giant Entrp. 8144 S Cottage Grove, Chi. Ill.
PUB: Colfam BMI c/o Giant Entrp.
WRITERS: J. Armstead-G. Greene-R. Browner-M. Dollison
FLIP: I Can't Believe You Quit Me

#75
LIFE & DEATH IN G & A (2:21)
Abaco Dream-A&M 1081
1416 N La Brea, L.A. Calif.
PROD: Ted Cooper for Mills Music 1790 Bway, NYC.
PUB: Daly City BMI 221 W 57 St. NYC.
WRITER: Stewart

#76
KOOL & THE GANG (2:46)
Kool & The Gang-Delite 519
300 W 55 St. NYC.
PROD: Red Coach
PUB: Stephanye BMI 10 E 44 St. NYC.
WRITERS: Kool & The Gang
ARR: Kool & The Gang FLIP: Raw Hamburgers

#77*
SEPTEMBER SONG (3:22)
Roy Clark-Dot 17299
1507 N Vine, L.A. Calif.
PROD: Joe Allison for Singin' T
11126 Sunshine Terrace, Studio City, Calif.
PUB: Chappell ASCAP 609 5th Ave. NYC.
TRO ASCAP 10 Columbus Circle, NYC.
WRITERS: Weill-Anderson ARR: Hank Levine
FLIP: For The Life Of Me

#78*
SMILE A LITTLE SMILE FOR ME (2:55)
Flying Machine-Congress 6000
8255 Sunset Blvd. L.A. Calif.
PROD: Tony Macauley c/o Pye
132 Western Rd. Mitcham, Surrey, Eng.
PUB: January BMI 25 W 56 St. NYC.
WRITERS: Tony Macauley-Geoff Stephens
ARR: T. Macauley
FLIP: Maybe We've Been Loving Too Long

#79
SLUM BABY (2:36)
Booker T & MG's-Stax 49
926 E. McLemore Ave. Memphis, Tenn.
PROD: Booker T & MG's (same address)
PUB: East Memphis BMI (same address)
WRITERS: We Three FLIP: Meditation

#80
I WANT YOU TO KNOW (2:36)
New Colony Six-Mercury 72961
35 E Wacker Dr. Chicago, Ill.
PUB: New Colony BMI
166 E Superior St. Chicago, Ill.
WRITER: L. Kummel ARR: Hoyt Jones
FLIP: Free

#81
HOLD ME (3:10)
Baskerville Hounds-Avco-Embassy 4504
1301 Ave of the Americas, NYC.
PROD: James Testa 10104 Plymouth, Garfield Hts, Ohio
PUB: Robbins ASCAP 1350 Ave of the Americas, NYC.
WRITERS: Little-Oppenheim-Shuster
ARR: James Testa FLIP: Here I Come Miami

#82
LET A WOMAN BE A WOMAN (2:33)
Duke & The Blazers-Original Sound 89
7120 Sunset Blvd. L.A. Calif.
PUB: Drive In BMI Westward BMI
c/o Original Sound
WRITER: Arlester Christian FLIP: Uhh

#83*
ETERNITY (3:36)
Vikki Carr-Liberty 56132
PROD: Bob Crewe 1841 Bway, NYC.
PUB: Saturday BMI c/o Bob Crewe
WRITERS: Bob Crewe-Charles Fox
ARR: Bhen Lazaroni
FLIP: I Will Wait For Love

#84
GET OFF MY BACK WOMAN (3:17)
B.B. King-Bluesway 61026
1330 Ave of the Americas, NYC.
PROD: Bill Szymczyk c/o Bluesways
PUB: Sounds of Lucille BMI
1414 Ave of Americas, NYC.
Pamco BMI c/o Bluesways
WRITERS: B.B. King-Ferdinand Washington
ARR: Johnny Pate FLIP: I Want You So Bad

#85
SAUSALITO (2:20)
Ohio Express-Buddah 129
1650 Bway NYC.
PROD: Super K 200 W 57 St. NYC.
PUB: Kaskat BMI 200 W 57 St. NYC.
Man-Ken BMI 444 Madison Ave. NYC.
WRITER: G. Gouldman FLIP: Make Love, Not War

#86*
HARLAN COUNTY (3:27)
Jim Ford-Sundown 115
c/o White Whale 8961 Sunset Blvd. L.A. Calif.
PROD: Jim Ford 9000 Sunset Blvd. L.A. Calif.
PUB: Jim Ford BMI Adam Sean BMI Handsome BMI
9000 Sunset Blvd. Cal. Ishmael BMI c/o White Whale
WRITER: Jim Ford FLIP: Change In Colors

#87*
ANY WAY YOU WANT ME (3:35)
Evie Sands-A&M 1090
1416 N La Brea, H'wood, Calif.
PROD: Chip Taylor-Al Gorgoni
1650 Bway, NYC.
PUB: April Blackwood BMI 1650 Bway, NYC.
WRITER: Chip Taylor ARR: Al Gorgoni
FLIP: I'll Never Be Alone Again

#88*
ECHO PARK (3:42)
Keith Barbour-Epic 10486
51 W 52 Street, NYC.
PROD: Austin-Fleming c/o Epic
PUB: Hastings BMI 1350 Ave of the Americas, NYC.
WRITER: B. Clifford ARR: Dave Roberts-James Fleming
FLIP: Here I Am Losing You

#89*
CHAINS OF LOVE (3:16)
Bobby Bland-Duke 449
2809 Erastus St. Houston, Texas.
PROD: Andre Williams
6741 S. Cornell, Chicago, Ill.
PUB: Progressive BMI 241 W 72 St. NYC.
WRITERS: Walls-Nugeire ARR: Jay Wellington
FLIP: Ask Me 'Bout Nothing But The Blues

#90*
TAKING MY LOVE (AND LEAVING ME) (2:59)
Martha Reeves & Vandellas-Gordy 7094
2457 Woodward Ave, Detroit, Mich.
PROD: George Gordy c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Story-Gordy
ARR: Paul Riser FLIP: Heartless

#91
SOMETHING IN THE AIR (3:53)
Thunderclap Newman-Track 2656
PROD: Peter Townshend, London, Eng.
PUB: Track BMI 200 W 57 St. NYC.
WRITER: Speedy Keene FLIP: Wilhemina

#92
WE CAN MAKE IT (3:36)
Ray Charles-ABC 11239
1330 Ave of the Americas, NYC.
PUB: Tangerine/Jalew BMI
2107 W Washington Blvd. L.A. Calif.
WRITER: Jay Lewis
FLIP: I Can't Stop Loving You Baby

#93*
THE WAYS TO LOVE A MAN (2:25)
Tammy Wynette-Epic 10512
51 W 52 St. NYC.
PROD: Billy Sherrill c/o Epic
PUB: Al Gallico BMI 101 W 55 St. NYC.
WRITERS: B. Sherrill-G. Sutton-T. Wynette
FLIP: Still Around

#94
HELPLESS (2:48)
Jackie Wilson-Brunswick 55418, 445 Park Av
PROD: Carl Davis-Eugene Record c/o Brunswick
PUB: Dakar BMI 2203 Spruce St. Phila, Pa.
BRC BMI 445 Park Ave, NYC.
WRITERS: Davis-Record
ARR: Thomas Washington
FLIP: Do It The Right Way

#95*
HEIGHTY-HI (2:44)
Lee Michaels-A&M 1095
1416 N La Brea, L.A. Calif.
PROD: Larry Marks c/o A&M
Sattwa ASCAP 6671 Sunset Blvd. L.A. Calif.
WRITER: Lee Michaels FLIP: Want My Baby

#96*
WALK ON BY (4:20)
Isaac Hayes-Enterprise 9003
926 E. McLemore Ave, Memphis, Tenn.
PROD: Al Bell-Marvel Thomas-Allen Jones c/o
PUB: Jac Blue Seas ASCAP 15 E 48 St. NYC.
WRITERS: Burt Bacharach-Hal David
FLIP: By The Time I Get To Phoenix

#97
COLOUR OF MY LOVE (2:32)
Jefferson-Decca 32401
445 Park Ave, NYC.
PROD: John Schroeder, London, Eng.
PUB: Ramrac Ltd. ASCAP, London, Eng.
WRITER: Paul Ryan FLIP: Look No Further

#98
MY BALLOON'S GOING UP (2:25)
Archie Bell & Drells-Atlantic 2663
1841 Bway, NYC.
PROD: Gamble Huff 250 S Broad St. Phila, Pa.
PUB: Assorted BMI c/o Gamble-Huff
WRITERS: Gamble-Huff ARR: Martin-Bell
FLIP: Giving Up Dancing

#99*
BABY I'M FOR REAL (3:00)
Originals-Soul 35066
2457 Woodward Ave, Detroit, Mich.
PROD: Richard Morris c/o Soul
PUB: Jobets BMI (same address)
WRITERS: Gay-Gay
ARR: Paul Riser FLIP: Moment Of Truth

#100*
I STILL BELIEVE IN TOMORROW (2:48)
John & Ann Ryder-Decca 732506
445 Park Ave, NYC.
PROD: Mark Edwards c/o Decca
PUB: Duchess BMI (same address)
WRITERS: R. Scott-M. Wilde
ARR: Cy Payne FLIP: Daffodil Rain

#100*
A WHITER SHADE OF PALE (2:57)
Shorty Long-Soul 35064
2457 Woodward Ave, Detroit, Mich.
PROD: Shorty Long c/o Soul
PUB: Essex ASCAP 10 Columbus Circle, NYC.
WRITERS: Reed-Brooker ARR: Paul Riser
FLIP: When You're Available

Coming Soon

STIX & STONZ

On Columbia

Top 40 radio has come a long way.

Next thing you know, they'll
be playing John Mayall.



The new John Mayall single:
"Don't Waste My Time." PD 2-14004

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ON THE DOTTED LINE . . . Cookie Vee smiles winningly as she signs her new recording contract with Chess Records. At right is her manager, Bo Diddley, one of the big rock 'n roll stars of the '50's. At left is Marshall Chess, vice president of Chess Records.

Chappell Signs Singer/Songwriter

NEW YORK — Appointed to acquire and develop new product for Chappell & Co., Inc., Nick Firth has signed 18 year old recording artist/writer Melissa Manchester to a long-term exclusive contract with the firm.

The signing, Firth said, indicated Chappell's growing awareness of the importance of the artist/writer on today's publishing scene. One of Firth's aims is the development of this type of total artist who he is actively searching for on a selective basis. He added that this movement would necessitate an increased recording role on the part of the publisher.

Firth, who produced independently while he was manager of Acuff-Rose Ltd. in London, has cut 4 sides with Miss Manchester performing her own material. Negotiations with several major labels are already in progress.

Miss Manchester was a singer primarily, who had been writing for only 3 months when Firth first heard her. "Melissa's writing is a marvelous blending of poetry with soul," Firth said. Miss Manchester, a drama student at New York University, is a singer already well-known for her work in commercials. "Morton's Salt put me through college," she admits. In addition to her own writing, Melissa works with fellow student, Oklahoman Brett Mitchell. At first singing and later collaborating with him, they produce songs that combine his "tumbleweed sound" and Melissa's own "Manhattan" quality. She refuses to label her works any further than by saying they are songs of emotional discovery influenced by moods, colors and vibrations.

Melissa grew up with music — her father is principal bassonist for the Met. The poetic ability is all her own and her poems have appeared in several anthologies. As for the future, Melissa is planning an off-Broadway show with Mitchell.

Amaret Adds Distributors

LOS ANGELES — Amaret Records has added two new distributors, Fidelity Music, Seattle, and Music West, San Francisco. These additions give Amaret a total of 28 distributors.

Springboard Buys Kay Records, Inc.

NEW YORK — Dante J. Pugliese, of Springboard International, manufacturers of \$1.99 promotional and childrens records, announced the acquisition of Kay Records, Inc. Springboards executive offices will be located at 110 Bergen Pike, Little Ferry, New Jersey. The phone number will remain the same.

'Gentle Ben' Album

LOS ANGELES — "The Bear Facts," an original album of all new popular songs created and produced by Ivan Tors Music, Inc., will be released nationally (15) as the first offering under the new Century City Records label. Recording artists are Dennis Weaver, Clint Howard, Beth Brickell and Rance Howard, stars of "Gentle Ben," the Tors TV series, plus Candy Candido.

Two singles from the album will have simultaneous distribution. These will be "Cobwebs of Your Mind" and "Days Like These," sung by Dennis Weaver; and "I Love To Eat" and "Two By Two," sung by Candy Candido.

The announcement is made jointly by Gordon Zahler, president of Ivan Tors Music, and Howard H. Lipstone, executive vice president of Ivan Tors Films, its parent company, and Norman Skolnik, president of Century City Music Corp., the parent company of Century City Records, and distributors of the album.

UA Releases Mainline Deck

NEW YORK — United Artists Records has released a single, "Better Watch Out" by McKenna Mendelson Mainline. The group recently returned from England.

McKenna Mendelson Mainline's debut LP will be released in the U.S. on Nov. 3, and will be the object of a high level promotional campaign on newly signed UA underground groups. Plans are now underway for an extensive American tour to coincide with the LP release.

Uncommon Award

The Chamber Brothers Aug. 28 Summerthing Benefit Concert on Boston Common — with 35,000 present — was honored by a Paul Revere Bowl by Mayor Kevin H. White. At the presentation: Chamber Brothers Lester, Willie, George, Brian; Mayor White and Charles LaMarr, manager of the team.



Looking Ahead

- 1 **CAN YOU DANCE TO IT**
(Cat Mother/Emm-Joy/Sea Lark — BMI)
Cat Mother & The All Night News Boys
(Polydor 14007)
- 2 **GREEN ONIONS**
(United Artists — ASCAP)
Dick Hyman (Comand 4129)
- 3 **I'LL BET YOU**
(Jobete — BMI)
Funkadelic (West Bound 150)
- 4 **DELTA LADY**
(Skyhill — BMI)
Joe Cocker (A&M 1112)
- 5 **WHO DO YOU LOVE**
(ARC — BMI)
Quicksilver Messenger Service (Capitol 2557)
- 6 **I LOVE YOU**
(DAKAR/BRC — BMI)
Eddie Holman (ABC 11149)
- 7 **ALWAYS DAVID**
(Ruler & Press — BMI)
Ruby Winters (Diamond 265)
- 8 **LONG RED**
(Windfall — BMI)
Mountain & Leslie West (Windfall 831)
- 9 **SAN FRANCISCO IS A LONELY TOWN**
(Singleton — BMI)
Joe Simon (Soundstage 7 26411)
- 10 **JESUS IS A SOUL MAN**
(Wilderness Music — BMI)
Lawrence Reynolds (Warner Bros. 7322)
- 11 **LIVING IN THE PAST**
(Crystal Anderson)
Jethro Tull (Reprise 0845)
- 12 **MOONLIGHT SONATA**
(Southdale Music Corp. — ASCAP)
Henry Mancini (RCA 0212)
- 13 **IT'S TOO LATE**
(Ruth — BMI)
Ted Taylor (Ronn34)
- 14 **A TIME FOR US**
(Famous — ASCAP)
Johnny Mathis (Columbia 44915)
- 15 **GOODBYE COLUMBUS**
(Ensign — BMI)
Association (Warner Bros./7 Arts 7267)
- 16 **GROOVY GRUBWORM**
(Shelby Singleton Music — BMI)
Harlow Wilcox (Plantation 28)
- 17 **BACK IN L.A.**
(4 Star Music — BMI)
Peanut Butter Conspiracy (Challenge 500)
- 18 **MIND, BODY & SOUL**
(Gold Forever — BMI)
Flaming Embers (Hot Wax 6902)
- 19 **SIGN ON FOR THE GOOD TIMES**
(Noma/SPR — BMI)
Merrilee Rush AGP 121)
- 20 **HEY JUDE**
(Maclen — BMI)
Captain Milk (Tetragrammaton 1542)
- 21 **DON'T WASTE MY TIME**
(St. George — BMI)
John Mayall (Polydor 14004)
- 22 **ALL GOD'S CHILDREN GOT SOUL**
(East Memphis — BMI)
Dorothy Morrison (Elektra 45671)
- 23 **FAREWELL THEME FROM ROMEO & JULIET**
(Neely Plum)
Original Soundtrack (Capitol 2502)
- 24 **PAIN**
(Pamco — BMI)
Mystics (Metromedia MMS-30)
- 25 **HAPPY TOGETHER**
Hugo Montenegro (RCA 0160)
- 26 **JULIA**
(Maclen — BMI)
Ramsey Lewis (Cadet 5640)
- 27 **LOVE AND LET LOVE**
(Fox Fanfare — BMI)
Hardy Boys (RCA 0228)
- 28 **BE'S THAT AWAY SOMETIME**
(Johallie — BMI)
Scientists of Sole (Kashe 442)
- 29 **IN A MOMENT OF MADNESS**
(Maribus — BMI)
The Flower Pot Men (Deram 85051)
- 30 **HUMMIN'**
(Pronto/East — BMI)
Magic Ship (Crazy Horse 519)
- 31 **MY WOMAN'S GOOD TO ME**
(Gallico — BMI)
George Benson (CA&M 1076)
- 32 **WHITE BIRD**
(Davlin — ASCAP)
It's A Beautiful Day (Columbia 44928)
- 33 **MIDNIGHT COWBOY**
(United Artists/Barwin — ASCAP)
Bar Kays (Volt 4019)
- 34 **HOW ARE YOU**
(Ja Kolm — ASCAP)
Jake Holmes (Polydor 14006)
- 35 **GIMME SOME MORE**
(Kaskat — BMI)
Crazy Elephant (Bell 817)
- 36 **CHERRY HILL PARK**
(Low-Sal — BMI)
Billy Joe Royal (Columbia 44902)
- 37 **LIGHTS OF NIGHT**
(Saturday — BMI)
Demi Lynn (White Whale 328)
- 38 **ONE WOMAN**
Steve Alaimo (Atlantic 6710)
- 39 **WE'LL CRY TOGETHER**
(McCoy, Chevis — BMI)
Maxine Brown (CUR 3001)
- 40 **LODDY**
(Big Hawk/Peanut Butter — BMI)
Tax (Forward 109)
- 41 **ONE TIN SOLDIER**
(Cents & Pence Musique — BMI)
Original Caste (RA 186)
- 42 **DEALIN'**
(Bellville, Beryl — BMI)
Flamingos (Jolmar 506)
- 43 **YOU FOOL**
(Screen Gems/Columbia — BMI)
Eddy Arnold (RCA 0226)
- 44 **IT'S GONNA RAIN**
(Tracebob Music/Metric Music — BMI)
Bobby Womack (United Artists 32071)
- 45 **LIGHT OF LOVE**
(Screen Gems/Columbia — BMI)
Cherry People (Heritage 815)
- 46 **FOOTPRINTS ON THE MOON**
(Tamberlane — BMI)
Johnny Harris Orch. (W.B. 7 7319)
- 47 **IT'S TRUE I'M GONNA MISS YA**
(Regent — BMI)
Caroline Franklin (RCA 0188)
- 48 **TIME TO GET IT TOGETHER**
Up & Adam (Earth 100)
- 49 **HIGHER & HIGHER**
(Jalynne — BMI)
Otis Redding (Atco 6700)
- 50 **GOT IT TOGETHER**
(Eden — BMI)
Nancy Wilson (Capitol 2555)

