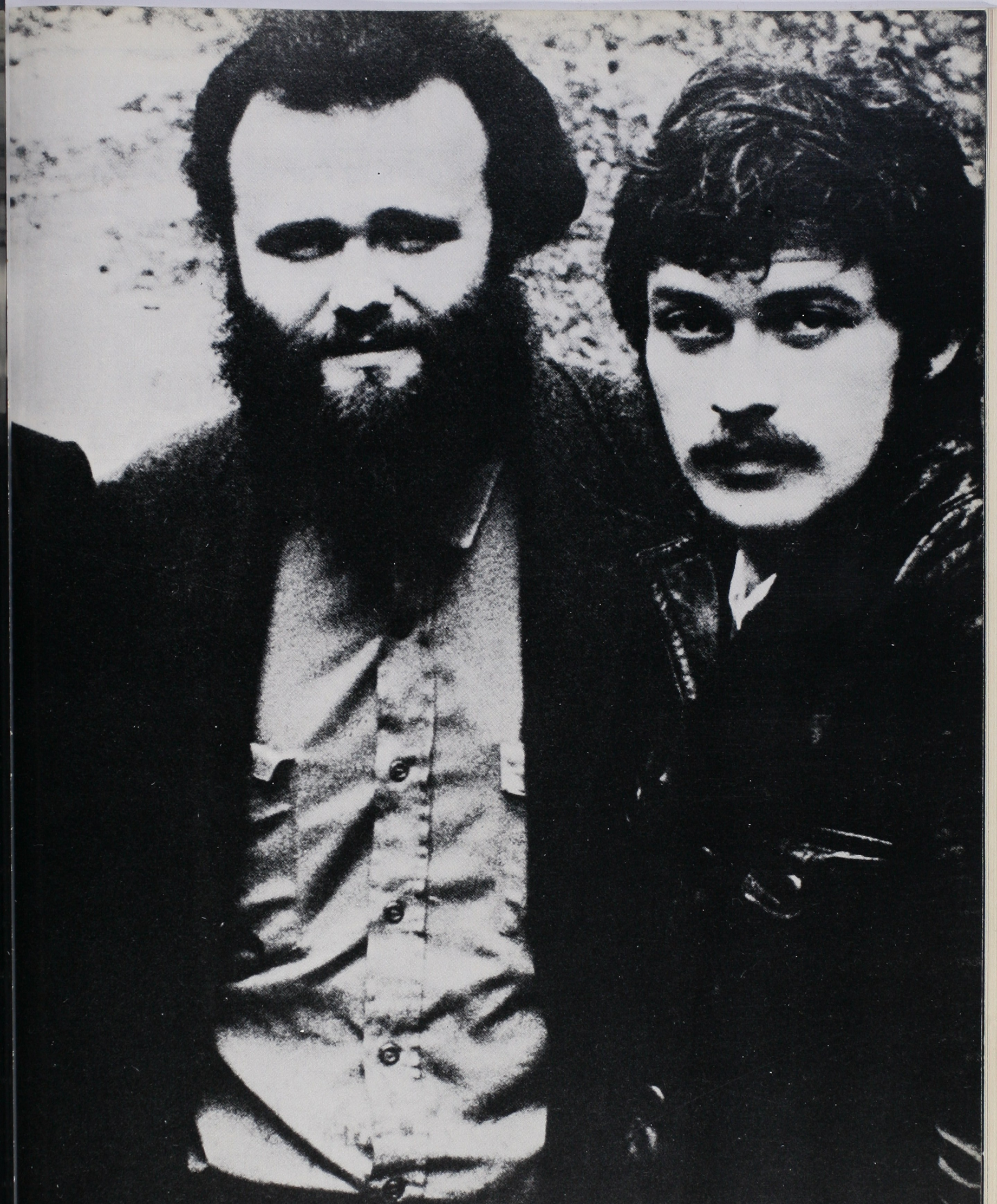


THE BAND

Photo: Elliot Landy

THE BAND
THE BAND
THE BAND

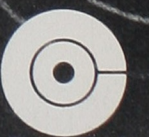


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Avco Embassy Records To Ampex For Duplication & Distribution

NEW YORK — Hugo and Luigi, vp's and chief operation officers with the recently formed Avco Embassy Records label, have just completed a tape duplication and distribution deal with Ampex to include all configurations. The agreement calls for marketing of tape product through Ampex in the United States, Canada, and several international markets.

Negotiations were completed for the tape contract after a series of meetings involving the Avco Embassy principals, Ampex' vp-gm Don Hall, and Warren Ling, manager of repertoire acquisition and international activities. "We realize that the growing tape market will not be confined to the borders of the United States," Hugo and Luigi commented, "and in anticipation of market growth throughout the world we want to be in a position to capitalize on the growth."

Next NARM Confab Now In The Works

NEW YORK — With the six hundred plus attendees of this year's NARM tape convention still shaking the Dallas dust from their shoes, the National Association of Record Merchandisers has already announced the dates for next year's mid-year meet.

The next NARM tape convention is now being planned for Sept. 20-24 at the Fairmont Hotel in Dallas. With the dates and place having been approved by the organization's board of directors, NARM is now making preparations for an even larger attendance than at the record setting confab just concluded.

Ampex Sets London Month Into Motion

NEW YORK — Ampex Stereo Tapes has already begun the action behind a September special promotion centered on the leading artists on the Phase 4 roster. Called "London Month," the drive features a distributor special for product from the London/Phase Four catalog available on Ampex tape in 8-track, cassette and open reel configurations.

Among the performers included in the promotion are Stanley Black, Frank Chacksfield, Edmundo Ros, Ronnie Aldrich and Werner Muller. Along with the music of these artists, from the advanced-stereo stable of Phase 4, Ampex/London is also offering Phase 4 samplers from the variety packs, pop and stereo concert series.

Muntz Introduces An FM-Stereo Cartridge

VAN NUYS, CALIF. — Muntz Stereo-Pak has just introduced its new car stereo with FM stereo multiplex cartridge unit, the C-170. Featuring a cartridge playback unit which accommodates all standard 4- and 8-track stereo cartridges, the unit also has a system which bypasses pre-amp conditions and connects on FM unit directly to car stereo power amps. Motor noise is thereby eliminated since the stereo player's motor is automatically cut-off when the multiplex cartridge is engaged.



Continual LP Flow

Avco Embassy has begun preparations to start product flowing through Ampex channels almost immediately, and the firm is anticipating a continual stream of album product throughout the term of the agreement. These LP's will include soundtrack properties from Avco Embassy's parent film company.

Goldies Glitter As LST Latest

HOLLYWOOD—Six new "gold" collections, a pair of new "Move Music" releases and two albums from the Liberty latest make up the newest tape product from Liberty Stereo Tape. Among the 10 releases are 4 and 8-track as well as cassette packages of "Solid Gold Hits" in volumes 6, 7, 8 and 9; the fourth collection of "Original Country Hits," and "Gold Soul, Vol. 3." Artists featured on these sets include: Johnny Rivers, Bobby Vee, the Ventures, Cher, the Fleetwoods, Fifth Dimension, Bobby Goldsboro, Slim Whitman, George Jones, Del Reeves, Bobby Womack, Fats Domino, Al Wilson, Little Anthony & the Imperials and more.

For the "Move Music" roster come 8-track and cassette versions of "Latin on the Move" with Al Caiola, Bud Shank, Martin Denny, and others; and "Blues on the Move" with Joe Williams, Billie Holiday, Buddy Rich and the Jazz Crusaders.

Lib/UA Having A Record Year

The innovative moves that have become standard at Liberty Stereo Tape are leading the company to a record breaking year, according to the division's general manager Earl Horwitz.

Capitol Classics In Cassette Issue

HOLLYWOOD — Capitol Records has just readied its first major classical cassette release for this month (22), with 32 Angel and 3 Melodiya/Angel albums to be unveiled this week.

The cassettes will be joined by simultaneous issue on 8-track cartridge and reel-to-reel tapes. All the new sets, according to special products sales manager Roger Brown, will be backed by extensive promotion to emphasize "the cream of Angel product."

Latest albums bring the Capitol classical total available to 45 albums. Among the new sets are Rimsky-Korsakoff's "Scheherazade"; Beethoven "Symphony #6"; operatic material from Callas, Schwartzkopf, Freni, Gedda and others as well as orchestral works by Saint-Saens, Wagner, Poulenc, Stravinsky, Handel, Prokofiev, Ravel, Tchaikovsky, Glinka and others.

WB-Reprise Product On Greentree Reels

IRVINE, CALIF. — Warner Brothers-7 Arts and Reprise Records' latest 22 album release has just been issued as the fall reel-to-reel openers from Greentree Electronics' Stereo-Tape division.

Featured on the new release are new LP's from Frank Sinatra, the Sinatra Family, Dean Martin, Bert Jansch, the Vogues, Theodore Bikel, Kenny Rogers and the First Edition, Ella Fitzgerald, the Pearls Before Swine, Jethro Tull, Don Ho, Bill Cosby, the Association, the Watts 103rd St. Band, Laurindo Almeida, the Neon Philharmonic, Doug Kershaw, Lorraine Ellison and others.

Fairfield Forms A-V Division For Tape Research & Production

ROCKAWAY, N. J. — Fairfield Technology Corp. last week disclosed plans for the formation of a new subsidiary to produce and distribute audio-magnetic tape in all configurations for the education and entertainment industries. Called A-V Research Corp., the new division of Fairfield will be headed by Robert Strauss, a founder, director and v.p. of the parent firm.

Offices for A-V Research will be

maintained temporarily at the site of the parent company in Rockaway, N. J. Plant and recording facilities are currently being established in the New York City area.

The new firm will, according to Strauss, "emphasize quality and service and will have at its disposal the newest, most sophisticated, fastest-automated equipment available today thanks to the financial resources of Fairfield." Fairfield Technology is a multi-million dollar corporation active in various fields of advanced technology, including electro-optical controls for industrial automation, valves and instrumentation for processing industries; and pyrotechnic devices for ordnance, mining, oceanology and other fields.

Quesado: Production VP
Cadenas: Manufacturing

Supporting Strauss, A-V has just appointed Nicholas Quesado to the position of vice president for production and marketing; and Julie Cadenas as vice president of manufacturing.

Quesado's experience includes 14 years with ITCC and Universal; and Cadenas has been in the industry 24 years with RCA, Columbia and Ampex.

ITCC Sets Monthly Regional Meetings

NEW YORK — Paul Adams, vice president of marketing for the International Tape Cartridge Corp., has completed plans for the first group of regional sales meetings that the company intends to hold each month. The October conclaves will be held in New York, Atlanta, Chicago and Los Angeles on the sell-thru plans for ITCC's new Fall releases.

According to Adams, the staging of a monthly scheduled meet is designed to make the ITCC national sales force aware of sales trends in different markets and to heighten the effectiveness of promotions with specific emphasis on in-store point-of-purchase merchandising.

In addition, Adams noted, the monthly meetings also permit concentration on local sales problems so that ITCC field personnel can look to headquarters for the right kind of support.

ITCC's key management personnel will rotate their schedules each month with Andy Danzico (national sales manager), Tony Lenz (merchandising manager), Jim Tyrrell (vice president, music div.) and Adams visiting a different market each month. The sales analysis of specific accounts will be covered in work sessions as well with "our objective that each of our salesmen feel that headquarters is interested and will support his efforts," Adams concluded.

Straight Surpasses Qtr. Tape Goals On Its First Product

LOS ANGELES — Straight Record has just disclosed that its first release of independently distributed 8-track and cassette tapes has in 9 days exceeded the first-quarter sales quota set by the label's sales and promo director Bd Hayden.

Product responsible for the action are five albums making up the initial release handled by Straight through its own regular LP distrib channels. These albums include material by Alic Cooper, Captain Beefheart, Jud Henske & Jerry Yester, Lord Buckle and the soundtrack from "Naked Angels."

During the first 6-months of 1969, Lib/UA's tape wing introduced its "move music" program offering tape product not available in record-disk form; and prodded the tape buyer through extensive excursions into jazz and Broadway/movie music. In addition to on-tape moves, the company has experimented with new forms of exposure for the medium (including the installation of players on public carriers in San Francisco) and with packaging tests such as the Pik-Pak plan that made browser purchasing possible.

The first six months also saw the announcement of plans to build a second midwestern plant in Council Bluffs, Iowa; and expansion of the division's executive staff.

Putting the finishing touch to a record half-year were strong sales on pre-recordings from the duplication of LP's such as "The Age of Aquarius" by the Fifth Dimension, the Ventures' "Hawaii Five-O" and Johnny Rivers' "A Touch of Gold."

Solid Second-Six


Horwitz further said that despite the record breaking first half "every indication is that it will be topped by the second six months. We are currently readying a series of promotions we believe will rival the success of the Move Music program. In addition, of course, we have the holiday season coming up, and a larger available market to sell to each day."

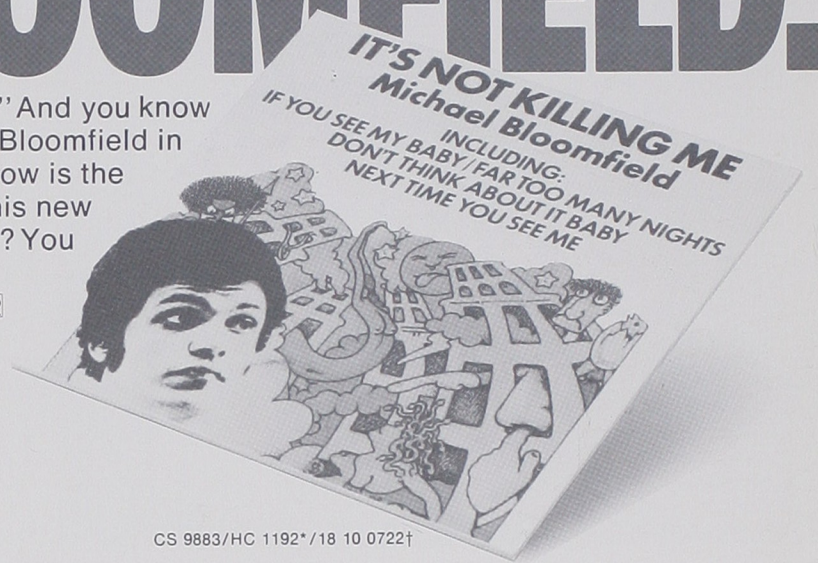
He also stated that a "Tape Goes Jazz Revisited" release is now being prepared to follow-up on the success of the original jazz push.



SOUND SEND-OFF — Slicing a ribbon of plastic reel-to-reel tape, Ampex' national marketing manager Julie Cohen last week opened the first of a projected string of Sound-Track tape shops and electronic retail discount centers. Shown at the location of the first store in Ardmore, Pa. are Sound-Track and A&L Distrib president Al Melnick (right) and vice-president Sam Balaity. Featuring cassettes, 8-track cartridges and reels along with hi-fi and stereo components, Sound-Track sites will have a self-service merchandising policy with specialist assistance. During the opening ceremonies, several promotions were run featuring special discounts, cassette giveaways and drawings for a Honda motorcycle and Ampex stereo tape equipment.

THERE'S A WHOLE LOT OF MIKE BLOOMFIELD IN MIKE BLOOMFIELD.

You know the Mike Bloomfield in "Another Side of Bob Dylan." And you know the Mike Bloomfield in The Electric Flag. Then there's the Mike Bloomfield in "Super Session." But the Mike Bloomfield you really have to know is the Mike Bloomfield in Mike Bloomfield. He does it his own way on his new Columbia release, "IT'S NOT KILLING ME." And you know what? You can't get more Mike Bloomfield than Mike Bloomfield. So get some Mike Bloomfield. ON COLUMBIA RECORDS 



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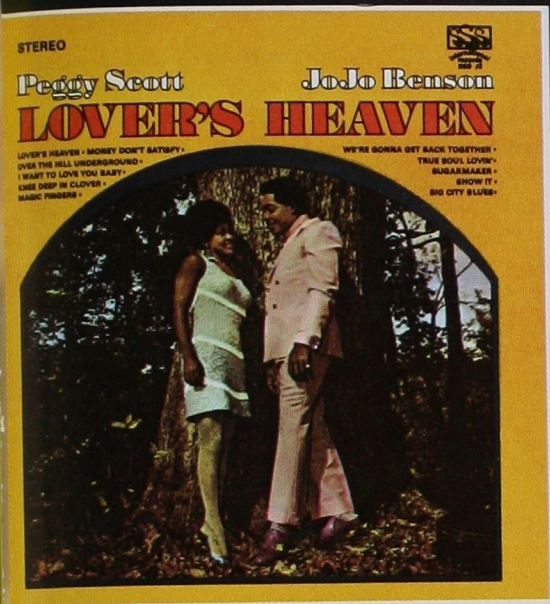
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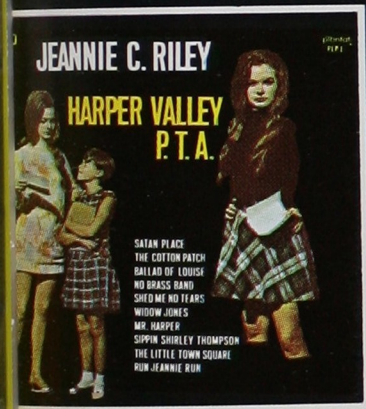
SSS #2



PLP #5



PLP #3
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FOLD-OUT



PLP #1



PLP #2



PLP #3



SSS #3



SSS #4



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Metanomena

Tom Donahue



PARAMOUNT PEOPLE — Paramount Records has just completed negotiations with Lamplight Productions calling for the exclusive release of future material from People. The group, which formerly saw national sales action with "I Love You" on Capitol, will have their first release with Paramount this week. Side is "Love Will Take Us Higher & Higher" produced by Mark Wilde. Shown above at the contract signing are (seated) Jay Lowy, Paramount Records A&R vp, the group, producer Wilde (left) and People's manager Wally Amos (right).