Lawrence Reynolds' "Jesus Is a Soul Man"



A single to celebrate.

On Warners (7322), where the nicest things happen.



Produced by Don Davis / Written by Lawrence Reynolds and Jack Cardwell.

Picks of the Week

KENNY ROGERS & THE FIRST EDITION (Reprise 0854)
Ruben James (2:44) (Unart, BMI — Harvey, Etris)

Not to be confused with the folk tune, this "Ruben James" is a new narrative ballad brought stunningly to life by the "Ruby" team. Inter-racial understanding story of a small family is vividly presented with the sound of a winner. Flip: "Sunshine" (3:10) (Acuff-Rose, BMI — Newbury)

THE ISLEY BROTHERS (T-Neck 908)

Was It Good To You (2:40) (Triple 3, BMI — R, O & R Isley)

Immediate replacement for the just dis-marketed "Blackberries," this new side from the Isleys bears greater resemblance to the threesome's Motor-City background. Still filled with the "It's Your Thing"/"I Turned You On" feel, the side should see massive pop and blues market action. Flip: "I Got To Get Myself Together" (3:31) (Triple 3, BMI — Isleys & Patterson)

CROSBY, STILLS & NASH (Atlantic 2676)

Suite: Judy Blue Eyes (4:35) (Gold Hill, BMI — Stills)

From the group's album comes this follow-up to "Marrakesh Express." The same kind of smoothly delivered pop sound make the act once more solid bets to reach audiences throughout the demographic range from early-teen to adult with this Judy Collins tribute. Flip: "Long Time Gone" (4:17) (Guerilla, BMI — Crosby)

THE BROOKLYN BRIDGE (Buddah 139)

You'll Never Walk Alone (4:15) (Williamson, ASCAP — Rogers, Hammerstein)

From the "Carousel" and headed for a ride on the pop/rock merry-go-round, "You'll Never Walk Alone" is rejuvenated by this arrangement from The Brooklyn Bridge. Bass work and a series of building brass bursts towering touch to top off the inspirational lyric. Flip: "Minstrel Sunday" (3:34) (Grand National, ASCAP — Lind)

THE TURTLES (White Whale 326)

Love in The City (3:15) (Ishmael/Blimp, BMI — Turtles)

Picking out the more sophisticated mannerism of bubble gum music, the Turtles have turned back to their teen-rock base with this new side. The simplicity of the love lyric, and a vibrant performance and production give the Turtles their strongest outing in some time. Flip info not supplied.

PEPPERMINT RAINBOW (Decca 34667)

You're The Sound Of Love (2:22) (Three Bridges/Big Heather, ASCAP — David, Leka)

Still gleaming, the Peppermint Rainbow seeks its third straight with this lusty rock offering. Vivacious teen and young adult fare gives the side a buoyancy that will have it snaring spotlight interest from rock forty and middle-of-the-road spots. Flip: No info supplied.

JOHNNY ADAMS (SSS Int'l 780)

I Can't Be All Bad (2:48) (Shelby Singleton, BMI — Smith, Lewis)

Turning to the old-fashioned blues technique, Johnny Adams comes back from "Reconsider Me" with a booming Tom Jones-y performance which is apt to bring Adams substantial initial action on R&B and top forty channels. Should see solid chart receptions. Flip: No info supplied.

THE PEANUT BUTTER CONSPIRACY (Challenge 500)

Back In L.A. (3:12) (4 Star, BMI — Brackett)

The Conspiracy makes its Challenge debut with a booming rock effort which should return the team to the chart scene. Fine dance material with a good lyric and exceptional instrumental impact. Already beginning to attract substantial radio results. Flip: No info included.

DUSTY SPRINGFIELD (Atlantic 2673)

In The Land of Make Believe (2:28) (U.S. Songs/Blue Seas/Jac, ASCAP — Bacharach, David)

Sparkling production turns this oldie from the Bacharach-David catalog into a whole new thing. Taken from her "Memphis" album, the track should continue the sales strength that has greeted the renovated Dusty Springfield. Expect the side to pick up added play from adult stations too. Flip: "So Much Love" (3:28) (Screen Gems/Columbia, BMI — Goffin, King)

JAY & THE AMERICANS (United Artists 50567)

For the Love of a Lady (2:30) (Hi-Life/Elephant V/United Artists, ASCAP — Black, Kaye, Yaguda)

Touching up the group's familiar style with a bit of Stones' type country, Jay and the Americans come up with a side that should bring in the teen activity once again. Solid lead performance and a totally different instrumental approach give the group new appeal for rock and even FM consideration. Flip: "Learnin' How to Fly" (2:50) (Same pubs, ASCAP — Kaye, Vance, Piper, Yaguda)

JEANNIE C RILEY (Plantation 29)

Things Go Better With Love (2:07) **The Back Side Of Dallas** (2:28) (Shelby Singleton, BMI — Martin) (Hall-Clement, BMI — Foster, Rice)

Could be a two-fisted hit for J.C.R. this time out. The smoother ballad side "Things Go Better with Love" is an understated bit of almost sarcasm, mellower than her "Harper Valley" finish. Funkier, more "P.T.A." styled, though, the "Back Side" could surge to the fore as the pop powerhouse track.

PEGGY SCOTT & JO JO BENSON (SSS Int'l 781)

Sugarmaker (1:57) (Shelby Singleton, BMI — Lewis, Smith)

Good rocking blues side puts together the personal fire of Peggy Scott & Jo Jo Benson, and adds a bright rhythm line to sparkle as bait for the top forty market. Splashy sitar work should kick off a sales surge to bring the side a fine reaction. Flip: No info included.

THE LOVE AFFAIR (Date 1652)

Bringing Back The Good Times (3:21) (Dick James, BMI — Tait, Cokell)

Though the Love Affair has taken a far more Americanized sound than most other British acts, the team has had problems in breaking onto the US charts. Latest is a powerful teen tempter which could turn the trick in matching their homeland impact with teen listeners here. Flip: "Another Day" (4:10) (Dick James, BMI — Brayley)

Newcomer Picks

THE ROBBS (Dunhill 4208)

Movin' (2:33) (Trousdale, BMI — Price, Walsh)

Picking up on the "Proud Mary" sound, the Robbs have come up with their strongest effort yet, a West Coast bayou track that could set the team solidly in the top forty sales picture. Delightfully presented with a rhythmic power to open breakout activity. Flip: "Write to You" (2:45) (Trousdale, BMI — J & C Robb)

THE EXILES (Columbia 44972)

Church St. Soul Revival (3:25) (Big Seven, BMI — James, Cordell)

Group came close to making its name with the last single, "Mary on the Beach"; and now comes back with the added impact of a Tommy James song and production. Pressure-packed sound and a touch of the early Young Rascals style give the Exiles a pop-Gospel brew with excellent top forty prospects. Flip: "John Weatherman" (3:27) (New Beat/Big Seven, BMI — Slater)

CREME CARAMAL (Janus 100)

My Idea (2:43)

Bright teen ballad with an instrumental lift and infectious melody that will make sharp contact with top forty minds. Just a mild touch of classical invention turns the label's debut side into a strong contender for rock honors.

BLACKWELL (Astro 2002)

Wonderful (2:30) (Points West, BMI — Bundrick, Gibson)

Packing the total emotional impact of early Rascals performances and a touch of the later sophistication, this new team has bundled up a solid sales showing in the Texas market. Master purchase by Atlantic should bring the booming top forty teen track into a national breakout picture. Flip: "Dirty Story" (3:05) (Same credits)

STEAM (Fontana 1667)

Na Na Hey Hey Kiss Him Goodbye (3:45) (MRC/Little Heather, BMI — DeCarlo, Frashuer, Leka)

Picking up radio action, this charming side has a Cher-like vocal on top and some glittery production touches to bring home a heavy teen sales activity. Fine for discotheque play, top forty programming and looking like an all-around breakout. Flip: No info included.

ERNEST VAN TROESE & THE McDANIEL, MARY ST. BAND (RCA 9765)

Popcorn Push Push (2:31) (Captain, BMI — Shaw)

Styled after the biggest new dance in the last few years, this basically instrumental side should make inroads on the James Brown monopoly of the popcorn. High pressure organ and brass work are heightened by some very strong guitar take-offs to make the side a blues and rock market winner. Flip: "Medicine Man" (3:02) (Same credits)

P.K. LIMITED (Colgems 5007)

Forget About Me (2:36) (Screen Gems/Columbia, BMI — Peyton, Kaniger)

Softly, unobtrusively this ballad worms its way in a melodic pattern that will leave it bubbling in the minds of teen and young adult listeners. Something of a toned down "But You Know I Love You," the material should prove the key in finally establishing this group. Flip: "Child Of The West Wind" (2:50) (Same credits)

Choice Programming

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

JOHNNY CASH (Sun 1103)

Get Rhythm (2:20) (Hi-Lo, BMI — Cash)

Originally a fine early Cash performance, this rhythmic country-rock venture is reissued with mixed-in live reaction ala his in-prison album tracks. Flip: No info included.

BRENDA LEE (Decca 732560)

You Better Move On (3:10) (Keva, BMI — Alexander, Jr.)

The material strength that brought "Johnny One Time" onto the charts is almost matched in this pop revival by Brenda Lee. **MOR and some teen prospects.** Flip: "Let it Be Me" (MCA, ASCAP — Delano, Becaud, Curtis) Deserves a careful listen as possible extra "A" side.

THE AMBASSADORS (Aretic 156)

Can't Take My Eyes Off Of You (3:52) (Saturday/Seasons Four, BMI — Crewe, Gaudio)

Slow smouldering blues version of the ballad hit that has become one of the neo-standards of the '60's. Flip: No info supplied.

RICHEL HAVENS (Stormy Forest 650)

Rocky Raccoon (3:50) (Maclen, BMI — Lennon, McCartney)

Beatles track is gone over by Richie Havens in a version that could become an FM interester as side-by-side companion for the original. Flip: "Stop Pulling & Pushing Me" (1:45) (Albet, BMI — Havens)

DUKE BAXTER (VMC 749)

Superstition Bend (2:22) (VSA

BMI — Baxter) Catching a sales rise with his "Everybody Knows Matilda" Duke Baxter comes back with the controversial lyrics this time in a track with dance fan appeal. Flip: "Crosstown Woman/She Set Me Free" (2:06) (Same credits)

STRAWBERRY ALARM CLOCK (U

55158)

Desiree (2:50) (Fitzpatrick, ASCAP

Weitz, Pitman) Trimming a good deal of the team's psychedelic aura, the Strawberry Alarm Clock has been striding in a soft-rock mood for several sides now. Latest is a semi-sweet rock ballad with teen potential. Flip info not included.

THE EQUALS (President 111)

Viva Bobby Joe (3:09) (Piccadilly

BMI — Grant) British team that has seen hit action before, the Equals surge back with a spirited rock side that could find solid enough action to boom into a top forty chart run. Flip: "I Can't Let You Go" (2:22) (Piccadilly, BMI — Gordan)

ARETHA FRANKLIN (Columbia 4495

Today I Sing The Blues (2:45) (Bes

BMI — Lewis, Hammer) Catalog Arettha side that shows a cyclical development in her style. This track should prove interesting to blues and rock programmers since it is fairly close to much of Lady Soul's recent work. Flip: "People" (4:18) (Chappell-ASCAP — Styne, Merrill)

"Can You Dance To It?"



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CashBox Record Reviews

Choice Programming

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CURT BOETTCHER (Together 117)
Share With Me (3:05) (Mee Moo, BMI — Usher, Salisbury, Mallory, Stec) Steel guitar fades into a misty lover's ballad with the blend of **top forty and progressive FM** impact to spur attention. Flip: "Sometimes" (2:59) (Mee Moo, BMI — Boettcher, Mallory)

THE FIVE AMERICANS (Abnak 142)
She's Good to Me (2:18) (Irving, BMI — Williams, Nichols) Pretty ballad which brings the "Western Union" gang into a new, softer atmosphere which could return them to **top forty** playlists, while adding **MOR** interest. Flip: "Molly Black" (3:00) (Jetstar, BMI — Rabon)

JOHNNY CYMBAL (Amaret 111)
Save All Your Lovin' (1:53) (Mike Curb/Johnny Cymbal, BMI — Curb, Cymbal) Toned down bubble gum track which has the joyous impact to stir **top forty** action. Flip: "Ode to Bubble Gum" (1:58) (Johnny Cymbal, BMI — Cymbal)

AL & JET LORING (United Artists 50587)
Wonderful Summer (2:40) (Rock, BMI — Garfield, Botkin) Timely and touching ballad is brought back for yet one more run at the **top forty** charts. Teen lyric is matched by a polished vocal that could add **MOR** programming support. Flip: "Teach Me Tonight" (2:25) (MCA, ASCAP — DePaul, Cahn)

THE SPURLOWS (Philips 40631)
Turn on the World (2:28) (MRC, BMI — McBrien, Ross) Interesting mixture of pop and rock in a side that has enough extra to set it on the path to attracting breakaway notice on **teen and young adult** shows. Flip: "Sunrise Highway" (2:45) (Kama Sutra, BMI — Bloom, Linde, Anders, Poncia)

DOYLE, DOOLEY & CO. (Dot 17292)
Don't Follow Me (2:13) (Jodon, BMI — Doyle) Pleasant **teen pop** side with clear production support to attract notice on an across-the-board spread. Flip: "Walkin', Drinkin', Talkin', Thinkin' You" (2:43) (Jondon, BMI — Britt, Doyle)

KEEF HARTLEY (Deram 85053)
Waiting Around (2:29) (Bleu Disque, ASCAP — Hewitson, James, Hartley, Thain) Heavy ballad, in the English manner, could see action from B, S & T fans on the **teen** side. Might pick up the momentum to score. Flip: "Halfbreed" (Bleu Disque, ASCAP — Hartley, Dines, Cruickshank)

BILLY BURNETTE (Warner Bros.-7 Arts 7327)
Frog Prince (2:47) (Irving, BMI — MacLeod, Roberds, Margolin, Neilds) Softened second-time-out for this novelty song shows it still filled with a sparkle that could make it an off-the-wall **top forty** winner. Flip: "One Extreme to the Other" (2:21) (Screen Gems/Columbia, BMI — Stone)

GLORIA LORING (Evolution 1012)
Leaving on a Jet Plane (3:15) (Cherry Lane, ASCAP — Denver) Fine ballad is given yet another excellent treatment in the **pop/MOR** manner which could entice enough across the board interest to bring in a solid sales showing. Flip: "Everybody's Talking" (2:35) (Coconut Grove/Third Story, BMI — Neil)

LES REED (Chapter One 2904)
Rain of Love (3:00) (Burlington, ASCAP — Reed, Stephens) Beginning with a Roy Orbison feel, Les Reed blossoms out through an easy-going ballad side which could capture total **pop (adult & teen)** notice. Flip: "Well I Did" (3:50) (Burlington, ASCAP — Reed, Stephens)

THE TAMS (ABC 11228)
Love, Love, Love (Progressive, BMI — David, McRae, Wyche) Oldie from the early rock period is revived with a fine performance that is bound to win exposure across the **R&B** network. Could blossom ala "Young, Foolish, Be Happy." Flip: "Love Maker" (2:26) (Low-Thorn, BMI — Thomas)

LLOYD PRICE (Turntable 5001)
Bad Conditions (2:54) (Cissi, BMI — Norman, Pyfrom, Hughes) Scorching side from Lloyd Price shows the man keeping in touch with the times. Rhythm track, timely lyric and a good vocal could spark **pop and blues** receptions. Flip: No info.