Cassey To Supervise Chappell Recordings

NEW YORK — Chuck Cassey, currently head of the arranging department and supervisor of demo recordings at Chappell & Co., Inc., has been moved into the newly created position of supervisor of recording activities to deal with the increased volume of recordings at the firm.

Former choral and musical director of ABC-TV's "Jimmy Dean Show," Cassey will be responsible for prepara-

tion and supervision of all demo and master recording sessions conducted by various Chappell departments and those of its affiliated companies and labels.

In making the announcement, Norman Weiser, vice president and general manager of Chappell, attributed increased recording activity to both the upcoming Broadway season in which the company, as a large show music publisher, is now heavily involved, and also to an intensified program of acquisition of new material in which the company is now engaged.

Among Chappell writers and scores represented on Broadway this season will be the much-awaited Lerner-Previn musical "Coco", the new Courtney-Link rock entertainment "Salvation" and Stephen Sondheim's "The Girls Upstairs". In addition, Laurence Rosenthal has provided music for what is anticipated as a major dramatic event of the year, John Osborne's "A Patriot For Me".

In recent months the company's heightened accumulation of new copyrights by such writers as Peter Link and C.C. Courtney, recording artist/writer Melissa Manchester, Ed Townsend and Norman Berman and Elliott Siegel, youngest theatrical writing team ever to be signed by Chappell, has necessitated a corresponding rise in recording activities.

Cassey will also be supervising independent production projects such as the recently completed mastering of Al Carmines' award-winning musical "Peace". Chappell, which is publisher of the entire Carmines catalogue including his current off-Broadway hit "Promenade", has arranged for the original cast album to be released shortly on the Metromedia label.

Capitol Signs Six

HOLLYWOOD — Six artists have been added to Capitol Records' roster. They are: Petey Green, Bill Rice, the Phases, the Impalas, the Metros, and Jerry Puckett.

Both the Metros and Jerry Puckett will be recording for 1-2-3 Records, a label distributed by Capitol Records Distributing Corp. The other four acts will appear on the Capitol label.

The first Capitol release from among these artists will be Jerry Puckett's single, "Hallelujah" b/w "All I'm Living For," scheduled for late this month.

Ginsberg To NY Press At Capitol

NEW YORK — Capitol Records has named Stuart Ginsburg as press relations rep for the New York press office.

As part of Capitol's expanding activities in New York, Ginsburg will deal with the artists and producers based in that city.

Before joining Capitol, Ginsburg was associate editor and news editor of GO Magazine. Additionally, he writes for a number of magazines.

The other day while browsing through a Mill Valley record store I discovered, to my great delight, copies of a now defunct rock and roll publication, Mojo-Navigator. It had started out as a mimeographed sheet circulating mostly in the San Francisco area and probably never grew to circulation of more than a thousand. In intent it resembled the original Crawdaddy in that it was involved in serious rock criticism and like Crawdaddy it sometimes got too serious, a failing that is still common in the area of rock music criticism. But it was always fun to read and it was never dull or dumb.

Crawdaddy's scholarly high tide may very well have been a review of a Supremes' record which contained the following passage: "The spoken line at the end of the 'B' figure is the most conspicuous innovation in the entire work. It borders on a vocal style used by Arnold Schoenberg in Pierrot Lunaire, in which a soprano speaks the text, following in exaggerated high and low pitches a printed line of music".

Later on there was a fantastic Crawdaddy review of an album by lightweight L.A. group called Clear Light. I read the review on the air one night on KPPC, hoping that somebody in my audience would be able to explain it to me and shortly afterward Steve Seagull, who is now with WBCN in Boston, brought into the studio his interpretation of the review, which went something like this: "Clear Light is a nice bunch of guys who have a tendency to try to sound like The Doors whom they admire greatly. They're okay for listening to on a warm day while riding around in a convertible with the top down." As a review I thought it a superb topper and I only wish that more of the rock reviews I read were as succinct.

For the most part the rock critics I read divide between two groups, both disgusting. First we have the established jazz critic who has swallowed both pride and prejudice to climb aboard the rock band wagon. His writings are embraced by national publications who don't understand the music either but recognize the critic's name. On the other hand we have the youthful writer on the contemporary scene who also turned up his little nose at rock and roll in his younger years, discovering it about the time of the Beatles' Rubber Soul and immediately grew some hair, bought a flowered shirt and appointed himself a pop pundit. The result is almost as much bad rock writing as there is bad rock music and nowadays there is a surplus of both.

Happily, there are a number of exceptions. Ralph Gleason is one syndicated columnist whose reputation was first made in the field of jazz criti-

cism, who really likes and is enthusiastic about rock music and works assiduously to hear groups in live performance as well as listening to their records. (Of course, this can be disappointing at times. Bobby Dale once told me that he made a point of never hearing his favorite record groups in person and he was thus never disillusioned.)

One of my favorites is Michael Lydon whose review of Paul Williams' book Outlaw Blues that was carried by the Rolling Stone was in itself one of the most brilliant pieces of rock writing I have ever read. As a matter of fact I liked it a lot better than Outlaw Blues. Most of the time, however, Williams is another favorite of mine. I only wish that he had continued to edit Crawdaddy since today it is certainly nowhere near the publication it once was.

Ellen Willis, who writes for New Yorker Magazine is for the most part a very perceptive observer of the contemporary music scene and has a tartness of tongue and quality of shrewishness about her that makes me enjoy her writing while at the same time feeling that I probably wouldn't want to know her very well.

There are others—Al Aronowitz, a brilliant commentator whose work is seldom seen because he won't knuckle under to the idea that rock writers should work for hack rates. There is also Sandy Darlington who is unfortunately little known outside of San Francisco and Richard Robinson who will be more widely read now that he has taken over new editorial responsibilities at Hit Parader magazine.

The Rolling Stone often irritates me because I have felt in the past that their reviews were oftentimes irresponsible and were too often written by people with little background knowledge of their subject matter. This aspect of the paper is improving and overall I think it is the finest of the non-trade music publications. In its general coverage of the contemporary scene, including and beyond the rock music phase, it stands up extremely well for both news coverage and literary value. John Burks and Ben Fong-Torres (God, what a wonderful name!) have the quality of objective observation and the capacity to write lucidly about what they have seen and heard. In his editorial taste and sensitivity Jann Wenner has the talent that was so sorely lacking in publications like Eye, Cheetah, and all the others that have slipped down the drain. Their failure and failure of others that will follow in their wake is that they were "pseudo". Mojo-Navigator wasn't "pseudo", nor was Crawdaddy, nor is the Rolling Stone. None of these were, or in the case of Rolling Stone, are, perfect but better imperfect than plastic, dull, dishonest and dumb.

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(soon)



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Mercury Revamps Structure

(Con't. from Page 7)

for radio and promotion and artist exploitation. Simon has been product manager for Philips, Smash, Fontana and Limelight labels, while Sippel has been product manager for Mercury and Blue Rock divisions.

No Product Managers

Because of the distribution changes it was decided to abandon the product manager concept for the Mercury, Philips, Fontana, Smash, Limelight and Blue Rock lines in favor of one man, in this case Simon, being in charge of sales and marketing for those labels. The corporation's tape division under Harry Kelly will remain unchanged, as will the classical department headed by Joe Bott and the economy Wing line headed by Morris Price.

Also, the New York-based Intrepid Label, under the direction of vice president Charles Fach, will continue as a label designed to compete with the smaller independent labels on a "flexible basis." Intrepid is currently represented on the charts with "Birthday" by the Underground Sunshine.

Said Steinberg: "The product manager principal had great merit and served us well before the racks grew to their present state. Now we feel that since so few organizations control so much of the market we need a more cohesive rather than fragmented approach to them. To achieve this cohesive action we have appointed Simon as vice president for marketing and sales and Sippel as vice president for radio promotion and artist exploitation."

Regional Promo Concept

With the appointment of Sippel it was also announced that Bob Scherl, currently Smash/Fontana national promotion director, will handle all corporate labels working directly under Sippel. Also, in a move to get even closer to the corporation's strong local promotional staff of more than 30 men, plans call for a staff of four regional promotion directors. Frank Leffel, will handle the regional chore in the West while Ed Cotlar will be Eastern regional promotion director. The Mid-west and Southern promotion directors will be named shortly.

The corporation's public relations department, headed by Ron Oberman, will report directly to Sippel. On the other hand, art and advertising director Desmond Strobel and merchandising director George Balos will work under the aegis of Simon. Also reporting to Simon will be the company's 4 regional sales directors — Jules Abrahamson, east; Frank Peters, midwest; Tom Colley, south; George Steiner, west.

"Through the use of regional men both on the sales and the promotional level, we are better able to give closer attention to our sales and promotion people on the local distributor's staff," Green stated.

Both Simon and Sippel will report directly to Steinberg, who emphasized that the success of a company depends first on product and artists who are creatively at one with the public.

"The next step in the sequence," he said, "is promotion including radio, TV and press which acts as a lubricant without which the marketing and sales departments cannot function."

And noted Green: "Since our inception, we as a corporation have always looked ahead both in terms of product and product development. To this end, the appointment of Simon and Sippel to their respective positions will greatly strengthen our sales and promotion setups.

"These changes on the organizational level all fit in with the total scheme — a new plant, twice the size of our old one; a plant that features the most advanced automated techniques available for records and tapes. It's a fully integrated plant that can handle everything, start to finish from rapid pressing of top quality discs to printing and manufacturing cover

art . . . our new recording facilities in New York, San Francisco, and Nashville all displaying the best equipment around. Studio time is of major importance to recording acts, and with these facilities we will be best able to meet the needs of our artists, especially those in the progressive field . . . and, too, our expansion on the product level, both in the areas of a larger A & R staff and the seeking out of strong independent producers as well as increasing our already strong artist roster."

Exec Backgrounds

Simon, a Cincinnati native, is a record industry veteran of 28 years. He joined Mercury in August 1961 for the purpose of becoming the first product manager for the newly-created Philips division. Since then, he has been instrumental in the successes of such acts as "The Singing Nun," Paul Mauriat, Mystic Moods Orchestra, the Four Seasons, Swingle Singers and the Philips Connoisseurs Series.

Last June, he also became product manager of the Smash/Fontana lines.

Prior to joining the Mercury Corp. Simon was general manager for 15 years of the Supreme Distributing Company in Cincinnati.

Sippel, who has been in the record business for 25 years, has been product manager for the Mercury label for the past year. From January 1965 until his appointment to the Mercury sales post he had been publicity director of the corporation.

A graduate of Marquette University's School of Journalism in 1942, Sippel joined Downbeat Magazine in 1944 as Chicago Editor and one year later went with Billboard as the Windy City's Music Reporter.

He headed up his own public relations firm for a short time and then rejoined Billboard's editorial department in Chicago in 1946. Four years later he assumed a similar post on the publication's Los Angeles staff. In June, 1951, Sippel joined Mercury as the label's first regional sales manager, working out of Los Angeles, and five years later was made national sales manager for Mercury's Wing label. In 1957, he worked as Mercury's package goods sales manager and a year later went back to Billboard, first in the editorial department and later as an advertising salesman for the magazine in New York.

In July, 1961, the veteran was appointed vice president and director of marketing for Monument Records in Nashville, where he remained until rejoining Mercury in early 1965.

Scherl, who will assist Sippel in the promotion duties, first joined the Mercury organization in January, 1968, as Mercury promotion manager in Cleveland. Several months later he was moved to Los Angeles as Director of A & R for Specialty Records. He rejoined Mercury's Cleveland branch last April and remained there until July when he was named Smash/Fontana national promotion director.

Scherl, who has been in the record business since 1963, once owned and operated his own label, Integrity Records in Cleveland. He was also involved in producing demos and finished masters on an independent basis.

Don DeVito Promoted At Columbia Records

NEW YORK — Don DeVito, promotion manager for CBS, has been promoted to the position of associate product manager of popular albums merchandising, with Columbia Records. This announcement was made by Fred Salem, product manager. DeVito is responsible to Salem for developing merchandising concepts and promotional exploitation ideas for Columbia's popular album product.

UNI-fied Promo Ties On Cosby LP

HOLLYWOOD — UNI Records has launched a multi-budget advertising, point of sale and merchandising cam-

paign on the new Bill Cosby album. The new album is the first release under Cosby's recent contract with UNI. It's sports theme ties into Cosby's NBC television series.

Merc/Mama Cass Deal

NEW YORK — Mercury Records has made a production agreement with Mama Cass Elliot, reports Bob Reno, director of recorded product.

First single under the agreement is "Babylon" by the Organ Grinders written by the group and released on the Smash label. Cut in New York at Mercury Sound Studio, "Babylon" was arranged by Paul Harris and is published by Mercury's MRC Music, Inc. Smash will release the session.

Boyce & Hart's Age Of Aquarian Born

HOLLYWOOD — Tommy Boyce and Bobby Hart have released the first single on their new Aquarian label, taking to the road for three weeks of promotion. The Aquarian release is "I'm Gonna Blow You A Kiss In The Wind," performed, written and produced by the duo.

Their second release will debut Kathy Garver, star of CBS's "Family Affair," in a Christmas single.

The promotion tour will take them to Detroit, Chicago, Pittsburgh, Cleveland, Cincinnati, Nashville, Atlanta, Philadelphia, New York and Boston. A West Coast tour will be set after they return from the East.

"I'm Gonna Blow You A Kiss In The Wind," represents the first product in their recent multi-million dollar television, record and publishing deal with Screen Gems-Columbia.

Weisner In Charge Of Buddah's New AR Dept.

NEW YORK — Buddah Records has created an artist relations department and has named former East Coast operations manager Ron Weisner to the post of director of artist relations and assistant national director of promotion. Neil Bogart, vice president of Buddah, emphasized the importance of artists participating in the promotion of their record product and said that Weisner will be in charge of this new area of promotion, reporting directly to Marty Thau, Buddah's national promotion director.

Says Thau, "The creation of the new artist relations department is an important step to further communication between our artists, their agencies, and the record company itself. The department will operate in conjunction with our promotion department in utilizing the artist himself to sell his product." Thau points out that this area of promotion is often overlooked by record companies because of the time and effort involved in making it function effectively.

Weisner, who was national promotion director of MGM/Verve Records prior to joining Buddah two years ago, said that the new post would facilitate artist relations on every level. "We want the artist to understand exactly what goes in to making a record a hit and we want him to consider himself a part of that process."

In his new post Weisner will work in co-ordination with Buddah's regional operations managers Jack Hakim (Mid-West), Abe Glaser (West Coast), Charlie Basoline (Detroit), Cynthia Badie (San Francisco), Joe Billello (Baltimore), and Johnny Lloyd (South) as well as with director of R&B promotion Cecil Holmes, director of album sales Joe Fields and Marty Thau.

Says Weisner, "We intend to make an effort to employ the appearance of a particular artist in a particular locale to its greatest advantage. This will include the organization of promotional activities with radio stations, television, local press and record stores. Not only will the artist's reputation and product sales benefit, but I believe that this new program will establish a better working relationship between the artist and the record company by giving the artist the opportunity to familiarize himself with the promotion department and vice-versa."

The promotion of the album, reports Russ Regan, label gm & vp, starts off with a UNI mailing of a flip book consisting of Cosby's facial expressions. The book will also be given to patrons at all nightclub appearances. Also in the initial promo kit is an autographed single by Bill Cosby, letter and a teaser to buy the album.

The second promotion mailing is a pamphlet showing how to set up optical illusion displays and posters, sales and promotion men and distributors.

The third mailing will be the album to deejays, key press, reviewers and dealers.

The fourth mailing is the Cosby sweatshirt — fashioned after the one worn by Bill on the TV show in which he portrays a gym teacher. The sweatshirt, displaying a picture of Bill Cosby on the front, and UNI on the back, will be sent to all distributor and promotion men and sold to the public.

All photos displayed on the album and posters were taken at the Whisky A Go Go in Los Angeles, where Cosby recorded the album live for the year label.

There have been more advanced sales for this album than for any album in the label's history, according to Rick Frio, local sales and promotion manager for UNI.

Blue Book Formed— Al Silver Appointed

NEW YORK — Juggy Murray, president of Sue Records Ltd., has just announced the formation of a new label, Blue Book, which will have, as its main target, the underground market.

Murray also announced the appointment of Al Silver, formerly with Roulette Records, as general manager in charge of national sales and record pressing production. Silver will be working with both Sue and Blue Book.

Murray and Silver expect to release two underground albums and one gospel album: "Let's Work Together" by Wilbert Harrison, on Sue; "Commit of the Dancer," by a new artist, Sk Juried, on Blue Book; and the gospel recording by the Reverend Erskine Faush, on Sue, "Let Him Fix It," which is the title of his most recent single.

Bill Williams Appointed Col's Dallas Promo Mgr.

NEW YORK — Columbia Records has named Bill Williams local promotion manager of its Dallas, Texas branch. The announcement was made by Roy Alexenburg, Columbia's national promotion director.

Williams will be responsible to Tom Cade, Columbia branch manager, Dallas, for all local sales-promotional activities and artist relations. He will be working out tie-ins between national and local dealer promotions at visiting local radio stations to gain play for Columbia product, as well as making suggestions for various display materials and working with the local sales staff.

Williams is new to Columbia. Prior to joining the company, he spent two and a half years as district promotion manager for Capitol Records.

Pickwick Growth

(Con't. from Page 7)

man at the company's annual meeting on Sept. 11 — saw income rise to \$4,707 from \$313,414 a year before. Sales reached \$10,254,984, as compared to \$9,439,955. Earnings per share increased to 23¢ as against 16.8¢. At the stockholders voted to increase authorized stock from three million shares to five million shares of a par value of 25¢ per share.

The people who
brought you "Birthday"
now bring a little more
Sunshine into your life



DON'T SHUT ME OUT

**UNDERGROUND
SUNSHINE** 75012

Produced by Underground Sunshine & Jonathan W. Little



INTREPID RECORDS

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people said
it was a
"no no"
now they're saying
it's a "yes yes"

"SAD GIRL"

G 9235

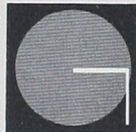
is a stone smash

THIS RECORD ALSO AVAILABLE IN LP-5004 "COWBOYS TO GIRLS"

By

THE INTRUDERS

GAMBLE RECORDS • 1650 BROADWAY • NEW YORK, N.Y.



A GAMBLE-HUFF
PRODUCTION



CashBox Looking Ahead

- 1 **SUITE: JUDY BLUE EYES**
(Gold Hill — BMI)
Crosby, Stills & Nash (Atlantic 2676)
- 2 **I'LL BET YOU**
(Jobete — BMI)
Funkadelic (West Bound 150)
- 3 **JACK & JILL**
(Low-TWI — BMI)
Tommy Roe (ABC 11229)
- 4 **MIND, BODY & SOUL**
(Gold Forever — BMI)
Flaming Embers (Hot Wax 6902)
- 5 **I CAN'T BE ALL BAD**
(Shelby Singleton — BMI)
Johnny Adams (SSS Int'l 780)
- 6 **WHO DO YOU LOVE**
(ARC — BMI)
Quicksilver Messenger Service (Capitol 2557)
- 7 **COLOUR OF MY LOVE**
(ARM Rachel — ASCAP)
Jefferson (Decca 32501)
- 8 **DELTA LADY**
(Skyhill — BMI)
Joe Cocker (A&M 1112)
- 9 **WAYS TO LOVE A MAN**
(Al Gallico — BMI)
Tammy Wynette (Epic 10512)
- 10 **WE'LL CRY TOGETHER**
(McCoy, Chevis — BMI)
Maxine Brown (CUR 3001)
- 11 **IT'S TOO LATE**
(Ruth — BMI)
Ted Taylor (Ronn 34)
- 12 **MY BALLOON'S GOING UP**
(Assorted — BMI)
Archie Bell & The Drells (Atlantic 2663)
- 13 **LONG RED**
(Windfall — BMI)
Mountain & Leslie West (Windfall 831)
- 14 **HOW ARE YOU**
(Jacolm — ASCAP)
Jake Holmes (Polydor 14006)
- 15 **BABY I'M FOR REAL**
(Jobete — BMI)
Originals (Soul 716)
- 16 **BACK IN L.A.**
(4 Star Music — BMI)
Peanut Butter Conspiracy (Challenge 500)
- 17 **GET READY**
(Jobete — BMI)
Ella Fitzgerald (Reprise 0850)
- 18 **ALL GOD'S CHILDREN
GOT SOUL**
(East Memphis — BMI)
Dorothy Morrison (Elektra 45671)
- 19 **I LOVE YOU**
(DAKAR/BRC — BMI)
Eddie Holman (ABC 11149)
- 20 **A TIME FOR US**
(Famous — ASCAP)
Johnny Mathis (Columbia 44915)
- 21 **PAIN**
(Pamco — BMI)
Mystics (Metromedia MMS-30)
- 22 **JULIA**
(MacLen — BMI)
Ramsey Lewis (Cadet 5640)
- 23 **LOVE AND LET LOVE**
(Fox Fanfare — BMI)
Hardy Boys (RCA 0228)
- 24 **SIGN ON FOR THE GOOD TIMES**
(Noma/SPR — BMI)
Merrilee Rush AGP 121)
- 25 **GOODBYE COLUMBUS**
(Ensign — BMI)
Association (Warner Bros./7 Arts 7267)
- 26 **HAPPY TOGETHER**
Hugo Montengro (RCA 0160)
- 27 **YOU FOOL**
(Screen Gems/Columbia — BMI)
Eddy Arnold (RCA 0226)
- 28 **WALK ON BY**
(Blue Seas/Jac — ASCAP)
Isaac Hayes (Enterprise 9003)
- 29 **WHITE BIRD**
(Davlin — ASCAP)
It's A Beautiful Day (Columbia 44928)
- 30 **IN A MOMENT OF MADNESS**
(Maribus — BMI)
The Flower Pot Men (Deram 85051)
- 31 **ONE TIN SOLDIER**
(Cents & Pence Musique — BMI)
Original Caste (RA 186)
- 32 **FOR THE LOVE OF A LADY**
(Hi-Life/Elephant V/United Artists — ASCAP)
Jay & the Americans (United Artists 50567)
- 33 **THINGS GO BETTER WITH LOV**
(Shelby Singleton — BMI)
Jeannie C. Riley (Plantation 29)
- 34 **FOOTPRINTS ON THE MOON**
(Tamberlane — BMI)
Johnny Harris Orch. (W.B. 7 7319)
- 35 **IT'S HARD TO GET ALONG**
(Shelby Singleton — BMI)
Joe Simon (Sound Stage 7 26411)
- 36 **SHE'S GOT LOVE**
(Ton's of Fun)
Thomas & Richard Frost (Imperial 66405)
- 37 **LODDY**
(Big Hawk/Peanut Butter — BMI)
Tax (Forward 109)
- 38 **DISMAL DAY**
(Screen Gems/Columbia — BMI)
Bread (Elektra 666)
- 39 **IT'S A BEAUTIFUL DAY**
(Buckingham — BMI)
The Buckingham (Columbia 44923)
- 40 **SUNDAY MORNIN' COMING
DOWN**
(Combine — BMI)
Ray Stevens (Monument 1163)
- 41 **SHE'S TOO GOOD TO ME**
(Irving — BMI)
5 Americans (ABNAK 142)
- 42 **EVIL WOMAN, DON'T PLAY
GAMES WITH ME**
(Yugoth — BMI)
Crow (Amaret 112)
- 43 **SINCE I MET YOU**
(Progressive — BMI)
Sonny James (Capitol 2595)
- 44 **LIVING IN THE PAST**
(Crystal Anderson)
Jethro Tull (Reprise 0845)
- 45 **MY WOMAN'S GOOD TO ME**
(Gallico — BMI)
George Benson (CA&M 1076)
- 46 **IT'S TRUE I'M GONNA MISS YC**
(Regent — BMI)
Caroline Franklin (RCA 0188)
- 47 **SHE BELONGS TO ME**
(Warner-7 Arts — ASCAP)
Rick Nelson (Decca 732550)
- 48 **A WHITER SHADE OF PALE**
(Essex — ASCAP)
Shorty Long (Soul 35064)
- 49 **LIGHTS OF NIGHT**
(Saturday — BMI)
Deni Lynn (White Whale 328)
- 50 **DEALIN'**
(Belville, Beryl — BMI)
Flamingos (Jolmar 506)

How do you design
an ad worthy of the new
Ray Stevens single,
"Sunday Morning Coming Down???"



You Don't

Talent On Stage

AL MARTINO

WESTSIDE ROOM, LOS ANGELES — South Philly's bourgeoisie balladeer is offering a predictable repertoire of recent standards for the approval of his fans at the Century Plaza these nights. His warm lyric baritone, sometimes dramatic and always expressive, is well suited to such items as Rod McKuen's title tune to "The Prime of Jean Brodie," Anthony Newley's "There's No Such Thing As Love" (a projected single), and, of course, Martino's huge chart successes ("Spanish Eyes," "Mary in the Morning" etc.) But not all his songs fall into the slow to medium tempo mood. "Who Will Buy" (from "Oliver") is a bright opener, "California Dreamin'" serves as his farewell song and, along the way, he essays a pulsating paraphrasing of Joe South's "Games People Play," proving that he's equally accomplished on brighter fare. It's a well paced show that also includes a compelling version of Fred Neil's "Everybody's Talking" and a rewarding treatment of confrere Tony Bennett's calling card, "I Left My Heart in San Francisco."

Martino's saga is a traditional Hollywood scenerio in technicolor. No other recording artist has twice scaled such absolute heights from complete obscurity. Sinatra, even during his end-of-the-rope era, continued to record, appear on tv and was booked into some

fashionable clubs. But Martino, who recalled the glad-hand music men who stood in line with their wares after "Here in My Heart," was snubbed by the same crowd at the Turf, Aldo's and Norms in the mid-fifties. The plunge was positive and profound. No record contract, no Sullivan shots (not even local tv dance parties) and third rate clubs. It was Voyle Gilmore, former Capitol Records repertoire chief, who gave him a second shot and Martino himself who hocked everything to produce an album on his own. The gamble paid off. Martino is now an international favorite and one of the most enduring record artists in our industry. Gilmore, incidentally, produced Martino's latest Capitol LP.

"Most of the songs I sing happen to be love songs," Martino has said. "That's for the housewives who buy my records."

What he's doing at the Plaza, backed by a vocal group known as the Don Cherry Singers (that's the way Martino billed them, anyway) and Al Pellegrini's able orch., is artfully interweaving ballads with nimble notes. A one man demonstration of Martino's superiority over most of the touring pros. His fans, undoubtedly comprising more than merely "housewives," are forewarned. Martino has never been in better form.

h.g.

DANNY KALB AND BLUES PROJECT II

CAFE AU GO GO, NEW YORK — Sometimes the flood of people in rock music obscures the value of some of its true artists. How many of us, for instance, remember Keith Relf of the Yardbirds. Jimmy Page and Jeff Beck are fine, but how many of us remember Keith Relf of the Yardbirds? Well, by the same token, how many of us remember Danny Kalb of the Blues Project? Al Kooper's a wonderful fellow, and Steve Katz is just plain adorable, but how many of us remember Danny? Thank the Lord, somebody does, because after a bit of an absence, he is back on the scene, not just picking up where he left off, but moving ahead with a new band he has appropriately titled the Blues Project II.

Danny Kalb is one of rock's most exciting guitarist. He is respected, but often neglected by critics who only remember Clapton, Beck, Page, and Hendrix anyway. Danny Kalb, with his new band, plays blues, real

blues, good blues. He is a powerful singer and an amiable personality, looking almost sheepish and shy on stage, yet putting across his meaning through energetic, uncompromising music. The new band consists of three other musicians besides Kalb. One, the horn player, was ill and did not appear with the group at their special, one night performance at the Cafe Au Go Go Thursday night (11). The drummer and the bassist, both expert performers, provided a splendid backup for Danny Kalb, and the show was a roaring success. Playing beautiful guitar, though not his very best, Danny Kalb did a magnificent rendition of "Caress Me, Baby," an old song from the original Blues Project. Somehow it sounded better than it ever had, yet the real standout of the evening was hearing Danny play acoustic guitar for a lovely song he wrote himself. He has returned. Be prepared. Something good is about to happen.

b.h.

DOC WATSON PAUL GEREMIA

GASLIGHT, NYC — The Gaslight nitery in Greenwich Village has come alive again under new management, and first-rate acts are beginning to appear with regularity. On Friday evening (12) we saw Doc Watson, the famed traditional folksinger and picker, and Paul Geremia, a young singer-songwriter-guitarist. Both artists turned in fine performances, each in his own way winning over the audience with an effective combination of spirit and technical skill.

Watson is a good singer, but it is his guitar playing that has made him a legend in folk circles. Employing a flat pick most of the time, he plays with a dexterity that, so far as we know, no other folk picker can match. Some of his instrumentals move at

a dazzling pace, and though he says he makes mistakes, certainly few people, if any, can detect them. Of course mere speed is of itself of little value; it must be used in the service of worthwhile music. Watson's music is eminently worthwhile. The bare bones of it are simple folk tunes. But his elaborate accompaniments to these tunes, and his instrumental versions of them, are on a virtuoso level. His art may be heard on his various Vanguard and Folkways albums.

Paul Geremia is also a fine guitarist, who accompanies his songs with tasteful and accomplished finger picking. He is a traditional artist, and his own songs sound, for the most part, like the old country blues that are a part of his repertoire. He has a nice sense of humor, and he tells a story well. He has an album, "Just Enough," out on the Folkways label, and he should have a very successful career in the folk world ahead of him.

i.k.

Negotiations Off For MCA And Firestone

NEW YORK—Negotiations for MCA Inc. to be acquired by the Firestone Tire And Rubber Company have been terminated. Both companies determined that the best interests of their respective shareholders would not be served by the proposed transaction.

TONY BENNETT

EMPIRE ROOM, NEW YORK — Directly across from the old Empire Room in the Waldorf-Astoria's main lobby stands the new Empire Room, inaugurated last Thursday—as was the 1969-70 nightclub season—by singer Tony Bennett. The Columbia songster, no stranger to the Waldorf's first Empire (which seemed more elegant than the spartan, ballroom-like newcomer), had a fine time, as he sort of played bandsinger to pianist John Bunche-directed orchestra of swinging musicians, including drummer Louis Bellson. In fact, the room has a Swing Era

quality, with its stage at one end, with a painted curtain serving as a backdrop. The songs were mostly Bennett-tested favorites like "If I Ruled the World," "Autumn in New York," "Trolley Song," "Yesterday I Heard the Rain," "Get Happy," "People," etc. Added to his act is "Little Green Apples," kind of uncomfortable sounding in a breezy format. But, Bennett's unexcelled taste in material, obvious relish in doing it are always welcome to New York's nitery circuit.

TEN YEARS AFTER FLOCK MOTHER EARTH

FILLMORE EAST, N. Y. — Minutes after Ten Years After had begun their first number at the Fillmore last weekend, it was apparent that lead guitarist and vocalist Alvin Lee will be getting more of the spotlight from now on. And while he has the voice and instrument mastery to be a genuine standout, it's a shame to see artists of the caliber of drummer Ric Lee, bass guitarist Leo Lyons and organist Chick Churchill relegated to the darker regions of the Fillmore stage. For Ten Years After is really one of the most together groups to make its mark on the rock scene in many years. And together they were at the Fillmore, delighting and exhausting the capacity house with a splendid driving set of more than an hour and a half.

As always they wasted no time getting started. To the accompaniment of squeals and girlish cries of "Alvin!" they launched into "Good Morning, Little School Girl," an opus which has already become an underground classic, since it has been banned from virtually every radio station in the country. Alvin gave it the full treatment, pretty much wrecking the audience in the process. From there, they moved to a very tight rendition of "Help Me," with Alvin once again displaying his fine rich blues styling which is as precise as it is captivating.

Only one of the other musicians to be given a real shot at a solo was drummer Ric Lee and he responded by delivering a ten minute plus performance which combined dexterity with a genuinely subtle approach. Ric is one

of the best around and it's refreshing to see a drummer who doesn't have to depend on flashiness at the expense of musical continuity. Fans of Ten Years After must have been disappointed (as was this one) by the fact that Chick Churchill got no chance to really cut loose on the organ. Also missing were the frenzied guitar duels between Alvin and Leo Lyons which highlighted many a Ten Years After set in the past.

Their standard encore number "Goin' Home," was a driving triumph which had the audience clapping and dancing in the aisles. Alvin segued nimbly from one old rock favorite ("Blue Suede Shoes," "Whole Lot O' Shakin'") to another and the group exited to a standing ovation and repeated cries for still another encore.

On hand to open the program was a Chicago-based group, the Flock. This seven man aggregation came across with a blending of sounds drawn from a base of jazz, gospel and country. The effect was one of free-form, especially when Jerry Goodman soloed on the violin to the accompaniment of some diversified sounds from a three man brass section consisting of Rick Canoff, Tom Webb and Frank Posa. This is definitely a group to watch. Completing the Fillmore bill was Mother Earth who scored with several gospel numbers featuring the Earthettes, a couple of talented performers named Irma Routen and Myrtice Fields, who teamed up with the group's dynamic vocalist Tracy Nelson.

e.b.