THE SOULFUL STRINGS (Cadet 5654)
Zambezi (3:00) (Heavy, BMI — Evans, Hathaway) Strutting soulfully the Strings come up with a delightful bit of easy-listening jazz given a rhythmic bass line to spur attention on **all pop and blues fronts**. Flip: "A Love Song" (3:36) (Heavy, BMI — Evans)

JUDY CLAY (Atlantic 2669)
Sister Pitiful (2:24) (East/Memphis/Time, BMI — Redding, Cropper) Adaptation of the Otis Redding "Mister Pitiful," this exciting performance by Judy Clay (solo) could put her back on **R&B** and **top forty** charts. Flip: "Get Together" (3:01) (Irving, BMI — Powers)

GLORIA TAYLOR (Glo-Whiz 1)
You Got to Pay the Price (3:25) (Myto, BMI — Kent) Introduction of a new SSS handled label is effectively carried off in this smoothly flowing blues ballad with solid **R&B** impact. Flip: No info included.

ALVIN CASH (Toddlin' Town 124)
Poppin' Popcorn (2:15) (Toddlin'/Scot-Tees, BMI — Scott, Gates, Cash) Yet another popcorn track but with none of the James Brown imitativeness. Originality should be worth enough to get Alvin Cash back on the **blues** charts. Flip: instrumental version (2:12)

THE AD LIBS (Share 106)
Nothing Worse Than Being Alone (2:38) (Corncobb, BMI — Cobb, McCoy) Mixed flavors of oldie blues and Motown drive give the Ad Libs as fine an outing as they've had in some time. Long shot with the impact to score. No flip info supplied.

MEL & TIM (Bamboo 107)
Backfield in Motion (2:33) (Cachand/Patchaal, BMI — McPherson, Harden) Football imagery is given a strange and novel twist in this application that turns the familiar sports terms into a teen side with blues and a bit of **top forty** probability. Flip: "Do Right Baby" (2:45) (Same credits)

THE KELLY BROS. (Excello 2308)
Crystal Blue Persuasion (3:10) (Big Seven, BMI — James, Lucia) The Tommy James smash is turned into a new **blues market** outing in this fine re-rendering by the Kelly Brothers. Song could just happen all over for a new audience. Flip: No info supplied.

ALZO & UDINE (Mercury 72962)
Hot Time in the City (2:50) (MRC/Alzo & Udine, BMI — Alzo, Walli) In time to catch the tail end of summer, this soaring side features a vocal match which is likely to steal the spotlights with **top forty and MOR** programmers. Flip: "All of My Lovin'" (2:30) (Same pubs, BMI — Alzo, Udine)

BILLY 'GUITAR' DAVIS (A&M 1105)
You Put Me in a Groove (2:52) (Bun Bud/Irving, BMI — Davis) Funk flavored blues side with a slow, simmering emotional drive that could spark solid **blues market** showings. Flip: "As I Grow Old" (2:44) (Same credits)

HUGH MASAKELA (Uni 55165)
I Haven't Slept (2:50) (Cherio, BMI — Masakela, Mbulu) In his "Grazin'" manner, Hugh Masakela lays down a sensual instrumental side with immediate appeal for **R&B** audiences and a subtle prospect for **rock** additions. Flip: "Where Has all the Grass Gone" (2:45) (Semenya, BMI — Semanya)

JIMMY McGRIFF (Solid State 2531)
A Thing to Come By (3:11) (Jell-Renner/Unart, BMI — McGriff) More of a jazz offering than a funk side in his "Worm" style, Jimmy McGriff's latest is an interesting track with **blues and even MOR** appeal. Flip: "Charlotte" (3:14) (Same credits)

DEE DEE WARWICK (Mercury 72966)
I Who Have Nothing (3:00) (Trio, BMI — Leiber, Stoller) Back with a vocal to match her "Foolish Fool" performance and material from the oldie hall of fame. Fine split appeal for **rock and blues** markets. Flip: "Where is that Rainbow" (3:02) (Bondola, BMI — Lloyd)

BETHEA (MASKED MAN) (Dynamo 139)
Moon Dream (2:55) (Catalogue/Den/Harmon Bethea, BMI — Bethea) Strange talking blues gives Masked Man (now unmasked) a timely shot at bringing home a third **R&B** winner. Flip: "When You Got Money" (2:55) (Same pubs, BMI — Bethea, Burston)

FONTELLA BASS (Vesuvius 1002)
This Would Make Me Happy (2:47) (Pompeii/Placid, BMI — Sain) Been a long while since the last side, but Fontella Bass shows a whole new appeal with this softened blues outing that should set her on the upward climb once more. Old fashioned ballad material and a power-plus vocal performance. Flip: "Poor Little Fool" (2:30) (Same credits)

JAY & THE TECHNIQUES (Smash 2237)
Dancin' Mood (2:45) (Low-Twi, BMI — Whitley) Turning to some fine material from the Atlanta tunesmith, Jay & the Technique return after a sizeable absence with a fine dance side that could lead the act back onto the **top forty** path. Flip: "If I Should Lose You" (2:17) (Elsher, BMI — Hogan, Ross, Wecht)

BIG JOHN HAMILTON (Minaret 148)
If You're Looking for a Fool (2:18) (Crazy Cajun, BMI — Thomas, McRee, Thomas) Power-packed dance side with a vocal pyrotechnic from Big John Hamilton marks the chanter's latest. Strong enough to drive up **R&B** sheets. Flip info not included.

BUNNY & CINDY (Neptune 15)
We're Only Human (2:45) (Assorted, BMI — Gamble, Huff) The Philadelphia answer team to Marvin & Tammi, but in a softer vein; Bunny & Cindy have a side here that could introduce the duo to the breakout feeling. Strong **blues ballad** which could cross into **top forty** playlists as well. Flip: "Sure Didn't Take Long" (2:45) (Assorted, BMI — Gamble, Huff, Sigler)

CRAWDADDY (Colossus 105)
Moment of Madness (2:56) (Maribus, BMI — Cook, Greenaway) Familiar **top forty** melody is returned to the possible up-and-coming category in this solid rendering by Crawdaddy. Could see teen acceptance leading to a chart ride. Flip: "Shake a Hand" (4:23) (Merrimac, BMI — Morris)

DAVID COPERFIELD STYLE (Elektra 45665)
I'm Climbing A Mountain (3:00) (Paradox, BMI — Copperfield, Spenlow) New team with an eye on replacing the BeeGees? Gibb styled lead vocalist whose material is also similar to hit product from the BeeGees' catalog. Could come through. Flip: "Can the Leopard Change" (Same credits)

ELLA FITZGERALD (Reprise 0850)
Get Ready (2:32) (Jobete, BMI — Robinson) Making her first appearance with Reprise, Ella turns mod with an updating of this Miracles oldie. Side is a striking change-of-pace that could pay new fan dividends. Flip: "Open Your Window" (3:37) (Dunbar, BMI — Nilsson)

STEVE LAWRENCE (RCA 0237)
The Drifter (3:07) (Irving, BMI — Williams, Nichols) Delightful material gives Steve Lawrence an edge in gaining more than **MOR** results with this pretty ballad and message offering. Flip: "To Say Goodbye" (2:36) (Don C., BMI — Randall)

BUDDY GRECO (Scepter 12260)
From Atlanta to Goodbye (2:53) (Geo Pincus & Sons, ASCAP — Carr, Ahlert) Though Buddy Greco labels this side for extra **MOR** attention, the lyric and arrangement could grab enough teen 'end of summer goodbye' attention to bring in **top forty** exposure. Flip: "Love is a Hurtin' Thing" (2:25) (Lou Rawls, BMI — Raleigh, Linden)

EBONY JAM (Amos 122)
Ride On (2:47) (Merrie Making, BMI — Newson, Jenkins) Ear-intriguing intro on drums moves into a blues-combo effort that could blast into the **R&B-pop** pictures. Side is a medium-paced funk-rocker that has enough going for it to break sales loose. B, S & T in a bluer frame. Flip is a 2:42 instrumental version of "Ride On"

BROOKS ARTHUR (Verve 10645)
Never Gonna Be the Same (2:41) (Rivers, BMI — Webb) Fifth Dimension song from the distant Jim Webb past is brought forth with instrumental inventiveness on this sparkling soft side. Flip: "Sunrise Highway" (2:39) (Kama Sutra, BMI — Andreoli, Poncia, Linde, Bloom)

ARMOND ADAMS (Fortune 572)
Diamond Pins & Broken Beads (3:30) (Trianon, BMI — Brown) Distinctive new blues twist with a touch of the Detroit influence marks a solid entry for blues-**top forty** consideration from a new Motor City label. Flip: "The Storm" (4:05) (Same credits)

GEORGE FREEMAN (Okeh 7333)
All Right Now (2:35) (Renhall, ASCAP — Freeman) Coming on like a more full-bodied Sam Cooke, George Freeman presents a pretty blues ballad with the Cooke polish and some strong **R&B** impact. Flip: "You Lied, I Cried Love Died" (2:45) (House of Joseph, BMI — Hall, Holiday, Rocquemore)

THE HASSLES (United Artists 50586)
Travelin' Band (3:30) (Unart, BMI — Joel) Pulverizing rock effort in the bag that has begun to make the Hassles an entity. Team has a strong **top forty** contender with this belting rock venture. Flip: "Great Balls of Fire" (2:25) (Hill & Range, BMI — Hammer, Blackwell)

SECOND CITY SOUND (Murbo 1038)
A Touch of Velvet, a Sting of Brass (3:06) (Bourne, ASCAP — Ferdy) Title almost sums up this material, but fails to mention the soft choral touch and arrangement advantages that could spread this instrumental from **MOR** to older and younger bordering marketplaces. Flip: "The Dream of Olwen" (3:40) (Mills, ASCAP — Williams)

THE CRITTERS (Project Three 1363)
She Sid She Loved Him (3:15) (Elve, BMI — Ryan) Altering their tee image with heavy organ additive and just a hint of country spice, the Critters come up with a flashy side that could drive the team back into a **top forty** move. Flip: "I Just Want to S. Right Here & Look at You" (2:37) (Same credits)



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A Trend Emerges Toward Union For The Packaging Technique

DALLAS — Following the controversial discussion of general acceptance of a standard form of packaging, attendees at the NARM mid-year tape convention last week were split on the Recco issue.

Immediately following the packaging meeting, none of the major manufacturers or merchandisers had expressed total acceptance of the 12" box proposal, in fact a NARM spokesman commented that it would be not merely railroading of the merchandising form, but that a decision to standardize packaging could not legally be introduced and adopted by the industry.

As the personal meetings proceeded, however, a tide began to shift toward use of the 4x12 Recco-type box as a first step toward meeting the needs of tape dealers on the merchandising level.

By adjournment of the NARM, several independent recording companies had aligned with use of the "spaghetti box" package, a number of companies were preparing to offer the box as an option for their accounts; and others had made no positive move. None of the participating firms had excluded the 4x12 box entirely.

Pro/Con/?

In the final evaluation, a number of manufacturers and merchandisers had already reached the conclusion that the 4x12 box will provide the immediate solution to the packaging problem. None of the "pro" boxers expected this exact packaging form to be the final answer to the overall dilemma; but, at least it will be a temporizing move with great plus-value.

In all cases, the "spaghetti box" was cited as a marketing move which gives tape the impulse buyers' attention; it affords greater capability for graphic impact; it cuts, if not eliminates, pilferage at the consumer counters; and most of all it gets the cassette and cartridge onto the floor for sales without the lock-up hangup.

Motown has already issued its first release of new albums on tape in the 4x12 box. Beginning with this release, all cassette products will be shipped in Recco-type boxes. "Since none of our cassette product had been merchandised before, there are few fixture problems anticipated for the issue," said Sommers. The label is also offering its cartridge sets in 12" boxes with an eye to completely phasing into the box format. Presently, the company is sending its product in the box (wrapped inside if the merchandiser decides to remove the cartridge) or is offering a choice of outer boxing, which will be accented on the 12" inch.

Premier Albums, and several other budget-line tape companies are heavily into the 12" box picture. At Premier, the firm is shipping the bulk of its product in 12" boxes following a 13-week test period which showed extremely rapid sales growth in all locations and a pilferage reduction both in percentage (through proportions reduced by higher sales figures) and in numerical thefts at locations where Premier tapes had been on open display.

Capitol, even before the NARM conference had been called to order, had shipped its new Glen Campbell tape album in 4x12 boxes. The set is a two-record/two-cartridge package, lending itself to marketing in the box which contains both volumes of the "Live" performance. Thus, merchandisers were already placed in a position to make allowances for the larger package. Having tested the reaction of NARM with a display of the graphics and packaging planned in this 12" box,

Capitol had decided by the convention's end that the company will be making use of the 12" box for forthcoming single-tape albums as quickly as possible. Projection of the company's capability to produce the graphics needed pointed to a delay in going into the 12" box before mid-November. Even then, tapes would be shrink-wrapped offering dealers a choice of boxing them or displaying & selling them without the graphic container. Artwork which would be used over the box is to feature full-color work from the album cover, and will be pasted from top or bottom to show the cartridge or cassette catalog number as applicable.

Atlantic Records, though continuing its present packaging, has decided to conduct a sizeable national test with the 12" package. Label executive Nesuhi Ertegun has already indicated to Shorewood Packaging that he will as early as possible offer complete graphic 4x12 packaging on a series of new releases by Atlantic-Atco sales leaders on from three-to-six upcoming releases. The test, according to Ertegun and Bob Kornheiser, who heads Atlantic's tape division, will enable the label to evaluate the value of added graphics on the package, the sales effect of the 12" box, the reaction and capabilities of dealers to handle such a carton and possible consumer regard.

"One of the great personal annoyances of this box," Ertegun noted, "is that without proper notation, it could become irritating much as an aerosol can which is half filled with air."

In all cases, spokesmen for the firms noted that they did not consider the 12" box to be the final solution to tape's packaging problem. With this configuration taken as a general standard, though, the companies expected enough merchandiser acceptance so that the future innovations and changes could evolve from this box as a starting point.

Racks, displays and shelving which would be used or installed to fit the needs of a 4x12 format would continue, they agreed, to be serviceable for quite some time. In the event that changes were wrought on the future packaging techniques, they would thus be based on conserving to a great extent the material that had been instituted for this configuration.

Decca of England Debuts Cassettes

see Int'l News Page

Garrett 'Concept' To Ampex

see story on p. 7

NARM Debates The 'Pandora's Box'

(Con't. from Page 7)

tape as an extra line. These dealers have built or set up displays on a 6" design, not having made a shift from original 12" LP boxes. The conversion to 12" packaging would in some cases require the ripping out of considerable amounts of shelving to accommodate the new tape boxes.

Basically, the furor was a matter of emotional and point-of-view dispute compounded by the delivery of headed speeches and from-the-floor questioning centering on the "rapid transition" to this 12" box.

As the meeting progressed, NARM's ranks seemed to divide for and against the 12" box through outlooks of manufacturer vs. merchandiser; record & tape vs. tape only dealers; and liberal vs. conservative business practitioners.

Shifting into the box form, it was generally agreed, would increase sales and reduce pilferage; but, the initial cost to people with already built 6" shelving or with heavy investments in 6" displays makes the new shift very costly, almost prohibitively so. A large faction voiced the question "if tape sales have been growing so rapidly during the past two years, why is the removal of lock-up display so essential?"

In The Aftermath — Direction

At the close of the packaging meeting, debaters found that the problems and questions of the months leading up to the meeting were still unresolved—but the following day gave NARM'ists a general direction and balm for rattled nerves.

At person-to-person meetings, a series of manufacturers showed motion toward the 12" box, indicating that though not the final stage this was a temporary solution which would likely become the foundation for innovations to come.

Motown Records was showing its latest 19 album release as it is being serviced—all cassettes in 3" wide and 12" high boxes, and the bulk of cartridges to be sent in a 4" by 12" box. Capitol Records was featuring its new

2-volume Glen Campbell in a 4x12 package, and the planned conversion to boxed tapes was disclosed, after discussions on a personal level with distributors and merchandisers, with the intention of getting the boxes ready as quickly as production capabilities would allow. Premier Albums, after three-months of testing the box packaging against 6" collar packs, has shown a 10-1 preference and sales ratio favoring the box.

Many of the not-yet-decided manufacturers supported the flow into 12" box packaging on a conservative basis, offering the choice of size on tape orders. Columbia will be considering the shipment of flat-packed 12" boxes with tape deliveries, allowing the individual merchants to place cartridge and cassette product into 6" setup or "stuff" the 12" boxes for display counters or in converted LP racks. Atlantic has also decided to run a nationwide test of the effectiveness of 12" packaging with regard to graphic impact and consumer acceptance of the new box.

None of the major tape duplicators committed themselves to the "spaghetti box."

Interim Step

The largest misunderstanding that seemed to surround movement into the box-package concerned the rapid transition into 12" containers. A rack outfit was agreed that they are unable to cope with "an overnight change" or the "immediate loss of several hundred thousand dollars worth of display equipment."

Having experienced an overnight mushroom in sales, merchandising expansion and the cultivation of a new record mobile market; the tape dealers have seemingly become a bit more conscious of instant change.

At the panel discussion, Mel Priof Columbia first used the phrase "interim step" to describe the adoption of a semi-standard form of packaging which could be used effectively to gain the immediate goal of unlocking cartridges and reducing in-store theft, presenting a bulkier commodity. The "interim" package need not be taken as the final step, but would be a basis for evolution into whatever ultimate packaging is devised.

The interim concept was expanded by Dave Rothfield of E. J. Korvet, who applied it to the direction taken by the large retail chain in its own tape departments. One of the shopping centers has already, he said, been converted to handle tape in the 12" box on a self-service basis. Two more Korvettes are now being readied for the shift into this marketing manner.

"It isn't necessary," Rothfield added, "to rip out an entire set of shelving or discard all 6" type displays in order to convert to the 12" Recco box. The changeover is done gradually, and the increase in sales through direct consumer appeal will more than make up the cost of redoing section after section in stores."

Regarding the reduction of display quantities or inventory stock because of the size of the new box, Rothfield replied that sales once again would solve the dilemma. Regardless of the present inventory capabilities of many shops, sales are far below capabilities because of the display disadvantages of current packages. With the Recco design, sight and impulse would supply impetus not offered by the mere stocking of tapes.

By the Sunday close of NARM's year meet, the tape convention from manufacturers had shown gravitation toward use, in part or tally toward the 12" concept; and merchandisers had become resolved either accept or at least strongly consider the stream toward the box.

Standard Needed At Indie Levels

DALLAS — With the greater part of the packaging debate being conducted between manufacturers and dealers on the grounds of sales, size and suitability; Burt Mahler of Tapetronics voiced a good deal of concern on the part of the independent tape duplicators.

In our role, he commented, we reproduce and package for a number of smaller labels, all of whom have their own preference. One wants his tapes to stand an inch higher in their packages, so they stand out; another wants an unusual shape to call attention to his product, etc.

While the indie reproducer charges enough to cover his own cost in meeting the manufacturer's demands, the time loss and inconvenience resulting from a lack of standard, or even near-standard packaging cannot be measured. Each time a run of cartridges or cassettes is completed, the packaging machinery has to be adjusted or changed and even personnel have to be shifted to handle the final step in turning out a finished shipment.

Though the acceptance would become more convenient from this view, Mahler pointed out that the 12" box would create problems of warehousing and shipping because of the extra air-space involved.

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MUNTZ CART-CHART

New Release & Hit Index

COMPATIBLE 4-TRACK CARTRIDGES

Order	Inventory	Stock No.	Album & Artist
Muntz New Release Index			
	ABC-A-697		NEVER GOIN' BACK TO GEORGIA — Blues Magoos
	*DOT-Y-25962		SPEND THIS HOLIDAY WITH ME — The Anita Kerr Singers
	*HIC-Y-149		THE BEST OF DONOVAN
	*4RA-6338		I TAKE A LOT OF PRIDE IN WHAT I AM — Dean Martin
	*4RA-6339		THE GOIN'S GREAT — Sammy Davis, Jr.
	4RA-6351		FOR ALL MY LITTLE FRIENDS — Tiny Tim
	4RA-6354		ELLA — Ella Fitzgerald
	*4RA-6360		STAND UP — Jethro Tull
	*RIV-A-3046		PANORAMA: WES MONTGOMERY
	RIV-A-3047		PANORAMA: THELONIOUS MONK
	RIV-A-3048		THE JAZZ ROCK SOUL PROJECT — Various Artists
	4WA-1773		MAN ON THE MOON — Narrated by Walter Cronkite, produced by CBS News
	*4WA-1810		THE ASSOCIATION
	4WA-1812		THE LEARNING TREE — Original Motion Picture Sound Track
Some Current Supersales!			
	EKT-A-75005		SOFT PARADE — Doors
	4CL-2993		The FRANCO ZEFFIRELLI Production OF ROMEO & JULIET
	DNH-A-50058		SUITABLE FOR FRAMING — Three Dog Night
	PC4-600-314		The Original Music From ABC-TV's DARK SHADOWS — The Robert Covert Orchestra
	DNH-A-50048		THREE DOG NIGHT
	DNH-A-50060		EARLY STEPPENWOLF — Steppenwolf
	GOR-A-933		THE TEMPTATIONS SHOW
	TAM-A-295		TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES
	GOR-A-939		CLOUD NINE — The Temptations
	4CL-184		BRAVE NEW WORLD — Steve Miller Band
	4RA-2026		EASY RIDER — Soundtrack
	4RA-2025		SMASH HITS — Jimi Hendrix
	4CL-268A		GLEN CAMPBELL — "Live" (Part 1)
	4CL-268B		GLEN CAMPBELL — "Live" (Part 2)

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4RA-6338

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CashBox Tape News Report

'Seeburg Will Be Ready' Bill Adair Promises MOA

CHICAGO—At the Chicago meeting of the Music Operators of America, Seeburg president Bill Adair stated that when standardization and availability of tape makes it the replacement for the single, Seeburg will be ready with the hardware to use tape in jukeboxes.

Adair's comment climaxed a discussion of the growth of tape as a major form of pre-recorded music at the MOA's national convention a week ago. Regard was expressed concerning the influence of a tape market on the record business, with particular regard to the influence of tape on the flow and output of single records.

At present, Adair noted, the lack of standardization and the absence of a suitable tape form for the need filled by the 45 rpm record makes design or marketing of a tape jukebox unfeasible.

Allied Records Enters Tape Duplicating Area

LOS ANGELES—In a major expansion move, Allied Records is entering into the tape duplicating field and will have facilities available for duplication of four and eight track and cassette by the end of this year.

Daken Broadhead, president of the 33-year-old company, announced that Allied has acquired 8,000 square feet of additional floor space, adjacent to its current pressing facilities on East Slauson Avenue in Vernon, for the tape operation which will offer customers everything from mastering to packaging.

The move into tape duplication is the latest in a series of "new look" approaches developed by Broadhead since he acquired ownership of the custom duplicating plant last year. Heading up the new operation will be Jack Wagner, Vice-President of Allied.

Cable Machinery Joins Cassette Market Race

NEW YORK—Firm vice president Leonard Ripley has just disclosed the entry of Cable Machinery Corp. into the cassette market with the opening of a plant capable of producing 1,300,000 cassettes as its monthly output. The output figure, Ripley noted, is based on use of C-60's and allows for a reasonable M.T.B.F. down time basis.

Describing the Cable plant, national sales manager claimed "the only automated cassette loading system in the industry. The system automatically leaders hubs, splices and winds the required amount of tapes, assembles and closes the cassette. The system further labels, boxes and delivers the cassettes to standard commercial cartoning equipment for shipment."

Cable's plant is located in York, Pa., and the firm also has a sales office in NYC at 333 Ave-of-the-Americans.

Dooto Schedules 3 Foxx Cartridges

NEW YORK—Dooto Records has prepared a three cartridge issue of 8-track albums from its extensive Redd Foxx catalog. Latest, which will be shipped in time for pre-holiday sales, are "Jokes I Can't Tell on Television," "Shedhouse Humor" and "Favorite Party Jokes."

Pugh Is Marketing Mgr. Of Ampex Consumer Div.

NEW YORK—Lawrence Pugh has just been appointed to the position of marketing manager for Ampex' consumer equipment division. According to vp E. Peter Larmer, Pugh will be responsible for marketing the Ampex line of open reel and cassette recorders and players.

GRT Sales Tripled, Earnings More Than Doubled In Fiscal '69

SAN FRANCISCO — GRT Corporation last week reported sales of \$15,298,795 and earnings of \$813,852 (equal to 41¢ per share on 2,052,781 average share outstanding) for the fiscal year ending June 30, 1969.

These results compare with fiscal 1968 sales of \$5,760,942 and net operating earnings of \$297,816 (21¢ per share on 1,376,380 average shares outstanding after restating for state taxes and a 4-for-1 stock split). Fiscal 1969 earnings included an additional extraordinary income of \$78,953 equal to 3¢ per share for a total of 27¢ per share that year.

A public offering in August 1968 of stock issued for acquisitions increased the number of average shares outstanding in fiscal 1969.

Alan J. Bayley, president of the Sunnyvale, California tape and record firm, said that 1969 developments reflect the implementation of the GRT corporate plan to serve a number of areas of the communications market.

"Our growth has been both internal and by acquisition," Bayley said. "The fact that net profits doubled while sales essentially tripled, reflects reinvestment of a portion of our profits in start-up costs for new ventures and costs associated with expanding the company's activities through certain acquisitions."

Pre-recorded stereo tape continues to be the company's single large source of revenue, Bayley said. Internal expansion was accomplished this activity as well as in the development and manufacture of equipment associated with the tape duplication functions. The company also formed GRT of Canada, Ltd. The firm's retail operation, Tape Deck, opened an outlet in Houston, Texas, in addition to the original location in Los Angeles, Calif.

GRT entered the phonograph record industry by forming GRT Records in Los Angeles and strengthened its position through acquisition of the Che group of corporations and joint ventures with several record companies. Capabilities in the manufacture of magnetic recording tape were added through the acquisition of Magnetic Media Corporation of Mamaroneck, New York.

NMC Is Acquiring 3 Detroit Racks

NEW YORK—NMC Corp. plans to acquire three Detroit-based affiliated record and tape rack jobbers, a wholesaler and tape rack jobber, a wholesaler firms for an undisclosed sum.

Jesse Selter, NMC president, said that the company has agreed in principle to purchase Music Merchants Inc., a wholesale record and tape contributor; Royal Stereo Tape Co., wholesaler and rack jobber of pre-recorded stereo cartridge and cassette tapes, equipment and accessories; and Mobile Music Co., rack jobber records. In addition, NMC will acquire the recently-created Mobile Music Wisconsin, Inc., a rack jobbing firm supplying pre-recorded products and services to discount department stores in Wisconsin. These firms with a total annual volume in excess of \$2.6 million, service approximately 400 accounts, primarily major department and discount stores, retail cord and tape outlets based in the midwest. Music Merchants, Royal Stereo and Mobile Music distribute full line of major record and tape labels.

Under the terms of the agreement the three companies would be operated under present management headed by Marvin M. Jacobs, president, who will also become an officer of NMC Corp.



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"Rocky Raccoon" © 1968 Northern Songs Ltd. England



Tape News Report

Nonesuch Will Appear On \$4.95 Cassettes

NEW YORK — Elektra's budget priced Nonesuch classical line is moving into the cassette market. The stereo series, first introduced in 1964, will sell at a list price of \$4.95. According to Keith Holzman, director of production, plans call for an initial release of 15 to 20 cassettes, to be followed in Jan. and at regular intervals with additional groups of five releases each. An ad-promo campaign will seek strong pre-Christmas sales.

At its debut, Nonesuch adopted an all-stereo policy, being the first label to issue the Dolby recording system in the U.S.



AT NARM — Cash Box president and publisher George Albert discusses the strengths and weaknesses of the 4' x 12' box as displayed in Capitol Records' "person to person" booth with Capitol president Sal Iannucci (center right), John Jossey (left) and CB advertising director Bernie Blake (right). The Recco boxes were displayed in a converted LP browser which allows the box to be stacked three wide in the former album slots. Also visible is much of the art work that gives the boxes graphic appeal unattainable in the 4 x 6 tape packaging. TO THE LEFT: Glen Campbell's "Live" album is shown as it is being serviced to introduce Capitol's new "Browser-Paks." The 4' x 12' package with both volumes of the recording is being serviced in a special counter display unit produced to merchandise the double-window package.

Modular Model Bowed By Gibbs

NEW YORK — Gibbs Special Products has just introduced its new "modular add-a-sound" line consisting of a basic 8-track stereo unit with modules that fit into and play through the system. The modular tape player-radio currently available is an FM multiplex with 20-watt output. Other modules that can be added in the player-plus design are an AM radio, AM-FM radio, cassette recorder/player and "citizens' band" radio. All these units are scheduled for release in the near future.

Already on the market with designs for the Christmas trade are the basic unit and FM module that retail with a suggested price of \$79.95 and \$54.95 respectively.

Robins Offers New Carry/Store Cases

NEW YORK — Robins Industries has just taken the wraps off a new group of cassette and 8-track cartridge storage and carrying cases. The tape and accessories manufacturer's new additions to the line are portable carriers called the "swinger" and its big brother version for cartridges; and a modular cabinet for storage only.

Capable of holding 12 cassettes, the "swinger" is to retail for \$6.15; while its 4 or 8-track counterpart carries 18 cartridges and retails for \$14.85.

The storage only cases are cabinets in walnut-grain finish that can be attached to a wall, stood on end or stacked on shelf or table top surfaces. Cassette size and cartridge model, both able to hold 12 tapes, sell for \$3.55 and \$5.00 respectively.

The big haul

No tape configuration escapes Dubbings' net. We're the leader in sound duplication for the entertainment industry. We produce cassettes, 8 track cartridges and open reel to the tune of almost 3 billion feet of tape per year! It's done with the most modern automated duplicating, editing and packaging equipment available. As a North American Philips Company, Dubbings provides both the quality and dependability in cassette manufacture the industry has come to know. You'll get high quality and on-time delivery whether you are a large producer or small. You'll "net" better profits with the leader, too. Whether your duplicating needs are immediate or in the future, why not contact Dubbings now?

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New Additions To Radio Playlists

A broad view of the titles many of radio's key Top 40 stations added to their "Playlists" last week.