SHA NA NA

EL MOROCCO, NEW YORK — Well, gang, it's time to get ready for the sentimental seventies, as we of the serious sixties begin our nostalgic trip back to the fabulous fifties! Days of wine and roses! War without strife, poverty that no one noticed, injustice that no one cared about! Pop music that never once dared to step out of its bounds of being fun, fun, fun "Each night I ask the stars up above, why must I be a teenager in love," music that never once dared ask you to think, think, think, "Strange days have found us, / And through their strange hours we linger alone, / Bodies confused, memories misused, / As we run from the day to a strange night of stone." Those were the good old days of good old rock and roll, and good old grease, and good old youth.

But now life isn't worth living anymore. Movies aren't any fun. "Blow Up," "Bonnie And Clyde," "Cool Hand Luke," "The Wild Bunch," and "Once Upon A Time In The West" aren't fun. They're too serious. And music is also too serious. The Who make an opera, the Doors develop theater of Rock, the Beatles invent the "concept album." It's just no fun anymore. Well, get ready, gang, because here it is. Fun, fun, fun, funny rock and roll. Sha Na Na is here! Direct from Buddah Records, comes the phenomenal new group, who instead of making you cry, "Can you give me sanctuary, / I must find a place to hide, a place for me to hide, / Can you find me soft asylum, I can't make it anymore, / The man is at the door . . .", make you laugh (Ha, Ha!), "Sha Na Na Na Sha Na Na Na Na Sha Na Na Na Sha Na Na Na Na."

But sometimes, nostalgia is a pleasant thing, and Sha Na Na have a way of making you smile. At Buddah's party at El Morocco to introduce the group last Monday night, everyone was smiling. Andy Warhol, Ultra Violet, Monte Rock, the freaks, groupies, wierdos, record company execs, and critics all smiled.

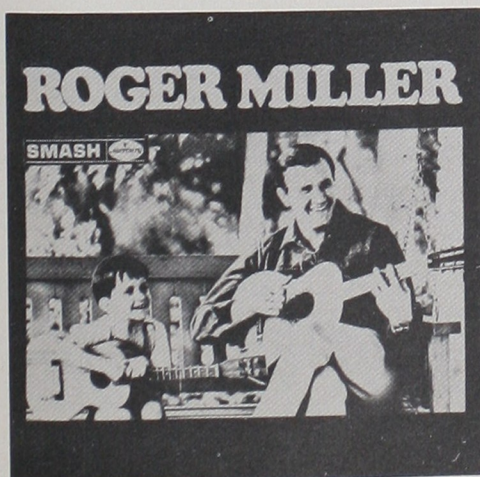
Sha Na Na is a group of twelve guys, all very bright, all very witty, all great performers. They come out dressed in a variety of 1950's outfits, some in sweaty tee shirts, in zippered leather jackets, some in gaudy pseudo-suit suits, with dinky caps, hair slicked back with piles of grease. They look like they're getting ready to steal a few hub caps, drink a few cans of beer, have a blast at the hop. They do 1950's rock and roll: "Book Of Love," "Teenager In Love," "Silhouettes." Performing Presley's "His Latest Flame," they accurately impersonate Elvis' gestures and style. Performing the old instrumental "Wipe Out," they impersonate those funny mannerisms of old rock bands, the guitarist playing low to the floor, racing around in circles, pointing to the drummer for his solos. Everyone in the audience laughed. It was just like the old days. The music was good, it was fun, it was unpretentious, childlike (or childish). Everybody smiled. Sha Na Na are going to be a very big group, they are incredibly entertaining, and everybody that wants to have some fun should see them. Their first album and a single will be released shortly. Everyone will smile.

b.h.

Indie Perry Forms Production Corp.

NEW YORK—Don Perry, independent record producer, has announced the formation of a music production and publishing firm, Perry Enterprises, Inc. Bill Perry will head the company's publishing activities, and Terry Stafford will be in charge of the country and western division at new offices, located at 6430 Sunset Boulevard, Hollywood. Offices will be in operation by November 1st.

ROGER MILLER SWINGS LIKE A PENDULUM DO



Both sides of Roger Miller's new single are included in his new album, **Roger Miller**, (SRS 67123).

When it comes to getting the big one that sweeps the country and crosses all the programming borders, you can count on Roger Miller. Like clockwork. With his new smash single, Where Have All The Average People Gone.

The Miller pendulum is up again.

About to strike a million plus again.

Side 1/Where Have All The Average People Gone.

Side 2/Boeing Boeing 707

S-2246 Produced by Jerry Kennedy

SMASH 

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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.

WEAM — Washington, D. C.

Vanilla On My Mind—Yellow Pages—Uni
Something In The Air—Thunderclap Newman—
Track
Wedding Bell Blues—5th Dimension—Soul City
That Reminds Me—4 Seasons—Crewe
Anyway You Want Me—Evie Sands—A&M
You Got Yours—Delfonics—Philly Groove
Don't Waste My Time—John Mayall—Polydor
Still Believe In Tomorrow—John & Ann Ryder—
Decca
Bluegreens On The Wing—Wm. Truckaway—
Reprise
Love & Let Love—Hardy Boys—RCA
NO One To Turn To—Spiral Starecase—
Columbia
Baby Make It Soon—Marmalade—Epic
Don't It Make—Joe South—Capitol
Dismal Day—Bread—Elektra
Want You To Know—New Colony 6—Mercury
Eternity—Vikki Carr—Liberty
Smile A Little Smile—Flying Machine—Congress
She Belongs To Me—Rick Nelson—Decca
LP—Time Machine—Grand Funk R. R.—Capitol

WABC — New York

Make You Mine—Lou Christie—Buddah
Suspicious Mind—Elvis Presley—RCA
Kool & The Gang—Kool & The Gang—Delite
Ball Of Fire—Tommy James—Roulette
Mr. Turnkey—Zager & Evans—RCA

WKBW — Buffalo

LP (All of it)—Abbey Road—Beatles—Apple
Baby It's You—Smith—Dunhill
Sept. Song—Roy Clark—Dot
Suspicious Minds—Elvis Presley—RCA
So Good Together—Andy Kim—Steed
Jesus Is A Soul Man—Lawrence Reynolds—WB
Carry Me Back—Rascals—Atlantic
LP—Feelin' Good—Raven—Columbia

WMCA — New York

Ball of Fire—Tommy James—Roulette
Like A Rolling Stone—Phil Flower & Flower
Shop—A&M
Sad Girl—Intruders—Gamble
Is That All There Is—Peggy Lee—Capitol
Suspicious Minds—Elvis Presley—RCA
Don't Waste The Time—John Mayall—Polydor
Time Machine—Grand Funk R. R.—Capitol
Rocky Raccoon—Richie Havens—Verve
Take A Letter Maria—R. B. Greaves—Atco
LP (All Of It) Abbey Road—Beatles—Apple

CKLW — Detroit

Doin' Our Thing—Clarence Carter—Atlantic
Smile A Little—Flying Machine—Congress
Time Machine—Grand Funk R. R.—Capitol
Wedding Bell Blues—5th Dimension—Soul City
Take A Letter Maria—R. B. Greaves—Atco
LP—Something—Beatles—Apple
Octopus Garden—Beatles—Apple
Because—Beatles—Apple
Here Comes The Sun—Beatles—Apple

WDGY — Minneapolis

That Reminds Me—4 Seasons—Crewe
Move Over—Steppenwolf—Dunhill
No One For Me—Spiral Starecase—Columbia
Tracy—Cuff Links—Decca
Suspicious Mind—Elvis Presley—RCA
Muddy Miss—Bobby Goldsboro—U. A.

WOKY — Milwaukee

Jean—Oliver—Crewe
Sugar On Sunday—Clique—White Whale
No One For Me—Spiral Starecase—Columbia
Wedding Bell Blues—5th Dimension—Soul City
Ball Of Fire—Tommy James—Roulette
Tracy—Cuff Links—Decca
Love In The City—Turtles—White Whale

WIXY — Cleveland

Ball Of Fire—Tommy James—Roulette
Ruben James—Kenny Rogers—Reprise
Don't Waste My Time—John Mayall—polydor
Lost That Lovin'—Dionne Warwick—Scepter
Mr. Turnkey—Zager & Evans—RCA
Baby I'm For Real—Originals—Soul
Kool & The Gang—Kool & The Gang—Delite
Wonderful—Blackwell—Astro
Live & Death—Abaco Dream—A&M

KQV — Pittsburgh

Mind Body & Soul—Flaming Embers—Hot Wax
3 Deep In A Feeling—John Fred—Uni
Ball Of Fire—Tommy James—Roulette AM
Is That All There Is—Peggy Lee—Capitol
Suspicious Mind—Elvis Presley—RCA
Dream Until Then—Joe Jeffrey—Wand
In The Peaceful Valley—Steve DuBoff—Atlantic
LP—(all of it) Abbey Road—Beatles—Apple

WQAM — Miami

Love Of The Common People—Winstons—
Metromedia
So Good Together—Andy Kim—Steed
Never Walk Alone—Bklyn Bridge—Buddah
The Way Love Is—Marvin Gaye—Tamla
Baby It's You—Smith—Dunhill

WLS — Chicago

Time Machine—Grand Funk R. R.—Capitol
Jack & Jill—Tommy Roe—ABC
Sugar On Sunday—Clique—White Whale
Suspicious Mind—Elvis Presley—RCA
Never Walk Alone—Bklyn Bridge—Buddah
Is That All There Is—Peggy Lee—Capitol

WMAK — Nashville

Hold Me—Baskerville Hounds—Avco/Embassy
So Good Together—Andy Kim—Steed
Breaking My Mind—Clifford Curry—Elf
Love Of Common People—Winstons—
Metromedia
Tracy—Cuff Links—Decca
LP—I'll Love You More Than You'll Ever Know—
Blood, Sweat & Tears—Columbia
Time Machine—Grand Funk R. R.—Capitol
You've Lost Lovin' Feeling—Dionne Warwick—
Scepter
Was It Good To You—Isley Bros—T Neck
Good Clean Fun—Monkees—RCA

KXOX — St. Louis

You've Lost Lovin' Feeling—Dionne Warwick—
Scepter
September Song—Roy Clark—Dot
You'll Never Walk Alone—Bklyn Bridge—
Buddah
Eternity—Vikki Carr—Liberty
Love Of Common People—Winstons—
Metromedia
Smile A Smile For Me—Flying Machine—
Congress

WFIL — Philadelphia

Is That All There Is—Peggy Lee—Capitol
Going In Circles—Friends of Distinction—RCA
Lost That Loving Feeling—Dionne Warwick—
Scepter
Smile A Smile For Me—Flying Machine—
Congress

WTIX — New Orleans

Book Of Love—Radiants—Chess
Get It From The Bottom—Stealers—Date
Little Woman—Bobby Sherman—Metromedia
Jealous Kind Of Fella—Garland Greene—Uni
AM—
Midnight Cowboy—Ferrente & Teicher—U. A.

WRKO — Boston

Wedding Bell Blues—5th Dimension—Soul City
Fot Fun—Family Stone—Epic
Color Of My Love—Jefferson—Decca
Is That All There Is—Peggy Lee—Capitol
So Good Together—Andy Kim—Steed

WMEX — Boston

Suspicious Mind—Elvis Presley—RCA
Baby It's You—Smith—Dunhill
So Good Together—Andy Kim—Steed
Smile A Little Smile—Flying Machine—Congress
Can't Get Next—Temptations—Gordy
That's The Way—Marvin Gaye—Tamla
LP—Abbey Road—Beatles—Apple

WIBG — Philadelphia

World—James Brown—King
Lost That Feeling—Dionne Warwick—Scepter
Is That All There Is—Peggy Lee—Capitol

WDRC — Hartford

Love of Common People—Winstons—Metromedia
Baby It's You—Smith—Dunhill
You've Lost Lovin' Feeling—Dionne Warwick—
Scepter
The Weight—Temptations & Supremes—Tamla
Ruben James—First Edition—Reprise
So Good Together—Andy Kim—Steed
World—James Brown—King

KIMN — Denver

LP—Leaving On A Jet Plane—Peter Paul
Mary—WB
Mommy & Daddy—Monkees—Colgems
Tracy—Cuff Links—Decca
Suspicious Mind—Elvis Presley—RCA
Dreamy Eyes—Brian Hyland—Dot
Echo Park—Keith Barbour—Epic
Wedding Bell Blues—5th Dimension—Soul City

WAYS — Charlotte

Take A Letter Maria—R.B. Greaves—Atco
Lost That Feelin'—Dionne Warwick—Scepter
Cherry Hill Park—Billy Joe Royal—Columbia

WMPS — Memphis

Silver Threads Golden Needles—Cowsills—
MGM
Dream Till Then—Joe Jeffrey—Wand
So Good Together—Andy Kim—Steed
Jealous Kind Of Fellow—Garland Greene—Uni
Baby It's You—Smith—Dunhill
Don't Walk Out On Me—Travis Wamock—CC
gress

KLIF — Dallas

Ball Of Fire—Tommy James—Roulette
Stone Free—Jimi Hendriks—Reprise
Story Of Johnny—Coachmen
Love In The City—Turtles—White Whale
I Still Believe—John & Ann Ryder—Decca
My Idea—Creme Caramel—Janus
Suite Judy Blue Eyes—Crosby Stills Nash—
lantic
Love Is For The Two Of Us—Ray Anthony
Ranwood
Wedding Bell Blues—5th Dimension—S
City

WHBQ — Memphis

Wedding Bell Blues—5th Dimension—Soul City
My Babe—Willie Mitchell—Hi
She's Got Love—Thomas & Richard Frost—
perial
Muddy Mississippi—Bobby Goldsboro—UA
LP—Something/Here Comes The Sun/Pollythe
Pan/Golden Slumber—The Beatles—Apple

WQXI — Atlanta

Lost That Feelin'—Dionne Warwick—Scepter
Sad Girl—Intruders—Gamble
Thank God The War Is Over—Tiffany Bolling—
Canyon
Dong Dong Dickie Dickie—Super Circus—Supe
I'll Bet You—Funkadelics—Westbound
Let a Woman Be A Woman—Dyke & Blazer—
Original
Girls Are Made For Lovin'—Elliot Small—Bang
Jack & Jill—Tommy Roe—ABC
So Good Together—Andy Kim—Steed

WCAO — Baltimore

Suite Judy Blue Eyes—Crosby Stills Nash—
lantic
Change Of Love—Bobby Bland—Duke
You're The Sound Of Love—Peppermint Ra
bow—Decca
Cherry Hill Pk—Billy Joe Royal—Columbia
Babylon—Organ Grinders—Smash
Love In The City—Turtles—White Whale
I'm So Alone—Tommy Van—Congress
In The Land Of Make Believe—Dusty Spri
field—Atlantic
Cupid—Johnny Nash—Jad
This Is My Life—Jerry Vale—Columbia
Back Side Of Dallas—Jeannie C Riley—Plantat
Sunday Mornin' Comin' Down—Ray Stevens
Monument
A Girl Named Sam—Lois Williams—Starday
Love Of The Common People—Winstons—Me
media
So Good Together—Andy Kim—Steed
My Babe—Willie Mitchell—Hi
Julia—Ramsey Lewis—Cadet
Time Of The Year—Tomorrows People—Bomar
Moment Of Madness—Crawdaddy—Colossus
As Long As You're In Love With Me—B
Lights—Bay Sound

KILT — Houston

Wonderful—Blackwell—Atlantic
Keem—O—Sabe—Electric Indian—U.A.
That Reminds Me—4 Seasons—Crewe
Wedding Bell Blues—5th Dimension—Soul City
Jealous Kind Of Fellow—Garland Greene—Uni
Suite: Judy Blue Eyes—Crosby Stills Nash—
lantic
Is That All There Is—Peggy Lee—Capitol
So Good Together—Andy Kim—Steed
Never Walk Alone—Bklyn Bridge—Buddah
Tracy—Cuff Links—Decca
Sunday Mornin' Comin' Down—Ray Stevens
Monument
Inst: Midnight Cowboy—John Barry—Columbia
Lost That Feelin'—Dionne Warwick—Scepter

KFRC — San Francisco

Wedding Bell Blues—5th Dimension—Soul City
White Bird—It's A Beautiful Day—Columbia
Ball Of Fire—Tommy James—Roulette
LP—Various Cuts—Beatles—Apple

KRLA — Pasadena

Son Of A Lovin' Man—Buchanan Bros—Event
Wedding Bell Blues—5th Dimension—Soul City

Coming Soon
**STIX
&
STONZ**
On
Columbia

DANGER!