WLS — Chicago

One Tin Soldier—Original Caste—T. A.
Love In The City—Turtles—White Whale
Son Of A Lovin' Man—Buchanan Bros—Event
Any Way You Want Me—Evie Sands—A & M
Wedding Bell Blues—5th Dimension—Soul City
LP—Johnny Tillotson—What Am I Living For—
Amos

WMPS — Memphis

Hot Fun In Summertime—Sly & Fam Stone—
Epic
You'll Never Walk Alone—Bklyn Bridge—Buddah
Reuben James—First Edition—Reprise
Wedding Bell Blues—5th Dimension—Soul City
Love In The City—Turtles—White Whale
She's Too Good—5 Americans—Abnak

WMCA — New York

You'll Never Walk Alone—Bklyn Bridge—Buddah
Hold Me—Baskerville Hounds—Avco/Embassy
Get Off My Back—B. B. King—Bluesway
Anyway You Want Me—Evie Sands—A & M
You've Lost That Lovin' Feeling—Dionne War-
wick—Scepter
Suite Judy Blue Eyes—Crosby, Stills & Nash—
Atlantic
Get Ready—Ella Fitzgerald—WB
LP—Long Red—Lesley West's Mountain—Bell
LP—In Orbit—Barabajagal—Donovan—Epic

CKLW — Detroit

Going In Circles—Friends Of Distinction—RCA
World—James Brown—King
Tracy—Cuff Links—Decca
Baby It's You—Smith—Dunhill
Don't Walk Away—Carl Carlton—Backbeat
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
So Good Together—Andy Kim—Steed

WIXY — Cleveland

Walk On By—Issac Hayes—Enterprise
Running Blue—Doors—Elektra
Wedding Bell Blues—5th Dimension—Soul City
Jealous Kind Of Fella—Garland Green—Uni
World—James Brown—King
Mind Body Soul—Flaming Embers—Hot Wax
Don't It Make You—Joe South—Capitol
Bad Girl—Intruders—Gamble

WFIL — Philadelphia

Tracy—Cuff Links—Decca
Lodi—Al Wilson—Soul City
You, I—Rugbys—Amazon
Carry Me Back—Rascals—Atlantic
Wedding Bell Blues—5th Dimension—Soul City

KILT — Houston

That Reminds Me—4 Seasons—Crewe
Goin' In Circles—Friends Of Distinction—RCA
Wedding Bell Blues—5th Dimension—Soul City
Since I Met You Baby—Sonny James—Capitol
Wonderful—Blackwell—Atlantic
Feeling Bad—Spooky Tooth—A&M
Cherry Hill Park—Billy Jo Royal—Columbia
We Can Make It—Ray Charles—ABC
Anyway You Like It—Evie Sands—A&M
We Love You Call Collect—Art Linkletter—Word
Jealous Kind Of Fellow—Garlan Greene—Uni
Ruben James—Kenny Rogers—Reprise
What Kind Of Fool—Bill Deal—Heritage
Loves Been Good To Me—Frank Sinatra—Reprise
Daddy's Little Man—O. C. Smith—Columbia
Groovy Grubwork—Harlow Wilcox—Plantation

WDRC — Hartford

Lodi—Al Wilson—Imperial
We Gotta All Get Together—Paul Revere—Col.
Echo Park—Keith Barbour—Epic
Suspicious Minds—Elvis Presley—RCA
Tracy—Cuff Links—Decca

WTIX — New Orleans

Tracy—Cuff Links—Decca
Wedding Bell Blues—5th Dimension—Soul City
Movin'—Robbs—Dunhill
Backfield In Motion—Mel & Tim—Bamboo
AM:
I Still Believe In Tomorrow—John & Anne Ryder—
Decca

WKBW — Buffalo

Dreaming Of You—Joe Jeffrey—Wand
Gotta All Get Together—Paul Revere—Col.
What's Use Of Breaking Up—Jerry Butler—Mer-
cury
And That Reminds Me—4 Seasons—Crewe
Life & Death In G & A—Abaco Dream—A&M

WMAK — Nashville

Hey Jude—Capt. Milk—Tetragrammaton
We Got To All Get Together—Paul Revere—Col.
So Good Together—Andy Kim—Steed
Break My Mind—Clifford Curry—Elf
Make Believe—Wind—Life
What's Use Of Breaking Up—Jerry Butler—
Mercury
Suspicious Minds—Elvis Presley—RCA

KXOK — St. Louis

Wedding Bell Blues—5th Dimension—Soul City
Like A Rolling Stone—Phil Flower—Dot
So Good Together—Andy Kim—Steed
Bad Girl—Intruders—Gamble
The Weight—Diana Ross & Temptations—Motown
Jesus Is A Soul Man—Lawrence Reynolds—WB
I Still Believe In Tomorrow—John & Ann Ryder—
Decca

WOKY — Milwaukee

Sun Shines For You—Guild—Twilight
She's Got Love—Thomas & Richard Frost—
Imperial
Ruben James—Kenny Rogers—Reprise
Movin'—The Robbs—Dunhill
Inside Out Outside In—Derek—Bang
So Good Together—Andy Kim—Steed

WQXI — Atlanta

You'll Never Walk Alone—Bklyn Bridge—Buddah
Baby It's You—Smith—Dunhill
Carry Me Back—Rascals—Atlantic
The Train—1910 Fruitgum Co—Buddah
Cherry Hill Park—Billy Joe Royal—Columbia

WIBG — Philadelphia

Hot Fun—Family Stone—Epic
Tracy—Cuff Links—Decca
Baby It's You—Smith—Dunhill
Mind Body Soul—Flaming Embers—Hot Wax

WDGY — Minneapolis

Little Woman—Bobby Sherman—Metromedia
Everybodys Talkin—Nilsson—RCA
When I Die—Motherlode—Buddah
Gonna Make You Mine—Lou Christie—Buddah
Oh What A Night—Dells—Cadet
That Reminds Me—4 Seasons—Crewe

WEAM — Washington, D. C.

Son Of A Lovin' Man—Buchanan Bros—Event
LP—The Weight—Diana Ross & Temptations—
Motown
So Good Together—Andy Kim—Steed
That Reminds Me—4 Seasons—Crewe
Suspicious Mind—Elvis Presley—RCA
Mah—Na Mah—Na—Ariel
Echo Park—Keith Barbour—Epic
Love Of The Common People—Winstons—Metro-
media
You Got Yours—Delphonics—Philly Groove

WQAM — Miami

Hot Fun—Family Stone—Epic
Kind Of Fool—Bill Deal—Heritage
Suspicious Mind—Elvis Presley—RCA
That Reminds Me—4 Seasons—Crewe

WMEX — Boston

If I Thought You'd Ever Change Your Mind—
Edward's Hand—GRT
Love In The City—Turtles—White Whale
I Still Believe In Tomorrow—John & Ann Ryder—
Decca
LP—Barabajagal—Donovan—Epic
LP—2nd Bklyn Bridge—Buddah
LP—Meet Triste Janero—White Whale
LP—Ruby, Don't Take—1st Edition—Reprise
LP—Highly Distinctive—Friends of Distinction—
RCA
LP—Best of Tim Hardin—Columbia

WRKO — Boston

Can't Get Next To You—Temptations—Gordy
Smile A Smile For Me—Flying Machine—Con-
gress

KLIF — Dallas

She Belongs To Me—Ricky Nelson—Decca
Smile A Little Smile—Flying Machine—Congress
Daddy's Little Man—O. C. Smith—Columbia
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
She's Too Good For Me—5 Americans—Abnak
So Many People—Paul Williams—Reprise
A Thing Called Love—Jerry Reed—RCA
So Good Together—Andy Kim—Steed

KJR — Seattle

Jesus Is A Soul Man—Lawrence Reynolds—WB
Cherry Hill Pk—Billy Joe Royal—Columbia
Suspicious Mind—Elvis Presley—RCA
Can't Get Next To You—Temptations—Gordy
Running Blue—Doors—Elektra
Blue Greens On The Wing—William Truckaway—
WB
Heighy-Hi—Lee Michaels—A&M
Sign On For The Good Times—Merrilee Rush—
Bell

WCAO — Baltimore

You'll Never Walk Alone—Bklyn Bridge—Buddah
How Are You (Pt. 1)—Jake Holmes—Polydor
Wedding Bell Blues—5th Dimension—Soul City
House Of The Rising Sun—Joey Scarbury—Dun-
hill
Hold Me—Baskerville Hounds—Avco-Embassy
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
Lodi—Al Wilson—Soul City
Amen—Ace Cannon—Hi
Carry Me Back—Rascals—Atlantic

WKNR — Detroit

So Good Together—Andy Kim—Steed
Sugar Bee—Mitch Ryder—Dot
Baby It's You—Smith—Dunhill
Delta Lady—Joe Cocker—A&M
World—James Brown—King
Jesus Is A Soul Man—Lawrence Reynolds—WB
I'm For Real—Originals—Soul
We're All We Got—Jake Holmes—Polydor
Jack & Jill—Tommy Roe—ABC
No One To Turn To—Spiral Starecase—Columbia
All Get Together—Paul Revere—Columbia
Smile A Little Smile—Flying Machine—Congress
Wedding Bell Blues—5th Dimension—Soul City
Make Believe—Wind—Life

KQV — Pittsburgh

Time Machine—Grand Funk R. R.—Capitol
Sad Girl—Intruders—Gamble
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
Drifters—Steve Lawrence—RCA
LP—Love Is A Many Splendored Thing—Vogue—
Reprise

WAYS — Charlotte

Carry Me Back—Rascals—Atlantic
Wedding Bell Blues—5th Dimension—Soul City
She's Too Good To Me—5 Americans—Abnak
What's The Matter Baby—Les Tres Femmes—
Phil-La-Of-Soul
Things Go Better With Love—Jeannie C. Riley—
Plantation
Candy—Mark James—Scepter
Never Walk Alone—Bklyn Bridge—Buddah
Sugar Maker—Peggy & Jo Jo—SSS
For The Love Of The Lady—Jay & Americans—
U. A.

KYA — San Francisco

Time Machine—Grand Funk R. R.—Capitol
Wedding Bell Blues—5th Dimension—Soul City
Going In Circles—Friends Of Distinction—RCA
Cherry Hill Pk—Billy Joe Royal—Columbia
Love In The City—Turtles—White Whale

KFRC — San Francisco

Is That All There Is—Peggy Lee—Capitol
I Still Believe In Tomorrow—John & Ann Ryder—
Decca
She's Got Love—Thomas & Richard Frost—Im-
perial
A Thing Called Love—Jerry Reed—RCA
Echo Park—Keith Barbour—Epic

KHJ — Hollywood

She's Got Love—Thomas & Richard Frost—Im-
perial
Hot Fun—Family Stone—Epic
Smile A Little Smile—Flying Machine—Congress

WHBQ — Memphis

Can't Get Next To You—Temptations—Gordy
Everybodys Talkin—Nilsson—RCA
Make Believe—Wind—Life
Smile A Little Smile—Flying Machine—Congress
Gonna Make You Mine—Lou Christie—Buddah

KRLA — Pasadena

Tracy—Cuff Links—Decca
Lost That Lovin' Feeling—Dionne Warwick—
Scepter
Hot Fun—Family Stone—Epic
LP—Wasn't Born To Follow—Byrds—Dunhill

KIMN — Denver

Everybodys Talkin—Nilsson—RCA
Get Together—Paul Revere—Columbia
Gonna Make You Mine—Lou Christie—Buddah
What's The Use—Jerry Butler—Mercury
Sugar On Sunday—Clique—White Whale
House Of The Rising Sun—Joey Scarbury—Dur-
hill



Coming Soon

**STIX
&
STONZ**

On

Columbia

**Sha-Na-Na — Na
Shana-Na-Nana-Na**

(soon)



Life and Death in G & A

It's been a long time in hitting, but the message is clear, both in the song and on the charts: "Life and Death in G & A" by the Abaco Dream is moving. There are now more than 75 Top-40 and R&B stations picking and playing it. The song, from the pen of Sly Stone. Yes, the same Sly. The group, The Abaco Dream. Alive and well on A&M Records. And it's simply a matter of Life and Death in G & A. Produced by Ted Cooper for Double M Productions.

THE ABACO DREAM
A&M #1081



Talent On Stage

THE STOOGES

PAVILION, FLUSHING MEADOW PARK, NEW YORK — Saturday night, September 6th, somebody at the Pavilion introduced the Stooges. It was the Elektra group's first New York appearance, except for a performance at the Pavilion the night before. Almost no one knew what to expect, except for a few kids who had apparently come back to see the Stooges, after their show the previous night, and a few who had heard those strange reports about the Friday night set and had come to see for themselves. Otherwise, everyone else was totally unprepared for what was to come. Some people had heard the Stooges' first album and had been impressed, but hearing the Stooges and seeing them just aren't the same things. It's like the difference between being introduced to a girl over the phone and being introduced to a girl over a bottle of bourbon.

So the Stooges were introduced, and three of them came out on stage, the drummer, the bassist, and the guitarist, all looking very much like members of a tough rock band, all with that characteristically rock face that lies somewhere between cute and ferocious. The group tuned up a little, fiddled with their amplifiers and waited. The audience, calm, unprepared, sat back and waited too. And then Iggy came out. Iggy, the half-crazed lead singer, looking like a choir boy with his lustful eyes on the mother superior, Iggy, stark naked except for tight and tattered dungaree shorts. No shirt, his bright brownish hair shining in the lights. He stood before the microphone, head bent, a somber, bizarre half-smile on his elfin face, twiddling his thumbs, waiting.

The Stooges do not begin. They seem to pick up where they left off when they last put down their instruments. Slowly rising, the music builds into erotic thunder, and slowly, with exaggerated movements, Iggy contorts his body into a series of grotesque shapes, throwing his thin arms back over his shoulders, clawing at his back. He clutches the microphone and does not sing but screeches, "So messed up, I want you here./In my room, I want you here./Now we're gonna be face to face./And I'll lay right down in my favorite place./And now I wanna be your dog./And now I wanna be your dog." It is the Stooges' first single, but that doesn't matter. Iggy falls, he writhes on the stage, tears at his body. No one knows what is happening. Somewhere a

girl cries out, "Iggy." It is a shout that sounds like a whisper.

The song finishes. Iggy stand there. No one applauds. Everyone is too spellbound to remember to clap. No one thinks, no one talks; they all listen and watch. A young man in the audience gets up to leave. Iggy curses him and calls out, "Get lost, punk." The audience, unable to tear its eyes from Iggy, begins to hate him . . . and love him.

The next song begins. The music is good, it is heavy and basic and cruel in its insistence on uncompromising power. It tears, it scathes, yet it soars. Iggy begins to move. He shrieks into the microphone, heaves it from his hand. Stepping back from the mike stand, Iggy slowly moves into a tortured position and suddenly springs forward, falling on the mike stand, impaling himself on the electronic spear. The band just keeps playing. Iggy fondles the tip of the mike stand. The audience can't believe this is happening. Iggy begins to shout at the people at the foot of the stage, cursing, shrieking. Then, he pounds his fists at them, and howling like a madman leaps off the stage at them. The band just keeps playing. The audience is on its feet now, pressing forward to see. Iggy is in their midst. We can catch glimpses of his arms and legs flung up in the air. Suddenly, he is back on stage. He seems to be crying. He punches himself in the mouth with his fist. He is doing it hard. Watching the audience, he tears at his bare chest with his fingernails, tearing the skin. The band just keeps playing. Iggy walks off. He is gone for a few minutes, and no one knows where he is, when suddenly, he comes running across the stage and leaps twenty feet into the crowd. He is fighting, jumping at the girls. But no one is fleeing. They are standing with him. Some are defending him. Thousands press forward to see and touch. Iggy takes a heroic leap back on stage and stumbles off. The band is playing loudly. The guitarist tosses his instrument back over the amplifiers. There is destruction, violence, horror.

The audience, after a long silence, chants, "More, more, more!!!" What Jim Morrison began with the theater of rock is brought to its culmination. Call it madness, call it a put-on. This is Iggy and the Stooges. It has been called an end of sanity by some. It may well be the beginning.

b.h.

MEL TORME

ROYAL BOX, N.Y.—There's no pro like an old pro, and Mel Torme, long regarded as a singer's singer, proved the old adage again last week when he opened at the plush Royal Box in the Americana Hotel.

Torme, recently pacted (for the second time) to Capitol Records, possesses a set of vocal chords that operate with the precision of a Moog synthesizer, and he used them to full advantage, turning on the capacity crowd. Because he can bring almost any piece of material within his stylistic orbit, Torme keeps his act up-to-date, drawing from the best material around, be it rock, country or straight pop. He framed the tunes with just the right amount of pleasant bantering and was easily able to overcome some minor difficulties caused by the band's lack of rhythm.

Torme wrote two songs for the act, the fast-paced opening number, "Jet-Set," and the slow, thought provoking ballad, "If," and also handled most of the charts. Arranger Jimmy Jones gets credit for the three contemporary tunes in the act, "Happy Together," "Willie Aand Laura Mae Jones" and "Games People Play," which is Torme's first single for Capitol. Torme really stands out on medleys, and there were three good ones in his act, including a bossa nova coupling of Jobim tunes, a quick look at the "Porgy and Bess" score and a tribute to love songs, which included "Hurray For Love" (from the Tony Martin Yvonne DeCarlo "Casbah" flick of the 1940's, plus some contributions from Bobby Russell and the Beatles.

ELVIN BISHOP C. K. STRONG THE BABY CROW

THEE EXPERIENCE, LOS ANGELES — With the seemingly limitless flood of new groups inundating the pop scene, it's becoming increasingly harder to properly showcase groups in live appearances. There are only so many club dates available. With that in mind, Thee Experience presented four of the better new sounds last Tuesday (2) in appearances by Crow, The Baby, C. K. Strong, and Elvin Bishop.

Crow, Amarat Records' artists, are an extremely tight instrumental aggregation, aptly illustrated by their opening number; an extended jazz-blues improvisation highlighted by some refreshingly unclipped guitar and piano work. Then lanky vocalist Dave Wagner took over the stage, his clear, belting voice guiding the gut-rock instrumentation of the rest of the group into a powerful hour-and-a-half set. They ended with an excellent modified boogie that got the audience immediately to their feet and dancing.

The dancing and frantic beat didn't stop, however, as Dunhill's The Baby carried the load with their polished show-type presentation. A combination of good vocals (excellent harmonies),

driving musicianship (great organ work) and a sophisticated sense of showmanship should carry them through many successful future engagements.

Epic's C. K. Strong, spearheaded by the ultra-dynamics of vocalist Lyn Carey, unfortunately will always carry the load of being compared to Jani and Big Brother. It's unfortunate because they are a much tighter unit than the latter, and don't have to depend wholly on their female singer to carry them through. The recent addition of a new drummer and bassist has given them the instrumental coherence to more than balance out Miss Carey's powerful (but controlled) belting style.

The show ended with a rare appearance by bluesman Elvin Bishop, newly signed to Bill Graham's Fillmore record label. His talkin' blues vocal, combined with the same kind of textured guitar technique he was noted for when he was with Paul Butterfield kept the audience completely entranced.

B. B. KING ALBERT KING BOBBY "BLUE" BLAND

FILLMORE EAST, N.Y.C. — While there is certainly nothing wrong with the idea of a white man singing black blues, there is something special and beautiful in the performance of the artists at the Fillmore East on Friday night, September 5th. Bobby "Blue" Bland who opened the show, with his long polished finger nail and slick suit came across with a very urban power. On numbers like "Stormy Monday" and "Driftin' And Driftin'" he manages to be oddly smooth and refined which makes him seem like a cross between Nat King Cole at his best and a low down and dirty bar room blues singer.

Albert King is a great showman. He is full of gusto and down home country energy directed onto the city stage. On "Kansas City," he was a veritable dynamo, both as a singer and a guitarist. Mostly, it is his guitar which makes him so exciting. Albert King has a forceful style which while very commercially oriented, has an enormously genuine blues feel.

B.B. King could steal any show, but his performance at the Fillmore that night, which was being taped for a future live album, was exceptional even for the master. Joined on stage by blues supergreats, Otis Spann on piano and T Bone Walker on guitar, B.B. journeyed into a musical realm deep in blues and yet transcendent, somehow beyond the blues. B.B. him-

self is such a master of the guitar that he puts to shame the dozens of his imitators now touring the country and making records as blues artist. B.B. plays as he sings — from inside. Performing his recent hit single "Why I Sing The Blues," he got an ancient, very important message across to his young audience. Learn to live through your heart. Learn to feel. Suffer, but learn to bear your suffering with dignity and pride. Learn to trust the power of your soul and the strength of your emotion.

T Bone Walker and Otis Spann provided B.B. King with two solo instruments to play against and the result was a fascinating, bluesy counterpoint that told several stories at once. T Bone lacks B.B.'s polish but the contrast was very touching. After brilliant renditions of "Every Day I Have T Blues" and "Sweet Little Angel," the group left the stage and as they moved off, amidst the thunder of shouts of applause, hands reached up from the front row to the stage. And B.B. King and Otis Spann and T Bone Walker bent down to their admirers. A hand touched. Young hands to old hands, white hands to black hands, innocent hands to the hands of a wise man. There was a story in the music and there was a story in the show, but most of all there was a story in the hands.

CHECKMATES, LTD.

COPACABANA, NEW YORK — Sonny Charles and the Checkmates, Ltd. proved in their hour and fifteen minutes of solid rock entertainment that they are an extremely polished and professional act. Opening the show with "It's Your Thing," the group brought the audience to a rhythmic frenzy of hand clapping and finger snapping. Solo performance of "Sunny" and the group's smash hit single "Black Pearl" provided singer Sonny Charles with an excellent showcase to demonstrate his incredible range of vocal talents. Getting into the spotlight with a magnificent virtuoso performance on "Twenty-five Miles," drummer Sweet Louis really broke the place up. Working hard and still having fun, the Checkmates came across as exciting and entertaining.

New T-Neck LP's

they feel that the concept and success of T-Neck has attracted and will continue to attract major talent. "We are here to provide an alternative for artists who are seeking total creative freedom," they said. "As a label totally owned and administered by ourselves as business men and as artists, we are continually aware of our ability to provide a home for artists, black and white, who want to do their own thing."

Farrell Produces Reynolds TV Theme

LOS ANGELES — Published by Wes Farrell's Pocket Full of Tunes and specially written by contract writer Tony Romeo, the theme song of "The Debbie Reynolds Show," which premieres on NBC-TV Tuesday, September 16, at 8:30 p.m. EDT, has been produced by Farrell.

With the production of the theme song, "With A Little Love, Just A Little Love," the Wes Farrell Organization, of which Farrell himself is president, is now currently represented in every phase of the music industry — singles and albums, motion picture soundtracks, radio and television commercials, and television themes.

Represented on the best seller chart with the hit single "I'm Gonna Make You Mine" by Lou Christie on the Buddah label, Tony Romeo, who wrote the song for the show, is also the composer for current television commercials for Coty and Dodge. The Elephant's Memory, another Farrell production, is featured in 27 minutes of the soundtrack of the film "Midnight Cowboy." The Brooklyn Bridge also produced by Farrell, have a new album release and a new single release on the Buddah label.

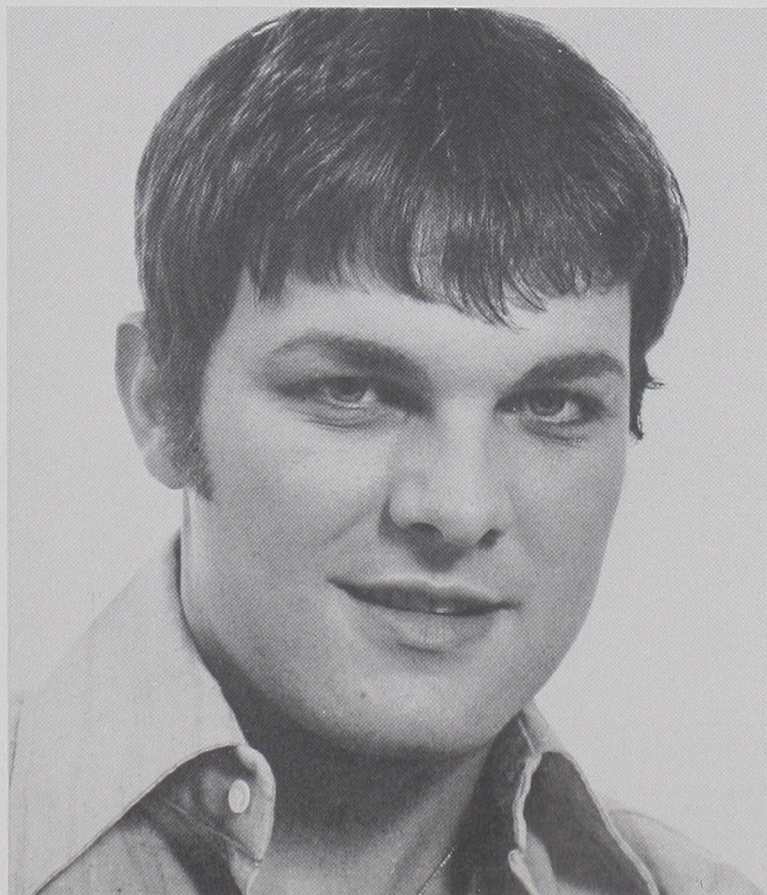
Having just established a West Coast office headed up by Julie Chester, Farrell, while in Los Angeles, is completing the production of albums by Paul Anka and Eddie Fisher. Later in September, he will return to New York to complete negotiations for additional television and film deals.

Jack & Jill went up the hill... ...where the hell were you?

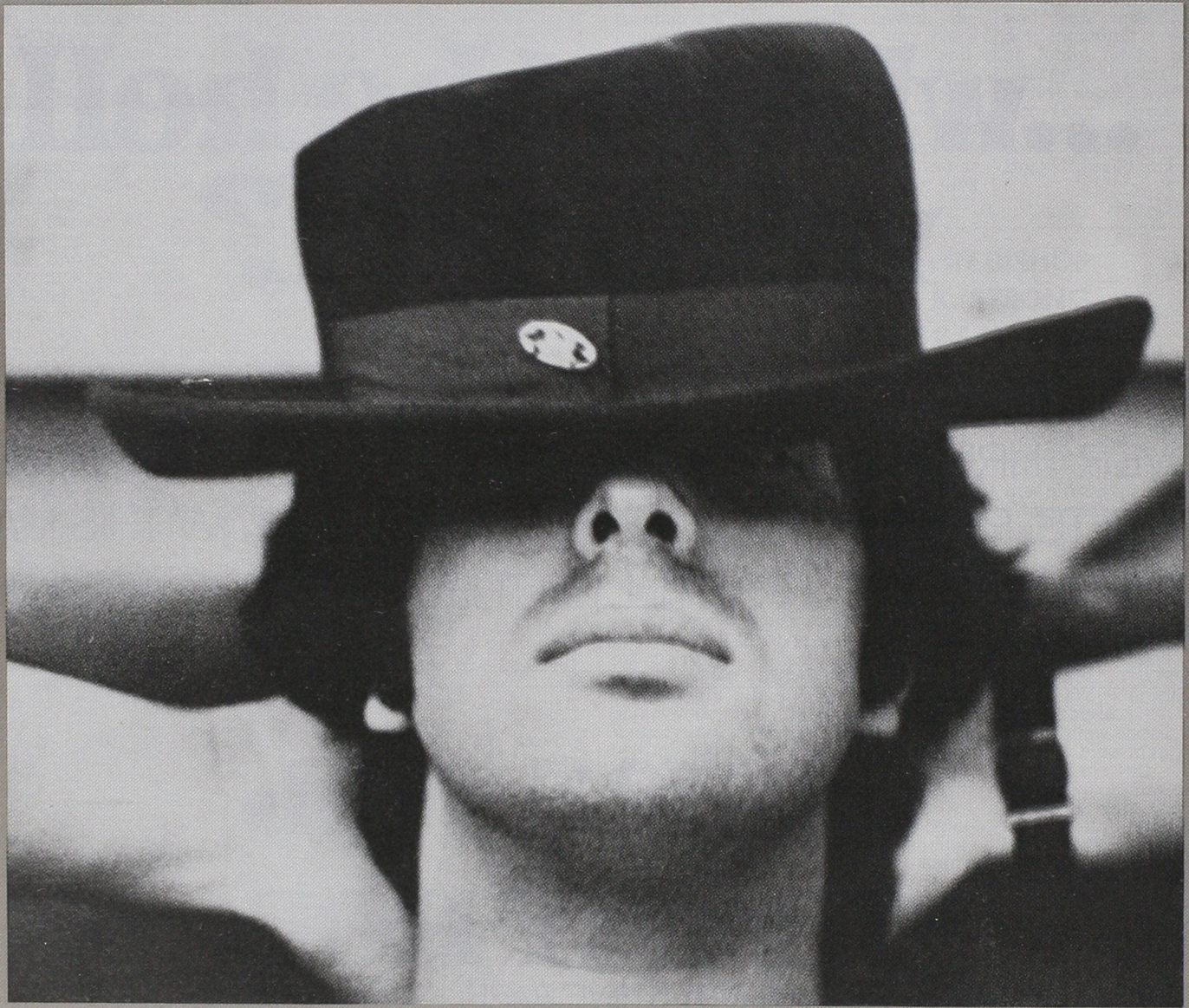
OVER THREE HUNDRED THOUSAND SOLD IN SECONDARY
MARKETS. PICKED AS A SLEEPER HIT - WE KNOW THIS MAKES
THREE IN A ROW. IT'S STILL UP THERE...WHERE ARE YOU?

JACK & JILL BY TOMMY ROE

PRODUCED BY STEVE BARRI ABC #11229



*What Does A Guy Who's Sold
A Million Records
Think About?*



Andy Kim thinks about "Baby, I Love You," his first million seller.

And his fast-rising album of the same name.

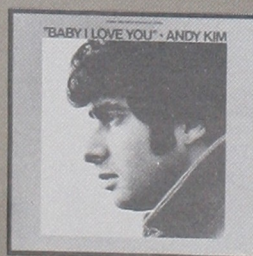
*And his new single "So Good Together" (PT 720) one of the highlights
of this new L.P.*

And Andy thinks about his producer Jeff Barry.

And all the beautiful people who have made him what he is.

What does a guy who sold a million records think about?

Baby, he thinks about you!





TOP 100 Albums

BOTTOM NO. INDICATES 8 AND 4 TRACK AND CASSETTE

September 20, 1969

- | | | |
|---|---|--|
| <p>1 BLIND FAITH
(Atco SD-304) (304) 1</p> <p>2 JOHNNY CASH AT SAN QUENTIN
(Columbia CS 09827) (18 10 0674) (14 10 0674) (16 10 0674) 2</p> <p>3 BEST OF CREAM
(Atco SD-291) (291) (X5 291) 6</p> <p>4 HAIR
ORIGINAL CAST (RCA Victor LSO 1150) (08S-1038) 4</p> <p>5 BLOOD, SWEAT & TEARS
(Columbia CS 9720) (COL 18 10 0552) (COL 14 10 0552) (16 10 0552) 3</p> <p>6 THE SOFT PARADE
THE DOORS (Elektra EKS 75005) (M 87 5005) (X 47 5005) (X 5 5005) 5</p> <p>7 SMASH HITS
THE JIMI HENDRIX EXPERIENCE (Reprise MS 2025) (8RM 2025) (CRX 2025) 7</p> <p>8 GREEN RIVER
CREEDENCE CLEARWATER REVIVAL (Fantasy 8393) (88393) (48393) (58393) 15</p> <p>9 CROSBY, STILLS & NASH
(Atlantic SE 8229) (8229) (X5 8229) 10</p> <p>10 BEST OF BEE GEES
(Atco SD-292) (292) (X5292) 13</p> <p>11 IN-A-GADDA-DA-VIDA
IRON BUTTERFLY (Atco 2051) (2501) (X52501) 12</p> <p>12 ROMEO & JULIET
ORIGINAL SOUNDTRACK (Capitol ST 2993) (8XT 2993) (Y 18 2993) 11</p> <p>13 THROUGH THE PAST DARKLY (Big Hits Vol. 2)
ROLLING STONES (London NPS 3) (LKK 57162) 34</p> <p>14 NASHVILLE SKYLINE
BOB DYLAN (Columbia KCS 9825) (COL 18H0-0670) (COL 14H0-0670) (COL 16H0-0670) 9</p> <p>15 THIS IS TOM JONES
Parrot PAS 71028) (79828) 8</p> <p>16 DARK SHADOWS
ORIGINAL T.V. MUSIC (Philips PHS 600-314) 14</p> <p>17 BAYOU COUNTRY
CREEDENCE CLEARWATER REVIVAL (Fantasy 8387) (88387) (48387) (58387) 16</p> <p>18 SSSSH
TEN YEARS AFTER (Deram 18029) (M77829) (Na 77829) (77629) 29</p> <p>19 LED ZEPPELIN
(Atlantic SD 8216) (8216) (X58216) 19</p> <p>20 SUITABLE FOR FRAMING
THREE DOG NIGHT (Dunhill DS 50058) 21</p> <p>21 THE AGE OF AQUARIUS
5TH DIMENSION (Soul City SCS 92005) (8951) (4951) (C-951) 17</p> <p>22 GOOD MORNING STARSHINE
OLIVER (Crewe CR 1333) (887-133) (587-1333) 25</p> <p>23 TOMMY
THE WHO (Decca DXSW 7205) (6-2550) (73-2500) 27</p> <p>24 HOT BUTTERED SOUL
ISAAC HAYES (Enterprise ENS 1001) 20</p> <p>25 DONOVAN'S GREATEST HITS
(Epic BXN 26439) (N18-10154) (N14-10154) (N16-10154) 22</p> <p>26 CRYSTAL ILLUSIONS
SERGIO MENDES & BRASIL '66 (A&M SP 4197) (8T 4197) (4T 4197) (CS 4197) 24</p> <p>27 A WARM SHADE OF IVORY
HENRY MANCINI (RCA LSP 4140) (P8S 1441) 18</p> <p>28 A MAN ALONE
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BOX TOPS (Bell 6032) 104</p> <p>97 SATIN CHICKENS
RHINOCEROS (Elektra EKS 74056) 120</p> <p>98 PREFLYTE
CROSBY, McQUINN, HILLMAN, CLARK & CLARK (Together STT 1001) —</p> <p>99 FATHERS & SONS
VARIOUS ARTISTS (Chess LPS 127) —</p> <p>100 HELP YOURSELF
TOM JONES (Parrot PAS 71025) (79825) (X79625) 89</p> |
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AshBox Album Reviews

Top Picks



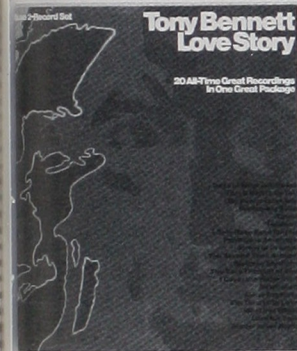
I TAKE A LOT OF PRIDE IN WHAT I AM — Dean Martin — Reprise RS 6338

Titled after his latest chart single, Dean Martin's new album should, like his previous ones, pull in lots of spins and sales. In addition to "I Take A Lot Of Pride In What I Am," which was originally a hit for its writer, country songster Merle Haggard, Martin offers a host of other tunes taken from the country bag, among them "Where The Blue And Lonely Go," "Do You Believe This Town" and "Little Green Apples." Watch for this one on the charts.