**SHA-NA-NA - NA
SHANA-NA-NANA-NA**

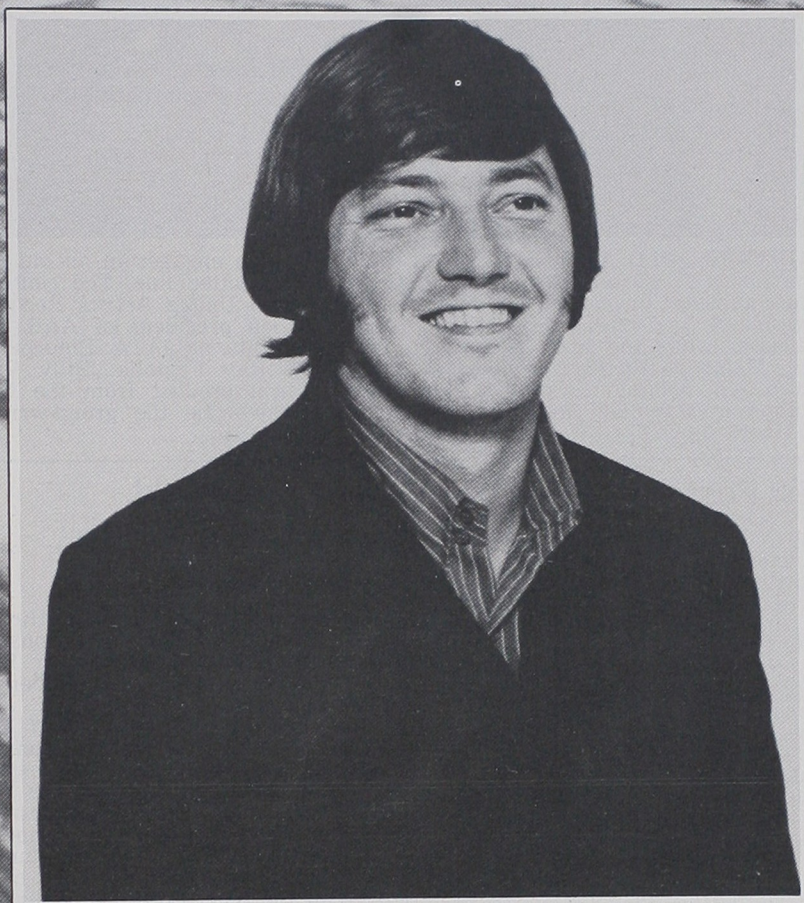
(soon)



The proud sound of the river
"LOUISIANA RIVER RAT" MMS-143

by **ALEX HARVEY** on

 Metromedia Records



 METROMEDIA RECORDS, 1700 BROADWAY, NEW YORK, N.Y. 10019

4 Star Music Opens Label Unit: Astro

HOLLYWOOD — A record company has been formed by 4 Star Music International as part of its 4 Star Entertainment Corp., according to David Charnay, president. Called Astro Records, the label will debut next month with a single, "Blast Off," featuring Louis Prima & Sam Butera & the Witnesses. Al Perry, 4 Star vp, heads the label.

CRDC Setting Up House Ad Agency

HOLLYWOOD — Having terminated its contract with its independent advertising agency, Taylor Rhodes, Inc., Capitol Records Distributing Corp. has announced plans to establish its own advertising shop in Hollywood.

The house agency, under the direction of an advertising manager, will assume responsibility for all CRDC advertising graphics and media scheduling.

According to Rocco M. Catena, vice president of merchandising, the internally controlled agency "will be more adaptable to our immediate merchandising and promotional needs and, at the same time, will further our efforts to correlate more effectively all facets of our marketing effort — merchandising, sales, promotion, A&R and publicity, as well as advertising."



TRADITIONS, OLD AND NEW — The New Tradition engages in an old one as members of the team engage in signing on the dotted line. The contract being completed brings the 5-man New Tradition to United Artists Records. Representing the label is Bob Skaff (seated), vice president of A&R and promotion; while the team is assisted by Vic Catala of JATA Enterprises (left). Members themselves include (from left) Ray Fratella, Billy Vito, Johnny Gee, Johnny Carlo and Vinnie Rossi. First product from the New Tradition is scheduled for October release, and will be the group-written "I'm Happy Again."

New Posters Offered

NEW YORK — A major new sales and merchandising break-through in the field of disc star posters has been scored by Leisure Sight and Sound Inc., an 11 week old firm which chalked up its 2,000,000th poster sale this week. LSS, for the first time, is selling recording artist posters through the traditional record marketing channels of indie distributors and rack jobbers, and demand is proving to be enormous.

Larry Sikora, young president of the company, returning last week from Dallas industry meetings, sponsored by NARM, claimed a sale in excess of 100,000 poster units to distributors and rackers during the Texas sessions alone.

Posters, which carry a suggested list of \$1.50, come pre-packed in sets of 280 (10 each of the 28 posters), with each individual poster in its own tubular wrapper. Each pre-pack comes complete with window streamer and counter easel, with dealers also provided with a self-contained floor display rack for product.

Sikora, disclosing the latest sales figures, stressed that continuity will be a hallmark of the operation with new releases planned on a bi-monthly basis. Each poster has a tear-off inventory tag which dealers mail back to distributors for automatic inventory control.

Winant Is Pickwick's Finance VP & Treas.

LONG ISLAND CITY, N.Y. — Pickwick International has appointed Charles T. Winant financial vice president and treasurer. Cy Leslie, chairman of the board of Pickwick, made the announcement last week.

Winant, a certified public accountant, has been in public accountancy practice since 1953 as a partner of Winant and Mantione, New York. Pickwick International, Inc. was one of the firm's first accounts. Winant sold his interest in the firm upon his appointment.

Receiving a BBA from the University of Minnesota, Winant did graduate work at Pace College and City College of New York. He is a member of the American Institute of Certified Public Accountants and the New York State Society of Certified Public Accountants.

In making the announcement, Leslie said Winant's appointment "was mandatory because of our rapid growth and the requirement for a financial executive who could be active in long-range planning and acquisitions."

Hank Hirschfield, Columbia Promo Mgr., Is Dead At Fifty

NEW YORK — Hans H. (Hank) Hirschfield, promotion manager in Houston, Texas for Columbia and Epic Records, died on Tuesday, September 16, after a long illness. He was fifty.

Hank joined CBS in April of 1962 as promotion manager for the Houston area and remained in that position until his death. He entered the record business in 1951 as a salesman for the Medaris Company, formerly the Columbia Records distributor in Dallas. He later became sales manager for the record division of Straus-Frank Company, former distributor for Columbia in Houston. Hank was multi-lingual (five languages), and he once worked as an interpreter and agent for the international department of American Airlines. Knowledgeable in all types of music, he had a very wide personal interest in classical music, a field in which he had many personal friends. He is survived by his daughter, Karen.

The family asks that in lieu of flowers, any gifts should be made in the form of contributions to the Cancer Foundation, Houston, Texas.



BAND OF THE CENTURY — Winners of the title "Wichita Centennial Band of the Soul Survivors" are shown receiving their first place trophy in the city's recent battle of the century competition. Presenting the award are judge Barbara Preissel of Liberty/UA; Frank Pierce from Transcontinental Music and Nick Sahadi (right) from Capitol Records. Selected on the basis of versatility, showmanship, ability and sales potential, the Soul Survivors occupied 2nd place Yesterday's Obsession, and more than a dozen other acts. Members of the act are (from left) Mike Ehrke, Jim Wood, Robin Ragland, Wayne Roberts and Gary Bussart.

Kinney Projects Earnings For '69

NEW YORK — Kinney National Service, anticipates operating earnings for the fiscal year ending Sept. 30, of about \$28 million (after taxes), or \$1.60 per share, from the combined Kinney and newly-acquired Warner Bros.-Seven Arts, Inc., businesses before making a special fiscal year-end write down of \$25 million (after taxes) of motion pictures and pre-production costs. Earnings for the fiscal year ended Sept. 30, 1968, were \$1.39 per share.

Steven Ross, president, stated that Kinney had decided to make the special write down after a thorough evaluation of existing Warner motion picture assets by the newly installed management, headed by Ted Ashley, Warner's new Chairman of the Board. Ross emphasized that the write down is solely related to motion picture, and pre-production costs, and that no write downs are necessary or appropriate in any other division of the diversified Warner or Kinney operations.

Ross said Kinney will shorten the name of its subsidiary, which was acquired on July 8, 1969, to Warner Bros., Inc.

Quarterly Dividend

Directors of Kinney declared regular quarterly cash dividends on its Common Stock and Series B Preferred Stock, and a 2 1/2 cent increase (in accordance with its terms) on the Series A Preferred Stock.

The dividends are as follows: 6 1/2 cents a share on the Common Stock; 22 1/2 cents a share on the Series A Convertible Preferred Stock; and \$1.0625 a share on the \$4.25 Series B Convertible Preferred Stock. The Series A Convertible Preferred Stock thus steps up to the annual rate of 9 cents a share.

All three securities are listed on the New York Stock Exchange.

All dividends are payable on Nov. 14 to shareholders of record Oct. 15.

LF Gets 'Venus'

NEW YORK — The LF Music Group has secured the exclusive exploitation rights from writer-publisher Ed Marshall on his copyright, "Venus," L general manager Billy Meshel announced last week.

The song was number one internationally a decade ago in the original Frankie Avalon version and U.S. hit again last year with Johnny Mathis, but has had unusual growing pains. Although it has been recorded by over 200 different artists throughout the world, there are less than 12 domestic versions. "And is this surprising underrecording of 'Venus,'" stated Meshel, "that motivated LF Music to acquire exploitation rights. We are preparing an aggressive campaign to obtain future U.S. recordings."

MEMPHIS

the groupies

The first on-the-scene recorded documentary study of the groupie phenomenon as revealed by the groupies themselves. On Earth Records. The sleeper smash of the year.



on Earth Records Stereo #ELPS-1000

Produced by Alan Lorber



Earth Records, 322 West 48th Street, New York, N.Y. 10036

Talent On Stage

ABBE LANE DICK SHAWN

FRONTIER HOTEL, LAS VEGAS—The New Frontier is currently exhibiting your vintage wool jacket, the one in the closet with the moth hole in the right sleeve. Comfortable enough. And O.K. for rainy nights. But styled strictly for the '50s.

Comedian Dick Shawn, who began his career with an entertainment unit in World War II, and was a "loser" on the Arthur Godfrey Tuesday night Talent Show, seems reluctant to dump ancient routines. There's the cane dance warmth projection bit, his take off on "current" (tho' not really) dumb lyric singers and that enduring climax—the great grand-dad "Massa Richard" routine offered to the "Battle Hymn of the Republic" backdrop. It remains one of the all time great club closers. Along the way there's the quotable line—"I'm not superstitious. Still I'd never walk under a black cat . . . especially Lou Alcindor." Shawn's timing is as good as ever. But not all of his material is timeless.

Abbe Lane visually reconstructs re-

collections of Rita Hayworth, one of the immortal sex goddesses of the '40s. Her flaming red hair and eloquent body are almost alone worth the price of admission. Unfortunately (unlike Hayworth) she does not lip synch to better singers. Still her voice is musical and powerful, if unrangy, and she torso-turns with compelling abandon. Repertoire, thankfully, is not all Latin-rock. But there's enough to please Cugat devotees. Tunes include "Help Yourself," "Guantanamera," "Dancing in the Street," a trio of Jobim favorites and several distinguished Academy award "losers." Too, there are songs demonstrating her bi-lingual talents: French, Portuguese, Spanish, Italian and even Yiddish. Let's not forget that Miss Lane is an international star — born in Brooklyn.

The Al Alvarez Band, incidentally, is the crispiest Strip contingent we've encountered since Basie left town.

Altogether a pleasant if not memorable, affair.

h.g.

LINDA RONSTADT JACKSON BROWNE

THE TROUBADOUR, LOS ANGELES — It's unfortunate that the current trend is to rate all female pop/rock singers by the duo yardstick of Janis Joplin and Grace Slick. Unfortunate because Linda Ronstadt, by evidence of her opening night performance at the Troubadour Tuesday (16) rapidly put both singers to shame through an awesome display of vocal ability, stage presence, and pure sexiness.

Miss Ronstadt, known best for her association with the folkish Stone Ponies, is on the solo trail now, backed by a four-piece unit playing some of the tastiest backup around. But the stage belonged to Linda and her new-found country music repertoire.

With material ranging from John Loudermilk to Bob Dylan to Randy Newman to Fred Neil, she enthralled the audience from her opening number, "Silver Threads and Golden Needles", with her funky country-gospelish belting voice. Looking like a cross between the proverbial hill-billy's beautiful daughter and the glamour of a Raquel Welch, barefoot and in an eye-catching sequined mini, she was perpetual motion on stage. If she wasn't leading the singing or joining in harmonies, she was continu-

ously dancing and moving around her group, keeping the infectious rhythm going with tambourine, clapping, and the zealous look of excitement mirrored in her expressions.

One of the best numbers of the evening was a bit of cajun music, via Sal Valentino's superb "Alligator Man", highlighted by excellent fiddlework and full-scale audience participation in the form of hoots, howls, and fervent hand clapping.

After a much-deserved standing ovation, Miss Ronstadt closed her set with her Stone Ponies hit, "Different Drum". The arrangements, however, were much tighter than previously and her voice, now that it's been let loose to follow its natural direction, was immeasurably better.

Preceding her on the bill was the debut of folk singer Jackson Browne, fabled in pop circles as one of the original "Orange County Three" (with Tim Buckley and Steve Noonan). In light of being his first public performance, he was unusually relaxed and developed an easy rapport with the audience with his polished vocal delivery and excellent original lyrics.

p.s.

JEAN LUC PONTY

THEE EXPERIENCE, LOS ANGELES — People both in and out of the industry keep trying to put labels and categories to the new, fresh types of music that are emerging continuously via records and live performances. All music, according to them, must fit into a certain mold and stay there. No cross-pollination allowed!

Well, such a mixture occurred last Monday night at Thee Experience and it couldn't have been more successful. World-Pacific Records, in a calculated risk, decided to book Jean Luc Ponty, the contemporary king of jazz violin, into a rock club among rock acts and see what kind of audience reaction he'd receive. Would you believe . . . standing ovations?

Ponty, looking all the part of a young, French choirboy with violin in hand, was a visual contradiction in himself. So was his music. Quite ably backed by the George Duke Trio, Ponty used his violin like a guitar, eliciting bursts of staccato that quickly blended into crescendos of controlled feedback . . . then into softer, more delicate things. The Trio, led by pianist George Duke, were extremely exciting (playing double-time most of the evening) and went a long way in contradicting the death of jazz.

But the spotlight was on Ponty. His

sound is immediately reminiscent of Stephane Grappely, the violinist for Django Reinhardt. But whereas the former was largely relegated to backup chores, Ponty clearly was the lead player on stage. His work on "Light My Fire" (the only familiar "pop" number of the set) clearly demonstrated his flair for improvisation; the several high-registered codas he emitted from his instrument immediately got the audience, who sat very quiet through his opening number, onto their feet and dancing. They didn't look at Ponty's music as jazz or jazz-rock or any other forced label; it had a good beat, was unusual and exciting, and was done with taste. That's all that mattered.

It's significant to note that Thee Experience, unlike most other rock clubs, has an audience made up mostly of musicians. Hence, the ovations Ponty received were double-justified.

The set closed with a jam, with Frank Zappa on guitar. It was avant-garde, to say the least.

People ask about the disappearance of enthusiasm in pop music. Well, Ponty attracts excitement like a magnet. The Iron Butterfly, who followed the Frenchman with a special "guest set", were quite pale in comparison.

p.s.

HERBIE MANN

PLAZA 9 — Herbie Mann, who continually surprises us with new groups and new explorations in sounds, surprised us last week by having the same group we saw him with in Central Park last season. No complaints on our part, though, for the group, consisting of Roy Ayres on vibes, Sonny Sharrock on guitar, Miroslav Vitous on bass and Bruno Carr on drums, is as exciting a musical aggregation as we've seen in a long time.

Mann is essentially still into the slight rock sound that marked his recent chart album, "Memphis Underground," and though the group personnel hasn't changed in the last year, the musical competence has increased as the band has grown tighter. Without being loud, Sonny Sharrock manages to produce some very inventive sounds from his amplified acoustic guitar. The interplay between Sharrock,

Ayres and Mann's flute (somehow I always think of the flute as being part of Mann's face) on such carefully picked tunes as "Tangier" (a Donovan song), "Ooh Baby" (written by Chris Hill of Everything Is Everything and Free Spirits fame), "Look To The Sky" and "Memphis Underground" is truly wondrous to enjoy.

Though the Plaza 9 is a quiet, intimate room, its management has not learned that an artist on the order of Herbie Mann is a thing unto himself, and not merely an accompaniment for the fine food they serve. Mann was justifiably upset over the audience's involvement with their food, but at Plaza 9 prices, not too many people wanted their food to go to waste. The answer, of course, is quick service, with no meals served during the show. A compromise to feed both stomach and head.

TURLEY RICHARDS

notice. And, all too frequently the same performers continue to take an easy way out, failing to bring something of their own into their future.

Turley Richards, now playing the Bitter End, seems to be an artist at just this crossroad.

Vocally, Richards is a powerhouse. He delivers "Hey Jude" doing everything that all four Beatles did, alone—from the lowest notes to a falsetto even higher than the original. Equally important, his strength is such that he could probably work the medium-small coffee-house without a mike.