THE ASSOCIATION — Warner Brothers/Seven Arts 1800

The Association has always been one of the finest groups in the field of pop-progressive rock, writing great songs and producing floods of excellent and very successful singles and albums, but this LP outing surpasses even the group's previous musical triumphs. The lyrics, printed on an insert with the album, are subtle, sometimes quite profound and poetic, and often very witty. The songs, graced by beautiful melodies, are further enhanced by brilliant arrangements and those great Association vocals. Expect heavy FM and MOR play and gigantic sales and chart victories.



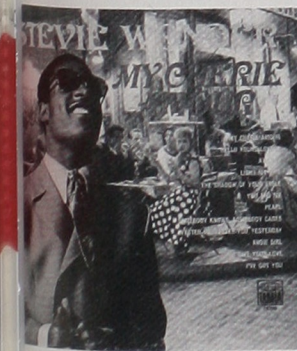
LOVE STORY — Tony Bennett — Columbia GP 14

"Love Story," a specially low-priced two-record set which contains "20 All-Time Great Recordings In One Great Package," should have a successful sales future. Among the numbers to which Tony Bennett lends his singular vocal talents are "Alone Together," "Bewitched," "Stella By Starlight," "Tenderly," "Days Of Wine And Roses" and "Till." An item to stock.



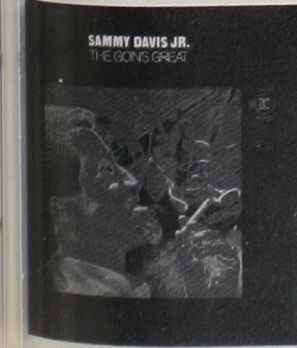
O.C. SMITH AT HOME — Columbia CS 9908

O.C. Smith's strong, husky voice makes this LP very impressive. "Daddy's Little Man," "Color Him Father," "My Cherie Amour," "Didn't We," and "Can't Take My Eyes Off You" give Smith some strong material to work with, and he does a fine job of handling it. His fast moving single "Daddy's Little Man" will give this album a boost. Chart-bound item.



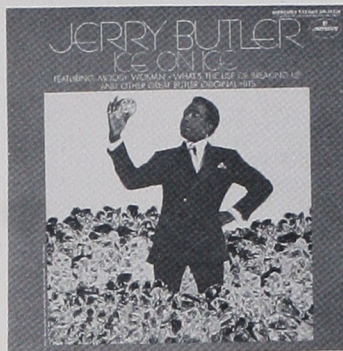
MY CHERIE AMOUR — Stevie Wonder — Tamla TS296

Bearing the title of his recent smash, "My Cherie Amour," Stevie Wonder's new LP is sure to see an enviable amount of action. In addition to the title cut, the famed soul chanter performs "Hello Young Lovers," "Light My Fire," "The Shadow Of Your Smile" and eight others that will please his large following. Stevie's never been hotter than he is now, and this should be a really, really big album.



THE GOIN'S GREAT — Sammy Davis, Jr. — Reprise RS 6339

Sammy Davis comes on strong with this LP, which includes some big songs, i.e., "This Guy's In Love With You," "Break My Mind" and "The Impossible Dream." He interprets them beautifully with his usually soft, sometimes grinding vocals. Good orchestration and back-up work add to this album's brightness. Sammy's fans should be after this one.



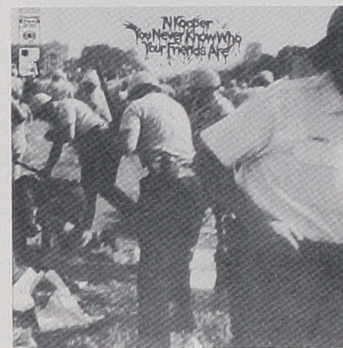
ICE ON ICE — Jerry Butler — Mercury SR 61234

Jerry Butler should have no difficulty hauling in heaps of airplay and sales with his latest album venture, "Ice On Ice." Featuring his current hit, "What's The Use Of Breaking Up," and his recent smash, "Moody Woman," the LP showcases the star R&B chanter in a performance that's sure to delight his present fans and gain him some new ones as well. "Ice On Ice" should be seeing chart action shortly.



RUBY, DON'T TAKE YOUR LOVE TO TOWN — Kenny Rodgers & The First Edition — Reprise RS 6352

The title song of this album was a big hit, reaching #7 on the singles chart. Three of the four members of the group are former members of the New Christy Minstrels, and the sound of the Minstrels often shows up — and with good instrumental work in the background. Group is pretty big right now, and this package should hit hard.



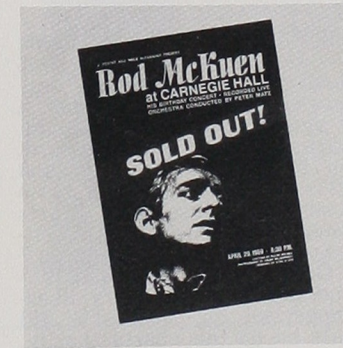
YOU NEVER KNOW WHO YOUR FRIENDS ARE — Al Kooper — Columbia CS 9855

Al Kooper's second solo album seems ready to follow his first solo LP right up the charts. Like the first, it is a strange pairing of rock, R&B and jazz sounds ("Too Busy Thinkin' Bout My Baby" and "Anna Lee") with more intellectual, classically oriented sounds ("Magic In My Socks," and "The Great American Marriage/Nothing"). This gives the album an odd schizophrenic feeling, but in the end it is a flourish of excellent, tight musical sounds. The sound produced by the Al Kooper Big Band featured here reminds one of Kooper's association with Blood, Sweat, and Tears. Loads of FM programming insuring heavy, heavy sales.



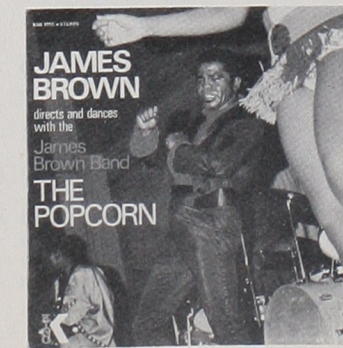
IT'S NOT KILLING ME — Michael Bloomfield — Columbia CS 9883

In addition to serving as lead guitarist in two successful groups, the Paul Butterfield Blues Band and the Electric Flag, Michael Bloomfield has also had two chart LP's as the partner of Al Kooper. Now, on his own, doing 11 original tunes, Bloomfield demonstrates the reasons for his rise to fame. He is a brilliant guitarist, master of a variety of different styles, country, blues, jazz and rock, and a fine singer. This Bloomfield outing places great emphasis on country sounds and is sometimes a little funky. Bloomfield gives a powerhouse of a performance all the way through, and the set should be bound for heavy sales.



ROD MCKUEN AT CARNEGIE HALL — Warner Bros.-Seven Arts 1794

This two-record set, recorded live at Rod McKuen's April 29, 1969 birthday concert at Carnegie Hall, should sell extremely well. In the package McKuen recites his poems and, backed by an orchestra conducted by Peter Matz, sings his songs. McKuen's current popularity as a "poet of the people" makes this an album to reckon with.



THE POPCORN — James Brown & Band — King KSD 1055

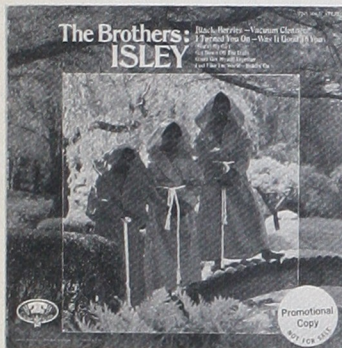
Already climbing the charts for a few weeks with the album, "It's A Mother," which features Brown singing the single hit, "Mother Popcorn," James Brown, directing the James Brown Band, has just made the charts with this instrumental set, which features an earlier single hit, the title tune, "The Popcorn." Brown is really making out like a bandit as a result of the Popcorn dance craze which he started, and this album is a must for dealers.

CashBox Album Reviews

Pop Picks



FATHERS AND SONS — Chess LPS 127
This LP brings together the elder masters of blues, such as Muddy Waters, Otis Spann with the young bluesmen who learned their trade from them, such as Michael Bloomfield and Paul Butterfield. The set is a monument to the art of the blues. In addition to those mentioned, the two-record package features brilliant performances by Buddy Miles, Sam Lay, and Donald "Duck" Dunn. The first disk in the set was done in the studio, and the second live at the Super Cosmic Joy-Scout Jamboree. Set is already on the charts.



THE BROTHERS: ISLEY — T-Neck TNS 3002
The Isley Brothers come off strong on their first album for their own label. The set, which was totally written, arranged and produced by the three brothers, contains their recent hit, "I Turned You On," and their current hit, "Black Berries." The album should hit the charts soon.



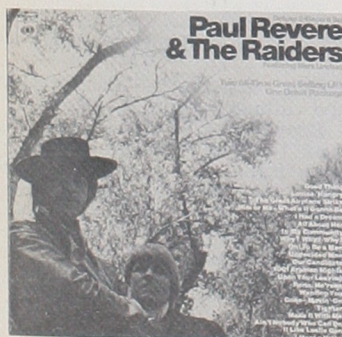
CANNED WHEAT PACKED BY THE GUESS WHO — RCA LSP 4157
Like the Guess Who's first album, "Wheatfield Soul," this magnificent set is not only destined for chart victories but is also an exceptional entry in the field of progressive rock. The package, which includes the Canadian group's recent smash single, "Laughing," is an excellent showcase for the extensive talents of the Guess Who. The playing is on a level matched only by a few rock musicians, the songs are all excellent, the arrangements are intricate and exhilarating, and Burton Cummings' vocals are rich and eloquent. Keep plenty in stock.



HERE COME THE HARDY BOYS — Hardy Boys — RCA LSP 4217
Guaranteed to hit the charts is this first album by the Hardy Boys. The animated and live stars of the new ABC-TV show, "The Hardy Boys," the new group is a very talented bunch of youngsters whose music is bright, lively and just plain fun. The vocals are exuberant, the playing very slick, and the songs full of gusto and youthful energy. Tunes like "Those Country Girls," "Sha-La-La," and the group's first single, the very pretty "Love And Let Love," sure to hit on its own, should bring heavy sales.



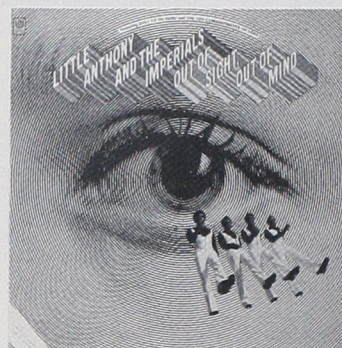
'ALICE'S RESTAURANT' — Original Motion Picture Score — United Artists UAS 5195
Arlo Guthrie had a hit with his long song-monologue, "Alice's Restaurant," about a year and a half ago, on his Reprise album, but the movie partially based on the record, will awaken new interest in the work and spark sales of this album. On the set, Arlo sings "Alice's Restaurant Massacre," Parts I and II. Instrumentals by Arlo, a Joni Mitchell number, "Songs To Aging Children," sung by Tigger Outlaw, and additional music composed and arranged by Gary Sherman, musical supervisor for the movie, fill out the LP. Should be on the charts shortly.



PAUL REVERE & THE RAIDERS TWO ALL TIME GREAT SELLING LP's — Columbia GP 12
Specially low priced, this two-record set is made up of two complete Paul Revere & The Raiders albums, previously released separately, as "The Spirit Of '67" and "Revolution." LP includes the hit singles "Good Thing," "Hungry," "The Great Airplane Strike," and "Him Or Me—What's It Gonna Be." Many Raiders fans will rally to this heavy item.



OH! WHAT A LOVELY WAR — Original Motion Picture Soundtrack — Paramount PA 5008
The soon-to-be-released film "Oh! What a Lovely War" is taken from the stage show of the same name, and the soundtrack consists of World War I songs that have been adapted, arranged and conducted by Alfred Ralston who worked with the original show. Some of the songs included are "Keep The Horses Burning," "Pack Up Your Horn" and "Over There." The film promises to be big, and the soundtrack album should follow suit.



OUT OF SIGHT, OUT OF MIND — Little Anthony and the Imperials — United Artists UAS 6720
Recently on the charts with the title tune this set, Little Anthony and the Imperials have created an album that should follow suit. The sound is light and lively, and of course features that distinctive vocal style that made the group a success. Outstanding tracks here are "Easy To Be Hard" and "Let The Sunshine In" from "Hair," and a pleasant rendition of a golden oldie, "The Ten Commandments of Love."



RIVER DEEP, MOUNTAIN HIGH — Ike & Tina Turner — A&M SP 4178
The popularity of Ike & Tina Turner has been steadily growing over the last year and this long-awaited album, titled after a including their classic British hit of two years ago, produced by Phil Spector, should bring the duo to new heights. Also included are several of Ike & Tina's greatest efforts such as "A Fool In Love," "I Idolize You" and "It's Gonna Work Out Fine."



KEEM-O-SABE — Electric Indian — United Artists — UAS 6728
One of the breakout smashes of the year and one of the funkier instrumentals of the year "Keem-o-sabe," the bouncy title tune of the set, is still riding on the charts. The LP precisely in the groove of the hit single that inspired it, and heavy sales should be in the offing. A magnificent rendition of "My Cherished Amour" is matched by great tracks of "Spring Wheel," "1-2-3," "What Does It Take To Win Your Love" and some sprightly originals. Bound to be on the warpath.



PETER COFIELD — Coral — CRL 757508
Peter Cofield's first album is a combination of folk, country, and light rock sounds that comes across as smooth and gentle. Cofield's clear, pleasant voice fits well into lush, full arrangements, and some listeners may find his soft voice a refreshing change of pace from the shouting of so many contemporary singers. The songs, all Cofield's own, have a honey sweet sound that could prove broadly appealing.



THERE'S A LOT OF LOVIN' IN THIS OLD BOY YET — A.J. Marshall — MGM SE 41
Veteran songster A.J. Marshall offers a title tune and 10 other songs on his new album. An exponent of the Al Jolson style, Marshall brings that style to bear on such songs as "Little Green Apples," "This Guy In Love With You," "By The Time I Get To Phoenix" and "Young Girl." MGM is putting a big push behind Marshall and he will be given a lot of exposure. He should reap a reward commensurate with his performance.