But the man has two hangups. He seems overly devoted to imitation. Instead of moving immediately from a Feliciano framework into his own things, Richards dwells on his capability to carry off vocal curlicues and guitar antics. Worse yet, having come into his unique own, Richards insists on wrapping up his numbers with a blues finish that comes from nowhere and gives even his most powerful work a theatrical falseness.

As Turley Richards, himself, the potential is astounding. His emotive strength, his ability to build rapport, his sheer voice, and much of the finer points that are made quietly with the guitar show him a prospective star. He also has a unique ability to match material so that he is able to open his set with an audience invitation that moves quietly into "Eleanor Rigby", or snap his viewers to attention by announcing that his next number will be a Sam Cooke ballad only to strum "Blowin' in the Wind" with a segue to "A Change is Gonna Come."

His entire act, as was the case with each song, built from the imitative to the original. The early series of numbers grew from the familiar to the powerful as Richards came to a climax with exceptional renderings of "Just Like a Woman" and "How Can I Be Sure."

Just as with his individual songs though, the finishing note was again a theatrical gesture.

All Richards needs is some help with a manager, the raw material is extraordinary.



LOU ALEXANDER (in white) is shown completing his contract bringing the comedian to United Artists Records. Officiating at the legal rite are U.A. vice president Mike Lipton (left) and his publicity representative Saul Richfield. First product from Lou Alexander will be a comedy album "The Earth Shattering Lou Alexander."

McKENNA
MENDELSON
MAINLINE



Top 50 In R & B Locations

I CAN'T GET NEXT TO YOU Temptations (Gordy 7093)	1	26 DADDY'S LITTLE MAN O. C. Smith (Columbia 44948)	31
SHARE YOUR LOVE WITH ME Aretha Franklin (Atlantic 2650)	2	27 WALK ON BY Isaac Hayes (Enterprise 9003)	27
OH WHAT A NIGHT Dells (Cadet 56491)	3	28 IT'S TRUE I'M GONNA MISS YOU Carolyn Franklin (RCA 0188)	28
THAT'S THE WAY LOVE IS Marvin Gaye (Tamla 54185)	5	29 DOIN' OUR THING Clarence Carter (Atlantic)	32
YOUR GOOD THING IS ABOUT TO END Lou Rawls (Capitol 2550)	4	30 LET ME BE THE MAN MY DADDY WAS Chi-Lites (Brunswick 755414)	26
WHAT'S THE USE OF BREAKING UP Jerry Butler (Mercury 72980)	6	31 CRUMBS OFF THE TABLE The Glass House (Invictus 9071)	—
HOT FUN IN THE SUMMERTIME Sly & The Family Stone (Epic 10497)	7	32 THE BEST PART OF A LOVE AFFAIR The Emotions (Volt 4021)	38
BY THE TIME I GET TO PHOENIX Isaac Hayes (Enterprise 9003)	8	33 HOOK & SLING Eddie Bo (Scram 117)	23
WORLD James Brown (King 6258)	18	34 BY THE TIME I GET TO PHOENIX Mad Lads (Volt 4016)	39
GOING IN CIRCLES Friends of Distinction (RCA 0204)	19	35 MY BALLOON'S GOING UP Archie Bell & The Dells (Atlantic 2663)	42
THE NITTY GRITTY Gladys Knight & The Pips (Soul 35063)	9	36 LET A WOMAN BE A WOMAN, LET A MAN BE A MAN Dyke & The Blazers (Original Sound 185)	40
I COULD NEVER BE PRESIDENT Johnny Taylor (Stax 0046)	12	37 KOOL AND GANG Kool & The Gang (De-Lite)	37
CHAINS OF LOVE Bobby Bland (Duke 449)	10	38 THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE Howard Tate (Turn Table 505)	35
YOU GOT YOURS, I'VE GOT MINE Delfonics (Philly Groove 157)	14	39 HELPLESS Jackie Wilson (Brunswick 554181)	45
NOBODY BUT YOU BABE Clarence Reid (Alston 4574)	11	40 WE'LL CRY TOGETHER Maxine Brown (CUR 3001)	46
WHAT DOES IT TAKE Jr. Walker & All Stars (Soul 35062)	16	41 YOU MADE A BELIEVER OUT OF ME Ruby Andrews (Zodiac 1015)	36
IT'S TOO LATE Ted Taylor (Room 34)	20	42 POOR MAN Little Milton (Checker 1221)	48
LET'S GET TOGETHER Little Milton (Checker 1225)	17	43 BACKFIELD IN MOTION Mel & Tim (Bamboo 107)	—
JEALOUS KIND OF FELLOW Garland Green (UNI-55143)	24	44 TILL YOU GET ENOUGH Watts 103rd St. Rhythm Band (W.A. 7298)	41
CHOICE OF COLORS Impressions (Curton 1943)	15	45 LIFE & DEATH IN G&A Abaco Dream (A&M 1081)	43
GET OFF MY BACK WOMAN B. B. King (Blues Way 61026)	25	46 OUT OF SIGHT, OUT OF MIND Little Anthony & The Imperials (UA 50552)	34
I DO The Moments (Stang 5005)	21	47 SAD GIRL The Intruders (Gamble 235)	47
THE SWEETER HE IS Soul Children	30	48 CRYSTAL BLUE PERSUASION Joe Bataan (Uptite 0014)	49
IN A MOMENT Intrigues (Yew 1001)	29	49 ALWAYS DAVID Mel & Tim (Bamboo 107)	—
LOWDOWN POPCORN James Brown (King 6250)	22	50 WAS IT GOOD Isley Bros. (T-Neck 908)	—

Capitol Stars Appear In Special Xmas Packaging

HOLLYWOOD — Capitol Records has a special LP approach for the forthcoming Christmas season.

In the traditional spirit, there will be double Christmas albums from Jackie Gleason, Fred Waring and various country and instrumental artists, plus a re-release of David Rose's popular album, "Little Drummer Boy."

In a more contemporary mood, Douglas Leedy on Moog Synthesizer will be heard on "A Very Merry Electric Christmas To You."

In addition to the Christmas albums

E.H. Morris Deal W/Charles Hansen

NEW YORK — The printed product of Edwin H. Morris & Co. will, effective Oct. 1, be produced and merchandised through the Charles H. Hansen organization. Hansen will act as the sole and exclusive distributor for the U.S. and Canada. Sol Reiner will continue as the sales and production manager in behalf of the Morris company, being named as the liaison between Morris and Hansen.

Cheyette To Cap; Barskin Promoted

HOLLYWOOD — Attorney Herbert Cheyette has been appointed Capitol Records' eastern business affairs manager, and Hollywood-based Doovid Barskin has been promoted to director of business affairs.

Cheyette, formerly a senior attorney for the CBS/Columbia Group, has been added to Capitol's New York staff, responsible for business affairs, including contract negotiations.

Cheyette's position was created as part of Capitol's plan to expand its New York operation. The plan, involving the addition of three A & R producers and four executives, was announced last month by Capitol Records President Sal Iannucci.

Barskin's promotion is part of an overall expansion of CRI's business affairs activities. Also in conjunction with this expansion, Chaum announced that a business affairs negotiator will be added to Capitol's headquarters staff.

Cheyette, a resident of Manhasset, Long Island, is a graduate of Haverford College and Yale Law School. As attorney for a group of ASCAP publishers, he was prominent in the successful fight to revise the ASCAP distribution system under Justice Department supervision.

In 1960 Cheyette joined the legal staff of the CBS Television Network, and two years ago he was appointed senior attorney of the CBS/Columbia Group.

Richardson And Davis Producing Off B'way

NEW YORK — The new production team of Robert E. Richardson and Joe Davis is readying "Billy Noname," a new "today" musical, for a late 1969-early 1970 opening off-Broadway. At this moment, the opening date depends on the availability of a suitable theater.

The show, budgeted at \$75,000, is written by London-born lyricist and composer Johnny Brandon and young black dramatist William Wellington Mackey and concerns events of the last thirty years, as seen through the eyes of a sensitive and talented American black boy.

Stewart To Direct Nat'l Promo For ABC, Bluesway, Impulse And APT Labels

LOS ANGELES — ABC Records has named Lou Stewart, formerly national promotion man for the firm's newly revived APT label, as national promotion director for the ABC, Bluesway and Impulse labels, as well as APT. ABC Records vice president Howard Stark made the appointment. Stewart has been with APT since July.

there will be deluxe holiday gift-sets, including the entire soundtrack of "Romeo and Juliet" in a four-record set with a 48-page full-color book of the movie script; a rock package featuring the Steve Miller Band's "Sailor," the Quicksilver Messenger Service and The Band's "Music From Big Pink"; an original cast package that includes three Broadway musical — "Zorba," "Canterbury Tales" and "Celebration"; a six-record gift-set devoted to the music of the big bands; a five-record set of the guitar music of Laurindo Almeida; a six-record set of country artists and a three-record set of Marlene Dietrich recordings called "The Magic of Marlene." The Romeo and Juliet and rock packages will also be available on 8-track and cassette tape.

The heavy Christmas release also includes a series of deluxe three-pack tape gift-sets devoted to the previously released works of some of Capitol's favorite recording stars. This list features the Beatles, the Beach Boys, Glen Campbell, Jackie Gleason, Lou Rawls and the Lettermen, as well as Buck Owens and other country and western artists. The Beatles package, for example, will contain "Meet the Beatles," "Yesterday and Today" and "Magical Mystery Tour." Each gift-set package is available on 8-track or cassette tape.

A new Beatles album (in addition to "Abbey Road," which is being released in October) is promised in time for Christmas. Set is called "Get Back."

Saner Is MGM's New Regional Sales Mgr.

NEW YORK — MGM Records has appointed Chris Saner regional sales manager, it was announced last week by Lenny Scheer, director of sales, distribution and MGM branches. Saner, who will report to Sol Greenburg, album sales manager, has a twenty year background in record sales and distribution. Prior to joining MGM, he held executive positions with 20th Century-Fox and Reprise Records.

Coming Soon

STIX & STONZ

On Columbia

Unsurpassed in Quality at any Price

COLOR PHOTOS

100-8x10 \$89.00
Special Color Process
1000-8x10 \$175.00
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Vital Statistics

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

*New To The Top 100

#1
SUGAR SUGAR (2:48)
Archies-Calendar 1008
1133 Ave of the Americas, NYC.
PROD: Jeff Barry 729 7th Ave, NYC.
PUB: Don Kirshner BMI 655 Madison Ave, NYC.
WRITERS: Barry-Kim
FLIP: Melody Hill

#2
HONKY TONK WOMEN (3:03)
Rolling Stones-London 910
539 W 25 St, NYC.
PROD: Jimmy Miller, London England
PUB: Gideon BMI c/o Allen Klein 1700 Bway, NYC.
WRITERS: Jagger-Richards
ARR: Rolling Stones
FLIP: You Can't Always Get What You Want

#3
EASY TO BE HARD (3:10)
3 Dog Night-Dunhill 4203
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: United Artists ASCAP 729 7th Ave, NYC.
WRITERS: G. McDermot-J. Rado-G. Ragne
FLIP: Dreaming Isn't Good For You

#4
LITTLE WOMAN (2:22)
Bobby Sherman-Metromedia 121
1700 Bway, NYC.
PROD: Jackie Mills Of Wednesday's Child Prod.
PUB: Green Apple BMI
6430 Sunset Blvd, L.A. Calif.
WRITER: D. Janssen ARR: Al Capps
FLIP: One Too Many Mornings

#5
JEAN (3:11)
Oliver-Crewe 334
1841 Bway, NYC.
PROD: Bob Crewe (same address)
PUB: 20th Century ASCAP 444 W 56 St, NYC.
WRITER: Rod McKuen
ARR: Hutch Davie
FLIP: The Arrangement

#6
I'LL NEVER FALL IN LOVE AGAIN (2:55)
Tom Jones-Parrot 40018
539 W 25 St, NYC.
PROD: Peter Sullivan c/o EMI
Hayes Middlesex London W1 England
PUB: TRO-Hollis BMI 10 Col. Circle, NYC.
WRITERS: Donegan-Curie
FLIP: Once Upon A Time

#7
GREEN RIVER (2:31)
Creedence Clearwater Revival-Fantasy 625
1281 30th St, Oakland, Calif.
PROD: John Fogerty c/o Fantasy
PUB: Jondora BMI c/o Fantasy
WRITER: J. Fogerty ARR: J. Fogerty
FLIP: Commotion

#8
THIS GIRL IS A WOMAN (3:09)
Gary Puckett & Union Gap-Columbia 44967
51 W 52 Street, NYC.
PROD: Dick Glasser 6760 Hill Pk Dr. L.A. Cal.
PUB: Three Bridges ASCAP 110 W 57 St, NYC.
WRITERS: V. Millrose-A. Bernstein
ARR: Ernie Freeman FLIP: His Other Woman

#9
I CAN'T GET NEXT TO YOU (2:53)
Temptations-Gordy 7093
2457 Woodward Ave, Detroit, Mich.
PROD: Norman Whitfield c/o Gordy
PUB: Jobete BMI (same address)
WRITERS: Whitfield-Strong FLIP: Running Away

#10
EVERYBODY TALKIN' (2:43)
Nilsen-RCA 9544
1133 Ave of the Americas, NYC.
PROD: Rick Jarrard c/o RCA
PUB: Cocanut Grove BMI-Third Story BMI
5455 Wilshire Blvd, L.A. Calif.
WRITER: Neil ARR: Gerge Tipton
FLIP: Don't Leave Me

#11
GET TOGETHER (4:37)
Youngbloods-RCA 9752
1133 Ave of the Americas, NYC.
PROD: Felix Poppalardi for BSM-161 W. 54 St, NYC.
PUB: Irving BMI 1416 N La Brea Ave., L.A. Cal.
WRITER: Chet Powers FLIP: Beautiful

#12
WHEN I DIE (3:20)
Motherlode-Buddah 131
1650 Bway, NYC.
PROD: Mort Ross-Doug Riley
31 Prince Arthur Ave, Toronto, Canada
PUB: Modo BMI c/o Allouette 1650 Bway, NYC.
WRITERS: Kennedy-Smith FLIP: Hard Life

#13
A BOY NAMED SUE (3:40)
Johnny Cash-Columbia 44944
51 W 52 Street, NYC.
PROD: Bob Johnson c/o Columbia
PUB: Evil Eye BMI
WRITER: S. Silverstein FLIP: San Quentin

#14
CARRY ME BACK (2:50)
Rascals-Atlantic 2664
1841 Bway NYC.
PROD: Rascals in Coop. with Arif Mardin
c/o Atlantic
PUB: Slacsar ASCAP 444 Mad. Ave NYC.
WRITER: F. Cavaliere FLIP: Real Thing

#15
OH WHAT A NIGHT (4:02)
Dells-Cadet 5649
320 E 21 St, Chicago, Ill.
PROD: Bobby Miller c/o Cadet
PUB: Conrad BMI 1619 Bway, NYC.
WRITERS: Junior & Funches
ARR: Chas. Stepany
FLIP: Believe Me

#16
I'M GONNA MAKE YOU MINE (2:41)
Lou Christie-Buddah 116
1650 Bway, NYC.
PROD: Progressive Media 300 W 55 St, NYC.
PUB: Pocket Full Of Tunes BMI
39 W 55 St, NYC. WRITER: Tony Romeo
ARR: Stan Vincent FLIP: I'm Gonna Get Married

#17
HURT SO BAD (2:18)
Lettermen-Capitol 2482
1750 N. Vine, L.A. Calif.
PROD: Al DeLory c/o Capitol
PUB: Vogue BMI 244 Wilshire Blvd. Santa Monica, Calif.
WRITERS: Teddy Randazzo-Bobby Hart-Bobby Wilding
ARR: Mort Garson FLIP: Catch The Wind

#18
SHARE YOUR LOVE WITH ME (3:16)
Aretha Franklin-Atlantic 2650
1841 Bway, NYC.
PROD: Jerry Wexler-Tom Dowd-Arif Mardin
c/o Atlantic
PUB: Don BMI 2809 Erastus St. Houston, Tex.
WRITERS: D. Malone-A. Braggs
FLIP: Pledging My Love/The Clock

#19*
SUSPICIOUS MIND (4:22)
Elvis Presley-RCA
1133 Ave of the Americas, NYC.
PUB: Press BMI 905 16th Ave S. Nashville, Tenn.
WRITER: Mark James FLIP: You'll Think Of Me

#20
HOT FUN IN THE SUMMERTIME (2:37)
Sly & The Family Stone-Epic 10497
51 W 52 Street, NYC.
PROD: Sly Stone for Stone Flower
700 Urbano, San Francisco, Calif.
PUB: Stone Flower BMI (same address)
WRITER: S. Stewart FLIP: Fun

#21
THAT'S THE WAY LOVE IS (3:15)
Marvin Gaye-Tamla 54185
2457 Woodward Ave., Detroit, Mich.
PROD: Norman Whitfield c/o Tamla
PUB: Jobete BMI (same address)
WRITERS: N. Whitfield-B. Strong
ARR: Wade Marcus-Paul Riser
FLIP: Gonna Keep On Tryin' Till I Win Your Love

#22
WHAT KIND OF A FOOL DO YOU THINK I AM (2:13)
Bill Deal & Rondells-Heritage 817
1855 Bway, NYC.
PROD: A Jerry Ross Prod. c/o Heritage
PUB: Low Tvi-BMI P.O. Bx 9687 Atlanta, Ga.
WRITER: Ray Whitley
FLIP: Are You Ready For This

#23
LAY LADY LAY (3:20)
Bob Dylan-Columbia 44926
51 West 52nd Street, NYC.
PROD: Bob Johnston c/o Columbia
PUB: Big Sky ASCAP P.O. Bx 27 Prince St. Sta. NYC.
WRITER: B. Dylan FLIP: Peggy Day

#24
KEEM-O-SABE (2:07)
Electric Indian-United Artists 50563
729 7th Ave, NYC.
PROD: Len Barry c/o U.A.
PUB: U.A. ASCAP (same address)
Binn ASCAP 257 Bayard Rd. Upper Darby, Pa.
Elaine ASCAP
WRITERS: B. Barisoff-B. Binnick
ARR: Tom Sellers FLIP: Broad Street

#25
SUGAR ON SUNDAY (2:59)
Clique-White Whale 323
8961 Sunset Blvd, L.A. Calif.
PROD: Jerry Zekley for Gulf/Pacific
8961 Sunset Blvd, L.A. Calif.
PUB: Big Seven BMI c/o Patricia 17 W 60 St, NYC.
WRITERS: T. James-M. Vale FLIP: Superman

#26
SOUL DEEP (2:25)
Box Tops-Mala 12040
1776 Bway, NYC.
PROD: Tommy Cogbill-Chips Moman
827 Thomas St. Memphis, Tenn.
PUB: Earl Barton BMI
1121 S. Glenstone, Springfield, Mo.
WRITERS: Wayne-Carson-Thompson
FLIP: (The) Happy Song

#27
PUT A LITTLE LOVE IN YOUR HEART
Jackie DeShannon-Imperial 66385
6920 Sunset Blvd, L.A. Calif.
PROD: V.M.E. 54 E. Colorado Blvd. Pasadena, Cal.
PUB: Unart BMI 729 7th Ave, NYC.
WRITERS: J. DeShannon-Jimmy Holiday-Randy Myers
ARR: V.M.E.-J. Langford FLIP: Always Together

#28
WHAT'S THE USE OF BREAKING UP (2:36)
Jerry Butler-Mercury 72960
35 E. Wacker Dr. Chicago, Ill.
PROD: Gamble Huff 250 S. Broad St. Phila, Pa.
PUB: Assorted BMI c/o Gamble Huff
Parabot BMI 1501 Bway, NYC.
WRITERS: Gamble-Bell-Butler
ARR: Martin-Bell FLIP: A Brand New Me

#29
I'D WAIT A MILLION YEARS (2:35)
Grass Roots-Dunhill 4189
449 S. Beverly Dr., Bev. Hills, Calif.
PROD: Steve Barri c/o Dunhill
PUB: Teeny-Bopper ASCAP
932 N. Larabee, L.A. Calif.
WRITERS: Gary Zekley-M. Bottler
ARR: Jimmi Haskell FLIP: Fly Me To Havana

#30
MAKE BELIEVE (2:50)
Wind-Life 200
c/o Earth 322 W 48 St, NYC.
PROD: Bo Gentry c/o Earth
PUB: Love Songs/Peanut Butter BMI
1650 Bway, NYC. % Alovette
WRITERS: Bo Gentry-Joe Levine
FLIP: Groovin' With Mr. Bloe

#31
MOVE OVER (3:07)
Steppewolf-Dunhill 4205
449 S Beverly Dr. Bev. Hills, Calif.
PROD: Gabriel Mekler c/o Dunhill
PUB: Trousdale BMI (same address)
WRITERS: John Kaye-G. Mekler
FLIP: Power Play

#32
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?

#33
YOUR GOOD THING (2:51)
LOU RAWLS-Capitol 2550
1750 N Vine, L.A. Calif.
PROD: Dave Axelrod c/o Capitol
PUB: East BMI 926 E McLemore, Memphis, Tenn.
WRITERS: Issac Hayes-David Porter
FLIP: Season Of The Witch

#34
YOU, I (2:50)
Rugbys-Amazon 1
3106 Belmont Blvd. Nashville, Tenn.
PROD: Steve McNicol
5502 Lodima Way, Louisville, Ky.
PUB: Shelby Singleton BMI
3106 Belmont Blvd. Nashville, Tenn.
WRITER: S. McNicol FLIP: Stay With Me

#35
DADDY'S LITTLE MAN (3:59)
O.C. Smith-Columbia 44948
51 West 52 Street, NYC.
PROD: Jerry Fuller c/o Columbia
PUB: B&B BMI P.O. Bx 7816 Detroit, Mich.
WRITER: Mac "Scott" Davis ARR: H.B. Barnum
FLIP: If I Leave You Now

#36
NOBODY BUT YOU BABE (2:46)
Clarence Reid-Alston 4574
1841 Bway, NYC.
PROD: Brad Shapiro-Steve Alaimo c/o Alston
PUB: Sheryl BMI 495 S.E. 10th Ct. Hialeah, Fla.
WRITERS: Reid-Clarke ARR: The Zoo
FLIP: Send Me Back My Money

#37
IN A MOMENT (2:50)
Intrigues-Yew 1001
250 West 57 Street, NYC.
PROD: Martin-Bell c/o Yew
PUB: Odum-Neiburg BMI
WRITERS: Odum-Neiburg
FLIP: Scotchman Rock

#38*
AND THAT REMINDS ME (3:25)
Four Seasons-Crewe 333
1841 Bway, NYC.
PROD: Bob Crewe-Bob Gaudio (same address)
PUB: Symphory House ASCAP
Taventzien Strasse, Berlin W. Germany
WRITERS: Stillman-Bargoni
FLIP: The Singles Game

#39
I'M A BETTER MAN (2:50)
Engelbert Humperdinck-Parrot 40040
539 W 25 St, NYC.
PROD: Peter Sullivan c/o Decca Ltd.
9 Albert Embankment, London, Eng.
PUB: Blue Seas ASCAP Jac ASCAP
c/o Fred E. Ahlert Jr. 15 W 48th St, NYC.
WRITERS: Bacharach-David
FLIP: Cafe (Casa Hai Messo-Nel Caffè)

#40
WE GOTTA ALL GET TOGETHER (2:58)
Paul Revere & The Raiders-Columbia 44970
51 W 52 St, NYC.
PROD: Mark Lindsay 9125 Sunset Blvd, L.A. Cal.
PUB: Boone BMI Box 200 Des Moines, Iowa
WRITER: F. Weller ARR: M. Lindsay
FLIP: Frankfurt Side Street

#41
YOU GOT YOURS & I'LL GET MINE (3:06)
Delfonics-Philly Groove 157
c/o Bell Records, 1776 Bway, NYC.
PROD: Stan & Bell 285 S. 52nd St. Phila, Pa.
PUB: Nickel Sho BMI c/o Stan & Bell
WRITERS: T. Bell-W. Hart
ARR: Thom Bell
FLIP: Loving Him

#42
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

#43*
THE WEIGHT (3:00)
Diana Ross & Supremes & Temptations-Motown 115
2457 Woodward Ave, Detroit, Mich.
PROD: Frank Wilson c/o Motown
PUB: Dwarf ASCAP 640 5th Ave, NYC.
WRITER: Jaime Robertson ARR: Tom Baird
FLIP: For Better Or Worse

#44
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)

#45
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

#46
MUDDY MISSISSIPPI LINE (2:41)
Bobby Goldsboro-U.A. 50565
729 7th Ave, NYC.
PROD: Bob Montgomery-B. Goldsboro
c/o U.A. Nashville, Tenn.
PUB: Detail BMI 729 7th Ave, NYC.
WRITER: B. Goldsboro
ARR: Don Tweedy
FLIP: Richer Man Than I

#47
BIRTHDAY (2:42)
Underground Sunshine-Intrepid 75002
1650 Bway, NYC.
PROD: Underground Sunshine
c/o John Little, Madison, Wisc.
PUB: Maclen BMI 1780 Bway, NYC.
WRITERS: Lennon-McCartney
FLIP: All I Want Is You

#48*
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. N
WRITERS: B. Mann-C. Wheel-P. Spector
FLIP: Window Wishing

#49
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

#50
LAUGHING (2:44)
Guess Who-RCA 0195
1133 Ave of the Americas, NYC.
PROD: Jack Richardson c/o Numbus 9
131 Hazelton Ave Toronto, Canada
PUB: Dunbar BMI 1650 Bway, NYC.
WRITERS: Bachman-Cummings FLIP: Undun

#51*
WEDDING BELL BLUES (2:42)
5th Dimension-Soul City 779
6920 Sunset Blvd, L.A. Calif.
PROD: Bones Hower 8833 Sunset Blvd, L.A. Cal.
PUB: Tuna Fish BMI 555 Mad. Ave. NYC.
WRITER: Laura Nyro
ARR: Bob Alciver-Bill Holman-Bones Howe
FLIP: Lovin' Stew

#52*
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 Bel

#53*
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

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ital Statistics

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

To The Top 100

#68 OF THE COMMON PEOPLE (2:37)
Ins-Metromedia 142
 Bway, NYC.
 Don Carroll 1270 Tacoma Dr. NW, Atlanta, Ga.
 ree BMI 905 16th Ave S. Nashville, Tenn.
 RS: J. Hurley-R. Wilkins
 emery Gordy FLIP: Wheel Of Fortune

#69 IT MAKE YOU WANT TO GO HOME (3:18)
uth-Capitol 2592
 N Vine, L.A. Calif.
 Joe South c/o Lowery
 ox 9687 Atlanta Ga.
 owery BMI (same address)
 R: J. South FLIP: Heart's Desire

#70 RAIN (2:42)
Fruitgum Co.-Buddah 130
 Bway, NYC.
 Super K by J. Katz-J. Kasenetz
 / 57 St. NYC.
 Kaskat BMI c/o Super K
 ERS: Katz-Kasenetz-R. Cordell
 Eternal Light

#71 DOD TOGETHER (2:55)
Kim-Steed 720
 th Ave, NYC.
 Jeff Barry c/o Steed
 Unart BMI 729 7th Ave, NYC.
 nim BMI 130 W 57 St. NYC.
 ERS: Jeff Barry-Andy Kim
 I Got To Know

#72 (3:05)
Ison-Soul City 775
 Sunset Blvd. H'wood, Calif.
 D. Johnny Rivers
 Sunset Blvd. L.A. Calif.
 Jondora BMI
 30th St. Oakland, Calif.
 ER: John Fogerty
 By The Time I Get To Phoenix

#73 OF A LOVIN' MAN (2:43)
anan Bros. — Event 3305
 W 54 St. NYC.
 D. Cashman-Pistilli-West
 / 55 St. NYC.
 Blending Well-ASCAP 40 W 55 St. NYC.
 ERS: Cashman-Pistilli-West
 I'll Never Get Enough

#74 THE TIME I GET TO PHOENIX (6:45)
c Hayes-Enterprise 9003
 E McLemore, Memphis, Tenn.
 D. Al Bell-Marvel Thomas-Allan Jones c/o Entrp.
 J. Johnny Rivers BMI 6400 Sunset Blvd. L.A. Calif.
 ER: Jim Webb FLIP: Walk On By

#75 GIRL (1:55)
eders-Gamble 235
 Bway, NYC.
 D. Gamble Huff 250 S. Broad St. Phila, Pa.
 I. P.G. BMI 1175 Howard St. SanFran. Cl.
 ERS: Smith-Wiggins
 Lets Go Downtown

#76 LOUS KIND OF FELLOW (2:45)
land Greene-UNI 55143
 5 Sunset Blvd. L.A. Calif.
 D. Joe Armstead-Mike Terry for
 nt Entrp. 8144 S Cottage Grove, Chi. Ill.
 3. Colfam BMI c/o Giant Entrp.
 ERS: J. Armstead-G. Greene-R. Browner-M. Dollison
 I Can't Believe You Quit Me

#77 SING IN CIRCLES (4:32)
nds Of Distinction-RCA 0204
 33 Ave of the Americas, NYC.
 D. John Florenz c/o RCA H'wood, Cal.
 B. Porpeta BMI 1820 S. Van Ness, L.A. Calif.
 ERS: Poree-Peters ARR: Ray Cork Jr.
 P. Let Yourself Go

#78 BEN JAMES (2:44)
ny Rogers & First Edition-Reprise 1854
 30 Warner Blvd, Burbank, Calif.
 D. Mike Post c/o Amos
 35 Sunset Blvd. L.A. Calif.
 B. Unart BMI 729 7th Ave, NYC.
 ERS: Harvey-Etris
 R. Mike Post FLIP: Sunshine

#79 MSTRONG (2:38)
in Stewart-Capitol 2605
 50 N Vine, L.A. Calif.
 D. Chip Douglas for Foundation & Great Montana
 22 H'wood Blvd. H'wood, Calif.
 B. Great Montana BMI (same address)
 ERS: John Stewart FLIP: Anna On A Memory

#80 VE'S BEEN GOOD TO ME (3:25)
nk Sinatra-Reprise 0852
 00 Warner Blvd, Burbank, Calif.
 D. Sonny Burke c/o Reprise
 B. Almo ASCAP 1416 N La Brea, L.A. Calif.
 ERS: Rod McKuen
 R: Don Costa FLIP: A Man Alone

#81 MILE A LITTLE SMILE FOR ME (2:55)
ing Machine-Congress 6000
 55 Sunset Blvd. L.A. Calif.
 D. Tony Macauley c/o Pye
 42 Western Rd. Mitcham, Surrey, Eng.
 B. January BMI 25 W 56 St. NYC.
 ERS: Tony Macauley-Geoff Stephens
 R: T. Macauley
 P. Maybe We've Been Loving Too Long

#82 SEPTEMBER SONG (3:22)
oy Clark-Dot 17299
 307 N Vine, L.A. Calif.
 D. Joe Allison for Singin' T
 1126 Sunshine Terrace, Studio City, Calif.
 B. Chappell ASCAP 609 5th Ave, NYC.
 40 ASCAP 10 Columbus Circle, NYC.
 ERS: Weill-Anderson ARR: Hank Levine
 P. For The Life Of Me

#69 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

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

#71* YOU'LL NEVER WALK ALONE (4:15)
Brooklyn Bridge-Buddah 139
 1650 Bway, NYC.
 PROD: Wes Farrell-Coral Rock Prod.
 39 W 55 St. NYC.
 PUB: Williamson ASCAP 609 5th Ave, NYC.
 WRITERS: R. Rodgers-O. Hammerstein
 ARR: Brooklyn Bridge FLIP: Minstral Sunday

#72* JESUS IS A SOUL MAN (2:44)
Lawrence Reynolds-Warner Bros/7 Arts
 4000 Warner Blvd. Burbank, Calif.
 PROD: Don Davis c/o Warner Bros.
 PUB: Wilderness BMI
 913 17th Ave S. Nashville, Tenn.
 WRITERS: Reynolds-Cardwell
 FLIP: I Know A Girl (When I Hold One)

#73 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

#74 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

#75* 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

#76* 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

#77* 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

#78* WAS IT GOOD TO YOU (2:40)
Isley Bros.-T-Neck 908
 c/o Buddah 1650 Bway, NYC.
 PROD: R. Isley-O. Isley-R. Isley c/o T-Neck
 PUB: Triple 3 BMI 1617 C St. Sparks, Nev.
 WRITERS: R. Isley-O. Isley-R. Isley
 ARR: R. Isley-O. Isley-R. Isley-G. Patterson
 FLIP: I Got To Get Myself Together

#79 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

#80 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

#81 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

#82* 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

#83* LOVE IN THE CITY (3:15)
Turtles-White Whale 326
 8961 Sunset Blvd. L.A. Calif.
 PROD: Ray Davies c/o White Whale
 PUB: Ishmael BMI Blimp BMI (same address)
 WRITERS: H. Kalan-M. Volman-A. Nichols-J. Pons-J.
 Seiter FLIP: Bachelor Mother

#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* 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. Calif. Ishmael BMI c/o White Whale
 WRITER: Jim Ford FLIP: Change In Colors

#86* 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

#87* GROOVY GRUBWORK (2:08)
Harlow Wilcox-Plantation 28
 3106 Belmont Blvd. Nashville, Tenn.
 PROD: Bobby Warren c/o Plantation
 PUB: Shelby Singleton BMI (same address)
 WRITERS: H. Wilcox-B. Warren
 FLIP: Moose Trot

#88* IS THAT ALL THERE IS (4:19)
Peggy Lee-Capitol 2602
 1750 N Vine, L.A. Calif.
 PROD: Lieber-Stoller c/o Treo
 PUB: Treo BMI 1619 Bway, NYC.
 WRITERS: Lieber-Stoller
 ARR: Randy Newman FLIP: Me And My Shadow

#89* 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

#90* DOIN' OUR THING (2:25)
Clarence Carter-Atlantic 2660
 1841 Bway, NYC.
 PROD: Rick Hall c/o Fame
 PUB: Fame BMI P.O. Bx 2238 Muscle Shoals, Ala.
 WRITERS: C. Carter-C. McCantz-A. Lee
 FLIP: I Smell A Rat