AshBox Album Reviews

Top Best Bets



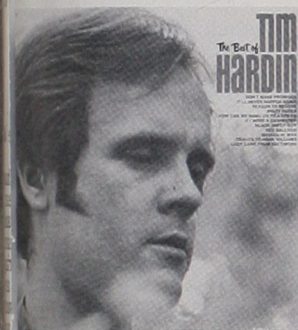
TENTH ANNIVERSARY OF GOLDEN PIANO HITS — Ferrante & Teicher — United Artists UXS 70

This magnificently packaged two-record set contains the most outstanding and most successful tracks from the great piano duo's sixty albums. It is a lush, amiable set that commemorates Ferrante & Teicher's tenth anniversary. All twenty-two tracks will prove a pleasure for the team's many fans. Album includes such hits as "Theme From The Apartment," "Exodus," and "Tonight."



SOUL BAG — Willie Mitchell — Hi SHL 32050

Digging into his soul bag, trumpeter Willie Mitchell lays down a host of groovy tracks. Mitchell's horn works well on such tunes as the very popular "Everyday People," the Wilson Pickett hit, "I'm A Midnight Mover," the very timely "Apollo X," and the recent Ventures smash, "Hawaii Five-O." Mitchell's fans should take note of this lively set.



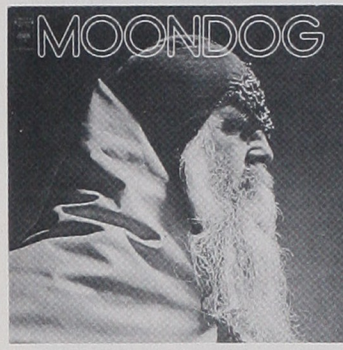
THE BEST OF TIM HARDIN — Verve Forecast FTS-3078

With songs taken from "Tim Hardin 1" and "Tim Hardin 2," Verve has put together this album which contains many of the songs that have made Tim Hardin one of the important singer/writers on the scene. The popularity of Hardin's Columbia single, "Sing A Simple Song of Freedom," which is currently on the charts, could give this album the spark it needs to start moving.



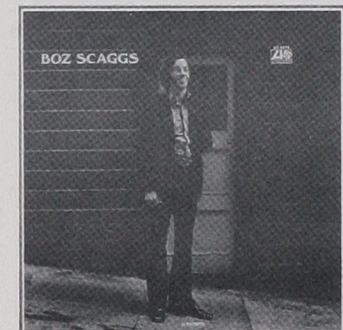
LAST SUMMER — Original Movie Soundtrack — Warner Bros./7 Arts WS 1791

This soundtrack from "Last Summer," a movie currently very popular among youth, contains songs composed by John Simon, who has produced Blood, Sweat & Tears and Big Brother. Performing on the album are Henry Diltz, Ray Draper, Colin Walcott, Buddy Bruno and Cyrus Farfar, as well as Simon. Considering the movie's popularity and Simon's talents, this LP could move.



MOONDOG — Columbia MS 7335

In addition to being one of the most unusual albums in years, the Moondog LP is also one of the most exquisite. Moondog himself is an aged, blind poet, composer, and conductor, best known to the world as a tall, bearded, cloaked, spear-carrying figure who habitually stands on the corner of 56th Street and 6th Avenue in New York City. The album is a collection of his orchestral compositions, which he conducts. The music is sublimely melodious, rich in subtle rhythm and harmony. The form is predominantly classical, but brilliant excursions into jazz are frequent. Excellent album that could do quite well.



BOZ SKAGGS — Atlantic SD 8239

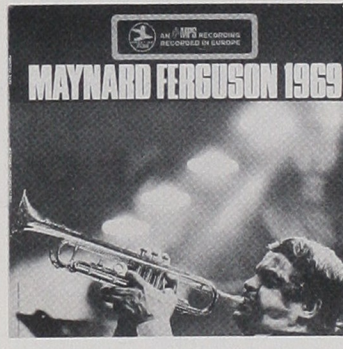
Boz Skaggs' first album features a sound that is an original and comfortable blend of country-blues and rock-jazz styles. "Waiting For A Train," a tune written by Jimmie Rodgers, has a down-home feel, and yet "Loan Me A Dime," an excellent Skaggs original, has a heavy, hard city feel, and the set as a whole draws a clear distinction between earth blues and concrete blues. Aided by Mother Earth's Tracy Nelson and a number of other fine musicians, Skaggs, on guitar, has put on a superior show. FM play should insure sales.

Jazz Picks



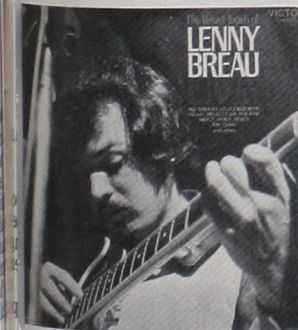
BLUE NOTE'S THREE DECADES OF JAZZ — Volumes I-III-Various Artists — Blue Note 89902, 89903, 89904

These three, two-record 30th anniversary commemorative packages covering Blue Note's three decades in jazz should be of great interest to many. Volume I covers the period 1939-1949 and includes cuts by Thelonious Monk, Earl Hines, James Moody and many others. Monk, John Coltrane, Miles Davis, Horace Silver and Lou Donaldson are included in the 1949-1959 Volume II. Volume III, spanning 1959-1969, includes Donald Byrd, Jimmy Smith, Donaldson, Silver, Lee Morgan, Stanley Turrentine, Eric Dolphy, Ornette Coleman and others.



MAYNARD FERGUSON 1969 — Prestige 7636

The orchestra of Rolf-Hans Mueller serves as a perfect backdrop for trumpeter Ferguson's blowing. He offers beautiful interpretations of such songs such "Almost Like Being In Love," "Dancing Nitely," "Whisper Not" and "Got the Spirit." This album, which was recorded in Europe, should see its sales in jazz circles starting shortly.



THE VELVET TOUCH OF LENNY BREAU — RCA LSP 4199

This LP, recorded live at Shelley's Manne-Hole in Hollywood, should find favor among jazz fans and may garner some pop acceptance as well. Assisted by Reg Kelln on drums and Ron Halldorson on electric bass, Breau comes off beautifully diversified playing electric six and 12 string guitar and acoustic nylon six string guitar. Good set.



GEORGE LEWIS — Everest Archive Of Folk And Jazz Music FS 240

New Orleans jazz clarinetist George Lewis is the star of this album, which preserves some very worthwhile sessions originally released on the Jazzman label in 1953. With the assistance of Kid Howard, trumpet and vocal; Jim Robinson, trombone; Alton Purnell, piano and vocal; Lawrence Marrero, banjo; Alcide "Slow Drag" Pavageau, bass; Joe Watkins, drums and vocals; and Monetto Moore, vocal; Lewis made some highly infectious music that still sounds very good today. Jazz buffs should take note.

Classical Picks



SCHUBERT/BRAHMS/POULENC/WEBERN/MARTINU/DAHL — Boston Symphony Chamber Players — RCA Red Seal LSC 6189

The Boston Symphony Chamber Players offer a program ranging from Schubert's "Trout" Quintet to Ingolf Dahl's Duetting Concertante, written in 1966, in this three-record package. In between are chamber works by Brahms, Francis Poulenc, Anton Webern and Bohuslav Martinu. The variety of and contrasts among the musical styles of the six composers should provide an interesting listening experience for chamber music buffs.



ANTHONY NEWMAN PLAYS J. S. BACH ON THE PEDAL HARPSICHOARD AND ORGAN — Columbia Masterworks MS 7309

This album will make a prized addition to the collections of many Bach enthusiasts. Anthony Newman is a skilled technician and a highly creative interpreter, and his renditions, on the pedal harpsichord and organ, of Bach's Passacaglia and Fugue In C Minor, BWV 582 (pedal harpsichord), Trio Sonata No. 1 In E-Flat Major, BWV 525 (organ), Fantasy And Fugue In G Minor, BWV 542 (pedal harpsichord and organ) and the other pieces on this album, are excellent.

KRLA Forbids Label Reps.

HOLLYWOOD — KRLA — Pasadena, one of two major top-forty outlets in the L. A. area, has announced that record label and distributor reps. are no longer welcome to contact station personnel with their wares. Henceforth, it was said, all records were to be submitted by mail. Hal Mathews is station manager, and Larry Webb is general manager of the outlet. Doug Cox is program director.

'Men of Year' Awards Has Changed Format

BEVERLY HILLS — "Men of the Year" awards recipients will be selected under a new format developed by Bill Gavin, who has honored broadcast and record industry personnel annually since 1960, as part of his radio programming service. Local and regional promo men will be picked by vote of radio music directors in each area. All stations will be invited to vote, whether or not they subscribe to the weekly "Gavin Report." (Nominations in other categories will continue to be made by readers.)

Winners will be announced at the Awards Banquet that concludes the Gavin-sponsored Forth Annual Radio Program Conference (Dec. 5-7) at the Regency Hyatt House in Atlanta.

Buddy Rich Drums Are Given Away

LOS ANGELES — World Pacific Jazz Records and Singerland Drums have combined efforts with local radio stations in 11 key markets in offering free sets of drums valued at up to \$1,000. This is to promote the new Buddy Rich LP, "Buddy and Soul."

Participating radio stations are WQXI-Atlanta; WMEX-Boston; WIXY-Cleveland; WLS-Chicago; WCAR-Detroit; KGFU-Los Angeles; KIRL-St. Louis; KJAZ-San Francisco; WNBC-New York; WIP-Philadelphia; and WWDC-Washington/Baltimore.

Cash Box is reprinting a copy of a letter from a local rep. for an east coast label. He prefers to remain anonymous. He states that his letter is not an argument, but simply a statement of how he feels.

It's addressed to Hal Mathews, and reads:

Several thoughts have passed through my mind since being informed that I may no longer visit KRLA as a representative of a company that manufactures records which are sometimes played on your station for the enjoyment of your listening audience. There is not — and I repeat not — another station with a P. D. that makes you feel more like a human being than Doug Cox. It is very important to the individual to feel that he is doing something more than bringing a record to a station. Doug Cox has not only been gracious and sincere in his manner, but also honest, which is rare. I really don't feel you are being honest or gracious or even sincere in your choice to prevent a man from earning his keep.

The staff which represents your station are all sincere people with an understanding that seems to better communications between men. KRLA has done what every station would like to do — they (jocks, news, pop cronicles and Doug) are saying something. You are saying nothing.

Mitchell of WTIx Will Take Charge

NEW ORLEANS — Bob Mitchell of WTIx — New Orleans is doing daily exercise to get in shape for the annual football games between the WTIx d.j.s and the promotion men. Mitchell describes the event as "rough touch football" even though it's not intended to be that. He says the promotion men, for some strange reason, seem to vent their frustrations and excess energy on the d.j.s at the event. The first two football encounters (1967 and 1968) resulted in one broken collar bone, one chipped shoulder and one broken toe. Mitchell will quarterback, and get protection from a front three that average 225 lbs.

Tuning In On . . . ABC-FM 'Love' In The Air

In September, 1967, realizing that there wasn't a nationwide outlet for the then up-and-coming "underground" sound, two men with a Chicago AM station decided that they wanted to create this outlet.

Allen Shaw and George Yahraes (now, respectively, director of programming and director of sales and promotion for the ABC-owned FM "Love" stations) sought-out one of the national radio networks to help them put across their idea. After failing to receive an o.k. at Metromedia and NBC, they finally were able to receive the backing of ABC. One-and-a-half years later, in March, 1969, they started Love programming over what has now grown to seven ABC-owned FM stations (WABC — New York; WXYZ — Detroit; WLS — Chicago; KGO — San Francisco; KQV — Pittsburgh; KABC — Los Angeles; and KXYZ — Houston) and one independent (WIVC — Peoria).

All of the stations carry a pre-recorded show which has Brother John as its air-personality. Brother John, who is the Reverend John Rydgren, former director of radio-TV-films for the American Lutheran Church, records five hours of music a day, and the tapes of the show are sent to the participating stations for air-play. The tapes are played by the stations on a delay basis, so that the 9 A. M. show in New York is the same as the 9 A. M. show in Los Angeles or any of the other stations. After each hour-long tape is used, it is put away for use again in a few days. After it has been used a few times, it is replaced with a new tape. (The tapes are never run in the same sequence, one day after another.) Inserted into Brother John's show are comments on society, what's happening around us,

and any and all contemporary topics by Howard Smith, assistant publisher of The Village Voice, and commentary on changes on the music scene by Bobalo (who does a 7-11 P. M. music show to the New York outlet only).

Shaw and Yahraes point out that they hope to add feature spots for each station, by persons from the area around the different stations, so that the important issues of the community can be discussed. They also hope that in the future they will be able to place air personalities at each outlet so that there will be more diversification in the air-play in each area — but they realize that this will take some time.

Shaw, who does all of the programming for Brother John, allows Brother John as much time as he needs during any broadcast period to talk and get his ideas across. This cuts into the programming schedule, which is all "the most popular underground" sounds — not just any sounds as some stations play. Shaw feels talking can get ideas across as well as songs, so if what is said is good, its worth whatever time it takes.

Love is reaching 1½ million people per week, as of the April/May ARB ratings, which were composed only about one month after the format went into effect. The stations are anxiously awaiting the latest ARB rating to see how they are doing after the first six months; they expect a large increase in their listenership which basically falls in the 18-30 age group.

Shaw and Yahraes stated, as a very important fact, that the Love stations are "not catering to the 'hip' society meaning those who use drugs or advocate revolution, but are catering to those who are interested in good underground sounds."

STATION BREAKS:

Steve Taylor, who was Bob Taylor at KYNO—Fresno, goes to WHBQ—Memphis as new P.D. The station's new line up is: Jack Parnell, 6-9 A.M.; Skip Wilkerson, 9-12 noon; Steve Taylor, 12-3; George Klein, 3-6; Robert W. Walker, M.D., 6-9; Roy Mack, 9-12 midnight; and Phil Conner 12 midnight-6 A.M. Paul Christy is now operations supervisor at WCFL—Chicago. He will also host two week-end shows. Edward Klitsch has joined WLS—Chicago as advertising and promotion manager. Gene Nelson will air a surf forecast over KSFO—San Francisco. WRC-TV—Washington is carrying "The 'C' Thing," hosted by Carroll Hynson. He has, thus far, presented David Ruffin, Jerry Butler, and Peter Greene. KEX—Portland will carry all Oregon State football games, with Bob Blackburn doing the play-by-play. Bill Compton has been named music director of KRUX—Phoenix. Lee Areee will be doing the all night show at WUBE—Cincinnati. WHK—Cleveland has a new music director in Jack Reynolds. George Cooper has joined WGMA—Hollywood, Fla. Michael Green has been appointed music director of WTIx—New Orleans. KMPC—Hollywood's Roger Carroll will be the announcer of the upcoming television special starring Herb Alpert & the Tijuana Brass. Ted Richeson leaves KFRE—Fresno to become account executive at the L.A. office of Major Market Radio. A. William Varga has been named sales planning and research manager for RKO Radio Reps. John R. Poppele has been elected a director of Educating Systems, Inc. KHJ—Hollywood's Sam Riddle and Scotty Brink were both the recipients of commendations from

L.A.'s mayor, Sam Yorty. They received them because of their community work. Joe Franklin WOR TV/radio—New York has been awarded the first Community Service award from the Council On Helping Others. WLWI-TV—Indianapolis has appointed David S. Laustsen press information writer. Patricia Talcott has taken the position of press information writer at WLWT-TV—Cincinnati. KNX-FM—Hollywood is expanding its "Young Sound" from 18 hours daily to 20 hours. WKNR—Dearborn, Mich. is promoting volunteer help for the ALSA charity march (28).



FLEW AID TO VICTIMS — Jon Steele (right) of KELI — Tulsa recently flew his own plane, containing 500 pounds of first aid supplies, ddt, and rodent control supplies, into Gulfport, Mississippi for residents of this area which was hard hit by hurricane Camille. The supplies were donated by Steele's listeners.



NEIL DIAMOND—Neil Diamond (left) and George Klein read about Diamond in Cash Box. Diamond, in Memphis recording, and stopped in to do the George Klein TV show on WHB. Klein also does the afternoon show on WHBQ-radio.