#91* 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

#92* CHERRY HILL PARK (2:44)
Billy Joe Royal-Columbia 44902
 51 W 52 Street, NYC.
 PROD: Buddy Buie-Bill Lowery c/o Low-Sal
 PUB: Low Sal BMI P.O. Bx 9687 Atlanta, Ga.
 WRITERS: Nix-Gilmore
 ARR: Buie-Cobb-Ernory Gordy Jr.
 FLIP: Helping Hand

#93 HELPLESS (2:48)
Jackie Wilson-Brunswick 55418, 445 Park Ave, NYC
 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

#94* DON'T WASTE MY TIME (3:11)
John Mayall-Polydor 14004
 1700 Bway, NYC.
 PROD: John Mayall c/o Polydor
 PUB: St. George BMI WRITER: J. Mayall
 FLIP: Don't Pick A Flower

#95* ALMOST DAVIS (2:58)
Ruby Winters-Diamond 265
 31 East 54 Street, NYC.
 PROD: Marlin Greene c/o Ruler
 PUB: Ruler BMI P.O. Bx 326 Sheffield, Ala.
 PRESS BMI 905 16th Ave S. Nashville, Tenn.
 WRITERS: E. Hinton-D. Penn-W. Jackson
 FLIP: We're Living To Give (To Give To Each Other)

#96* GOOD CLEAN FUN (2:14)
Monkees-Colgems 5005
 1133 Ave of the Americas, NYC.
 PROD: Mike Nesmith c/o Colgems
 PUB: Columbia-Screen Gems BMI 711 5th Ave, NYC.
 WRITER: M. Nesmith FLIP: Mommy & Daddy

#97* CAN YOU DANCE TO IT (3:55)
Cat Mother & The All Night News Boys-Polydor 14007
 1700 Bway, NYC.
 PROD: Cat Mother-Jimi Hendrix
 c/o Mike Jeffries 27 E 37 St. NYC.
 PUB: Cat Mother BMI Emm-Jay BMI
 Sea Lark BMI 25 W 56 St. NYC.
 WRITER: Smith FLIP: Marie

#98* TIME MACHINE (3:17)
Grand Funk Railroad-Capitol 2567
 1750 N Vine, L.A. Calif.
 PROD: Terry Knight 114 W 78 St. NYC.
 PUB: Story Book BMI 720 5th Ave, NYC.
 WRITER: Mark Farnier FLIP: High On A Horse

#99* MOONLIGHT SONATA (2:52)
Henry Mancini-RCA 0212
 1133 Ave of the Americas, NYC.
 PROD: Joe Reichman c/o RCA
 PUB: Southdale ASCAP
 FLIP: Natalie

#100* GREEN ONIONS (3:02)
Dick Hyman-Command 4129
 1330 Ave of the Americas, NYC.
 PROD: Dick Hyman c/o Command
 PUB: East Memphis BMI-1501 Bway, NYC.
 Bias BMI
 WRITERS: S. Cropper-A. Jackson-B.T. Jones-L. Steinberg
 ARR: D. Hyman FLIP: Aquarius

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- BACON (NOT SHAKESPEARE)

When we last left you, CREEDENCE CLEARWATER REVIVAL had just received their 4th gold record in 1969 (for "BAD MOON RISING") and we were shooting off our mouth about how Creedence could get 8 Gold Records during 1969 by just maintaining their normal sales pattern.

Welllll, late August and early September saw Creedence get their 5th and 6th gold records for the "GREEN RIVER"/"COMMOTION" single and LP. The LP earned its gold record on advance orders but it took us 8 full weeks to sell the million singles. Record history was made when Billboard listed it at #127 the same day we went over 500,000 LPs; which then made it the best-selling #127 in the record industry's printed annals.



P.S. There is no rate on gold records when you order two at a time and they will not take LPs in exchange.

* * *

PPS #1 Len Levy did get his gold record for The Winstons' "COLOR HIM FATHER." If we could only pick hits for our labels!

* * *

PPS #2 Things are going so good we are planning a new logo and printed letterheads.



TOP 100 Albums

BOTTOM NO. INDICATES 8 AND 4 TRACK AND CASSETTE

September 27, 1969

- | | | | | | | | | |
|----|---|----|----|---|----|-----|--|-----|
| 1 | BLIND FAITH
(Atco SD-304) (304) | 1 | 34 | QUENTIN'S THEME
CHARLES RANDOLPH GREAN (Ranwood R 8055) | 31 | 68 | ON THE THRESHOLD OF A DREAM
MOODY BLUES (Deram DES 18025) | 53 |
| 2 | JOHNNY CASH AT SAN QUENTIN
(Columbia CS p9127) (18 10 0674) (14 10 0674) (16 10 0674) | 2 | 35 | IT'S A MOTHER
JAMES BROWN (King KSO 1063) | 40 | 69 | 2525 (EXORDIUM & TERMINUS)
ZAGER & EVANS (RCA LSP 4214) (P8S 1495) | 46 |
| 3 | GREEN RIVER
CREEDENCE CLEARWATER REVIVAL (Fantasy 8393) (88393) (48393) (58393) | 8 | 36 | CLEAR SPIRIT
SPIRIT (Ode Z/Z 44016) (Z18-44016) (Z14-44016) | 37 | 70 | THE ASSOCIATION'S GREATEST HITS
(Warner Bros./7 Arts WS 1767) (8WM 1767) (CWX 1767) | 58 |
| 4 | THROUGH THE PAST DARKLY (Big Hits Vol. 2)
ROLLING STONES (London NPS 3) (LKK 57162) | 13 | 37 | THREE DOG NIGHT
(Dunhill DS 50048) (823-50048M) (423-50048X) (55048) | 43 | 71 | THE TURNING POINT
JOHN MAYALL (Polydor 24 4004) | 77 |
| 5 | HAIR
ORIGINAL CAST (RCA Victor LSO 1150) (08S-1038) | 4 | 38 | BECK-OLA
JEFF BECK GROUP (Epic BN 26478) (N18-10220) (N14-10220) | 33 | 72 | MAKE IT EASY ON YOURSELF
BURT BACHARACH (A&M SP 4188) (8T 4188) (4T 4182) (CS4182) | 72 |
| 6 | BLOOD, SWEAT & TEARS
(Columbia CS 9720) (COL 18 10 0552) (COL 14 10 0552) (16 10 0552) | 5 | 39 | FELICIANO/10 TO 23
JOSE FELICIANO (RCA LSP 4185) (P8S 1479) | 35 | 73 | BABY I LOVE YOU
ANDY KIM (Steed 37004) (PA-81049) (PA-26049) | 74 |
| 7 | BEST OF CREAM
(Atco SD-291) (291) (X5 291) | 3 | 40 | EASY RIDER
ORIGINAL SOUNDTRACK (Dunhill DSX 50063) (8RM 2026) (CRM 2026) | 45 | 74 | LOOKING BACK
JOHN MAYALL (London PS 562) | 81 |
| 8 | THE SOFT PARADE
THE DOORS (Elektra EKS 75005) (M 87 5005) (X 47 5005) (X 5 5005) | 6 | 41 | FUNNY GIRL
ORIGINAL SOUNDTRACK (Columbia BOS 3220) (COL 18 12 0034) (COL 14 12 0034) (16 12 0034) | 49 | 75 | A GROUP CALLED SMITH
SMITH (Dunhill 50056) (M85056) (X45056) (X55056) | 76 |
| 9 | CROSBY, STILLS & NASH
(Atlantic SE 8229) (8229) (X5 8229) | 9 | 42 | TIME OUT
SMOKEY ROBINSON & THE MIRACLES (Tamla TS 295) (TT8-1295) (T-5295) | 36 | 76 | PETER, PAUL & MOMMY
PETER, PAUL & MARY (Warner Bros./7 Arts WS 1785) (8WM 1785) (CWX 1785) | 71 |
| 10 | SMASH HITS
THE JIMI HENDRIX EXPERIENCE (Reprise MS 2025) (8RM 2025) (CRX 2025) | 7 | 43 | CHICAGO TRANSIT AUTHORITY
(Columbia GP-8) (Part I-18-10-0728) (Part II-18-10-0726) | 38 | 77 | THE DELLS GREATEST HITS
(Cadet LPS 824) | 82 |
| 11 | IN-A-GADDA-DA-VIDA
IRON BUTTERFLY (Atco 2051) (2501) (X52501) | 11 | 44 | LOVE IS BLUE
THE DELLS (Cadet LPS 829) | 42 | 78 | MEMPHIS UNDERGROUND
HERBIE MANN (Atlantic SD 1522) (1522) (X51522) | 85 |
| 12 | BEST OF BEE GEES
(Atco SD-292) (292) (X5292) | 10 | 45 | WARM
HERB ALPERT & TIJUANA BRASS (A&M SP 4190) (8T 4190) (4T 4190) (CS 4190) | 39 | 79 | BARABAJAGAL
(Donovan (Epic BN 26481) (N 18 10 218) (N 14 10 218) | 103 |
| 13 | THIS IS TOM JONES
(Parrot PAS 71028) (79828) | 15 | 46 | A STEP FURTHER
SAVOY BROWN (Parrot PAS 71029) | 52 | 80 | LOVE FOUR SAIL
LOVE (Elektra EKS 74049) (M 87 4049) (X47 4049) (X5 4049) | 86 |
| 14 | NASHVILLE SKYLINE
BOB DYLAN (Columbia KCS 9825) (COL 18HO-0670) (COL 14HO-0670) (COL 16HO-0670) | 14 | 47 | YESTERDAY WHEN I WAS YOUNG
ROY CLARK (Dot 2593) | 44 | 81 | MEMORIES
VOGUES (Reprise RS 6347) (8RM 6347) (CRX 6347) | 89 |
| 15 | ROMEO & JULIET
ORIGINAL SOUNDTRACK (Capitol ST 2993) (8XT 2993) (Y 18 2993) | 12 | 48 | BEST OF BILL COSBY
BILL COSBY (Warner Bros. 1798) (8WM-1798) (CWX 1798) | 55 | 82 | COLOR HIM FATHER
THE WINSTONS (Metromedia MD 1010) (890-1010) (590-1010) | 80 |
| 16 | GOOD MORNING STARSHINE
OLIVER (Crewe CR 1333) (887-133) (587-1333) | 22 | 49 | RECOLLECTIONS
JUDY COLLINS (Elektra EKS 74055) (M 87 4055) (X 47 4055) (X5 4055) | 70 | 83 | WITH A LITTLE HELP FROM MY FRIENDS
JOE COCKER (A&M SP 4182) (8T 4182) (4T 4182) (CS 4182) | 88 |
| 17 | SSSSH
TEN YEARS AFTER (Deram 18029) (M77829) (Na 77829) (77629) | 18 | 50 | LEE MICHAELS
(A&M SP 4199) (8T 4199) (4T 4199) (CS 4199) | 56 | 84 | THE SENSATIONAL CHARLEY PRIDE
(RCA LSP 4153) (P8S 1452) | 78 |
| 18 | BAYOU COUNTRY
CREEDENCE CLEARWATER REVIVAL (Fantasy 8387) (88387) (48387) (58387) | 17 | 51 | SANTANA
(Columbia CS 9781) (18 10 0692) (14 10 0692) | 79 | 85 | FEVER ZONE
TOM JONES (Parrot PAD 71019) (M-79819) (X-79419) (X-79619) | 62 |
| 19 | LED ZEPPELIN
(Atlantic SD 8216) (8216) (X58216) | 19 | 52 | STAND!
SLY & THE FAMILY STONE (Epic BN 26456) (N18-10186) (N14-10186) | 59 | 86 | THE FLOCK
(Columbia CS 9911) | 93 |
| 20 | DARK SHADOWS
ORIGINAL T.V. MUSIC (Phillips PHS 600-314) | 16 | 53 | HURT SO BAD
THE LETTERMEN (Capitol ST 269) | 66 | 87 | MY CHERIE AMOUR
STEVIE WONDER (Tamla TS 296) | — |
| 21 | A MAN ALONE
FRANK SINATRA (Reprise FS-1030) (8FH-1030) (CFX 1030) | 28 | 54 | ARETHA'S GOLD
ARETHA FRANKLIN (Atlantic SD 8227) (8227) (X58227) | 48 | 88 | TRUE GRIT
ORIGINAL SOUNDTRACK (Capitol ST 263) | 92 |
| 22 | HOT BUTTERED SOUL
ISAAC HAYES (Enterprise ENS 1001) | 24 | 55 | JOHNNY CASH AT FOLSOM PRISON
(Columbia CS 9639) (18 10 0404) (14 10 0404) (16 10 0404) | 68 | 89 | RUBY, DON'T TAKE YOUR LOVE TO TOWN
KENNY RODGERS & THE FIRST EDITION (Reprise RS 6352) (8RM 6352) (CRX 6352) | — |
| 23 | GLEN CAMPBELL "LIVE"
(Capitol STOB 268) | 32 | 56 | ELEPHANT MOUNTAIN
YOUNGBLOODS (RCA LSP 4150) | 61 | 90 | EMERGE
THE LITTER (Prober CPLP 4504) | 90 |
| 24 | SUITABLE FOR FRAMING
THREE DOG NIGHT (Dunhill DS 50058) | 20 | 57 | ALIAS PINK PUZZ
PAUL REVERE & THE RAIDERS (Columbia 9905) (18 10 0764) | 57 | 91 | THE ILLUSION
(Steed ST 37003) | 94 |
| 25 | THE AGE OF AQUARIUS
5TH DIMENSION (Soul City SCS 92005) (8951) (4951) (C-951) | 21 | 58 | SPOOKY TWO
SPOOKY TOOTH (A&M SP 4194) | 64 | 92 | LIVE AND WELL
B. B. KING (Blues Way BLS 6031) | 69 |
| 26 | DONOVAN'S GREATEST HITS
(Epic BXN 26439) (N18-10154) (N14-10154) (N16-10154) | 25 | 59 | LESLEY WEST'S MOUNTAIN
LESLEY WEST (Windfall 4500) | 60 | 93 | FATHERS & SONS
VARIOUS ARTISTS (Chess LPS 127) | 99 |
| 27 | TOMMY
THE WHO (Decca DXSW 7205) (6-2550) (73-2500) | 23 | 60 | CLOUDS
JONI MITCHELL (Reprise RS 6341) (8RM 6341) (CRX 6341) | 63 | 94 | EARLY STEPPENWOLF
(Dunhill DS 50060) (823-50060M) (423-50060X) (523-50060X) | 67 |
| 28 | A WARM SHADE OF IVORY
HENRY MANCINI (RCA LSP 4140) (P8S 1441) | 27 | 61 | TOM JONES LIVE
(Parrot PS 71014) (MM-79814) (X-79414) (X-79614) | 65 | 95 | ICE ON ICE
JERRY BUTLER (Mercury SR 61234) | — |
| 29 | OLIVER
ORIGINAL SOUNDTRACK (Colgems COSD 5501) (08CB-1003) | 30 | 62 | FROM ELVIS IN MEMPHIS
ELVIS PRESLEY (RCA LSP 4155) (P8S-1456) | 47 | 96 | DIMENSIONS
BOX TOPS (Bell 6032) | 96 |
| 30 | CRYSTAL ILLUSIONS
SERGIO MENDES & BRASIL '66 (A&M SP 4197) (8T 4197) (4T 4197) (CS 4197) | 26 | 63 | LOVE THEME FROM ROMEO & JULIET
JOHNNY MATHIS (Columbia CS 9909) (18 10 0744) (14 10 0744) | 75 | 97 | SATIN CHICKENS
RHINOCEROS (Elektra EKS 74056) | 97 |
| 31 | WHAT ABOUT TODAY
BARBRA STREISAND (Columbia CS 9816) (18 10 0658) (14 10 0658) | 34 | 64 | A TOUCH OF GOLD
JOHNNY RIVERS (Imperial 12427) (8960) (4960) (C-0960) | 54 | 98 | THE BEATLES
(Apple SWBO 101) (Part 1 (86W160) (4XW160) Part 11 (86W161) (4XW161) (Part 1-4XW101) (Part 11-4XW-101) | 95 |
| 32 | MIDNIGHT COWBOY
ORIGINAL SOUNDTRACK (United Artists UA 5198) | 41 | 65 | THE ASSOCIATION
(Warner Bros./7 Arts WS 1800) (8 WM 1800) (CWM 1800) | — | 99 | ORIGINAL GOLDEN HITS Vol. II
JOHNNY CASH & THE TENNESSEE TWO (Sun 101) | — |
| 33 | DIONNE WARWICK'S GREATEST MOTION PICTURE HITS
(Scepter SPS 575) (T 575) (C 757) | 29 | 66 | HALLELUJAH
CANNED HEAT (Liberty LST 7618) | 50 | 100 | PREFLYTE
CROSBY, McQUINN, HILLMAN, CLARK & CLARK (Together STT 1001) | 98 |
| | | | 67 | THE TEMPTATIONS SHOW
(Gordy GS 933) (GT 8 1933) (G 5 1933) | 51 | | | |

